



IMAGES FESTIVAL

APRIL 11-18, 2019



# HERE, OVERACTIVE IMAGINATIONS ARE A GOOD THING



Find out how to put your  
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Indigenous Visual Culture  
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# QUICK GUIDE

## OFF SCREEN



MOCA • Basma Alsharif • Feb 14 - April 14 - P.28



Vtape • Emilijia Škarnulytė • Apr 10 - May 3 - P.37  
Curated by Lisa Steele



Mercer Union • Beatrice Gibson • Apr 11 - June 1 - P.39  
Curated by Julia Paoli

## ON SCREEN



Opening Night • Rory Pilgrim • Apr 11 - P.53



still/here • Christopher Harris • Apr 12 - P.55



Canadian Spotlight • KC Wei • Apr 13 & 24 - P.60, P.76-80

## ON SCREEN



**Citizens of the Cosmos • Anton Vidokle • Apr 15 - P.67**



**Colectivo Los Ingrávidos • Apr 16 - P.69**



**Closing Night • Outer Worlds • Apr 18 - P.74-75**  
Curated by Janine Marchesseault

## LIVE



**We Are In A Non-Relationship Relationship**  
**Lido Pimienta • Apr 12 - P.56**



**Keynote Lecture • Charles Mudede • Apr 13 - P.57**



**Heat • Aisha Sasha John • Apr 13 - P.61**

# GETTING YOUR TICKETS

## ON SCREEN PROGRAMS

\$12 general admission

\$6 students/seniors/underemployed

## OPENING NIGHT, CLOSING NIGHT AND LIVE

\$15 general admission

\$10 students/seniors/underemployed

## PAY WHAT YOU CAN EVENTS

\$5-15 suggested donation

## PUBLIC PROGRAMS AND EDUCATION

(SEE P.24-25 FOR MORE DETAILS)

FREE

To reserve spaces for your class or group, contact:

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

All ticket prices include HST.

## ADVANCE TICKETS

Advance tickets are available online at [imagesfestival.com](http://imagesfestival.com) starting March 6

## SAME DAY TICKETS

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

## INDIVIDUAL MEMBERSHIP - \$60/\$40 (STUDENTS/SENIORS)

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

## HOW TO ORDER YOUR FESTIVAL PASS

In person: at the Advance Box Office during the festival

Email: [membership@imagesfestival.com](mailto:membership@imagesfestival.com)

Online: [www.imagesfestival.com/membership](http://www.imagesfestival.com/membership)

Payment: Visa, Mastercard, American Express, PayPal

## \*SOME RESTRICTIONS APPLY.

Festival Passes unfortunately do not guarantee admission to every presentation. Please see individual programs for more details regarding festival pass restrictions.

Vouchers redeemable beginning April 11 at the Advance Box Office. Vouchers not redeemable via the Images Online Store. While admission with voucher is FREE, it doesn't guarantee you a seat. We recommend arriving at least 30 minutes before the scheduled start time to redeem vouchers. Vouchers not valid for opening and closing night.

Please make charitable donations at [canadahelps.org](http://canadahelps.org).

Charitable registration number is #12741 8762 RR0001.

## STATEMENT ON AGE RESTRICTION

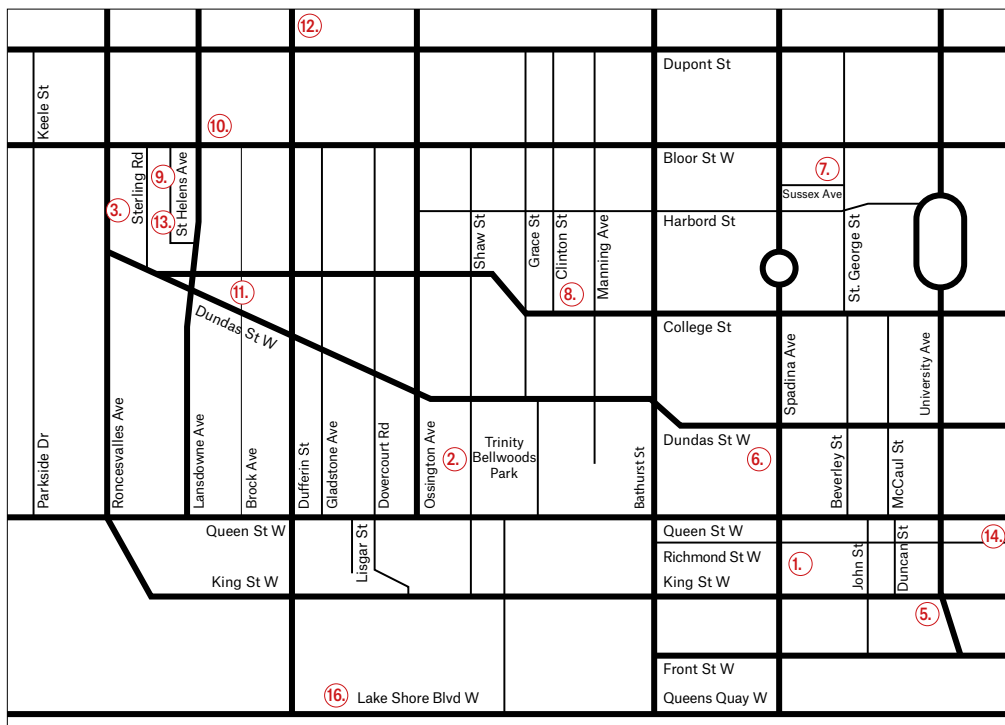
Admittance to all screenings is restricted to those 18 years of age or older. Images Festival believes in freedom of artistic expression and is against discrimination on the basis of age. However, under the Ontario Theatres Act, film and video festivals are required to adopt a blanket adult rating in 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.

## 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 behavior. 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 behavior, harassment, destructive behavior, or exclusionary actions.



# MAP



## 1. 401 Richmond (accessible)

A Space, 110  
Bachir/Yerex Presentation Space, 440  
Gallery 44, 120  
Images Festival, 309  
Trinity Square Video, 121  
VTape, 452  
Tangled Art + Disability, 122

## 2. Artscape Youngplace - 180 Shaw St (accessible)

Koffler Gallery, 104-105  
Critical Distance, 302  
Small World Music Centre, 101

## 3. Museum of Contemporary Art (MOCA) (accessible)

158 Sterling Rd

## 4. Art Gallery of York University (AGYU) (accessible)

8 Accolade East Building, York University  
4700 Keele Street

## 5. Goethe Institut-Toronto (accessible)

Goethe Media Space  
100 University Ave., North Tower, 2nd Floor

## 6. Super 8 Hotel (accessible)

222 Spadina Avenue

## 7. Innis Town Hall (accessible)

University of Toronto  
2 Sussex Ave

## 8. The Royal Cinema (accessible, except washrooms)

608 College St

## 9. Gallery TPW (accessible)

170 St Helens Ave

## 10. Mercer Union, A Centre for Contemporary Art (accessible)

1286 Bloor St W

## 11. The Baby G (accessible)

1608 Dundas St W

## 12. The Costume House (not accessible)

165 Geary Ave,  
2nd Floor, Unit A

## 13. UNIT 2 (accessible)

163 Sterling Rd

## 14. TD Arts Wall (accessible)

TD Bay and Queen Branch  
394 Bay St

## 15. Support (partially accessible)

260b Clarence St  
London, ON

## 16. Cinesphere (accessible)

955 Lake Shore Blvd W

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1pm

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## COVER IMAGE

Cauleen Smith, *Sojourner*, 2018

## PRINTER

TC Transcontinental Printing

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Staff Photos by Fraser McCallum



### IMAGES FESTIVAL WOULD LIKE TO ACKNOWLEDGE

The land on which we gather and organize is the territory of the Anishinaabe, Haudenosaunee, Huron-Wendat and the Mississaugas of the New Credit First Nation. Today, the meeting place of Toronto is the home to many Indigenous people.

A territorial acknowledgement can demonstrate a coming to awareness, and provoke thought and reflection, all of which are essential in beginning to establish reciprocal relations. This acknowledgement should not function as closure, resignation, or acceptance of the structural conditions of settler colonialism that remain in effect today. The Images Festival will continue to ask what it means for us to keep open a spirit of sustained inquiry into the complexities of our situation.

### IMAGES FESTIVAL

Images showcases artistic excellence in contemporary moving image culture through screenings, exhibitions and performances, while providing artists with a supportive and professional forum in which to present their work and to connect with each other, with curators and programmers, and audiences. The Images Festival is produced by Northern Visions Independent Film and Video Association, a registered charitable organization since June 10, 1988.

### OUR MISSION

Images Festival is an artist-driven festival that expands traditional definitions and understandings of media art by experimenting with a multiplicity of artistic forms.

Images Festival presents, promotes and pushes the boundaries of contemporary moving image culture.

Images Festival raises the profile of independent media art to develop critical engagement for Canadian and international artists and audiences.



This year marks a significant change at Images as we welcome an outstanding new team: Artistic Director Steffanie Ling, Operations Manager Barbora Racevičiūtė, and Programming Coordinator Sarah-Tai Black. It has been a personally transformative experience to work alongside these three amazing women, to imagine our future and to see the latest iteration of Images take shape. Thank you so much to all of our funders, partners, community, board, and staff who have devoted a tremendous amount of time and energy to make this year a success.

While there are a lot of fresh faces, you can still count on the strength and range of programs that you have come to know and love. This week includes an array of experimental screenings and performances, with exhibitions happening throughout the spring season. Our showcase builds on conversations and connections between contemporary art and film, weaving in and out and breaking apart social, political, formal, generational, and geographical boundaries.

Inspired by the 2019 artistic direction, the themes of solidarity and empathy resonate throughout all of our activities, including our free artists talks, tours, the festival hub, and more. Our goals this year are prioritizing access and inclusion, increasing our community outreach, and growing programs like Research Forum to further build relationships with new generations of artists, thinkers, and leaders.

There is an urgency to this work! and our vision is simple: to provide artists and audiences with a supportive and critical forum to connect with each other. The time to come together is now. Welcome to the 32nd annual Images Festival!

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

---

Heather Keung, Executive Director



I am nervous and excited to welcome you to 32<sup>nd</sup> Edition of the Images Festival. Our programming team, Sarah-Tai Black, Aaron Moore, and myself are proud to have worked on this edition, which continues to engage moving image at the intersection of installation, media, experimental pedagogies, political form, and emerging practices.

Beyond the task of presenting, we admit to other agendas. What we want to explore this year are possibilities for artists, renters, collectives, and people with means and access to a community galvanized around moving image to locate mutuality in a province that has swung to the right. Through the texture of difference and radical friendship, is it possible to become a meaningful adversary against the primary effacement of all that could let us live, distinct and discursive, crispy and comfy, in communal luxury?

I used to have this ongoing joke/complaint about a lack of quality nemeses because I mostly wanted to bicker recreationally about film, but it's easy enough to login and trounce a nerd misogynist on film Twitter. In truth, it's far easier, convenient, and natural to make enemies than allies. I want to laugh with my enemy. I want my enemy to be my friend and my friend to play my enemy, productively, meaningfully, interchangeably, as we broach capital, collusion, complicity, organizations, the sun, burning out, the sun burning out, alienation, joy, freedom, alleged freedoms, awkwardness, secrets, survival, sincerity, privilege, debt, reclamation, and misunderstandings.

What do I mean by by radical friendship though? It's just a term I made up because the inefficacy of "allyship" has been on my mind. A praxis of allyship strikes anxiety (if not indignant indifference, or static guilt) in the heart of the privileged. Radical friendship must depart from this, as friendship is built on whatever means we have and whatever means necessary to be a singular adversary. How experimental moving image could actually attend to these inquiries is ultimately limited but none the less provoked in each of our programs, our means to convene and interrogate the convenient discourses. If we consider a material and class analysis, it deepens the notion of moving images and cinema as perhaps the most resonant art form in a screen-addled society. This relationship with moving images, whether streaming video, surveillance, self-check out, repertory cinema or the Marvel Universe, is precisely the fluency we already possess to parse the critical humanity extended in the thinking and necessary work of the artists participating in this year's festival.

We are excited to present works that employ humor as anti-capitalist technique, spiritual Utopianism to counter neoliberal transparency, and poignant meetings with populism. To those of us wavering at the threshold of participation, these works offer brazen proposals to think, speak and act.

Welcome, friends, at times my enemies, at times my friend, to the 32<sup>nd</sup> edition of Images Festival. We thank you in advance of for your kind attention. I'm excited by the possibilities that may come within, and without, the cinema.

---

Steffanie Ling, Artistic Director

PUBLIC FUNDERS



SPONSORS



## PRESENTATION PARTNERS



**Gallery TPW**



**koffler gallery**

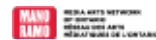


*Support*

## COMMUNITY PARTNERS



canadianart



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

Youssef El Jai, Line Dezaïnde, Pao Quang Yeh, Linda Norstrom (CCA); Paula Shewchuk (Heritage); Mark Haslam, Carolyn Vesely & Lisa Wöhrle (OAC); Caroline Polgrabia (Ontario Ministry Tourism, Culture & Sport); Waqar Khan (Employment Ontario); John Dippong & Risa Veffer (Telefilm); Claire Hopkinson, Beth Reynolds & Peter Kingstone (TAC).

# SPECIAL THANKS TO SPONSORS & AWARDS SPONSORS

Kim Fullerton (Akimbo); Greg Woodbury & Ross Turnbull (CSV); Lauren Howes, Genne Spears & Jesse Brossoit (CFMDC); Jennie Robinson Faber (DMG); Mia Nielsen (Drake Art); Justin Lovell (Frame Discreet); Henry Farber (Gamma Space); Phil Hoffman (Independent Imaging Retreat); Emmanuel Madan (IMAA); Jason Ryle & Soufian Jalili (imagineNATIVE); Chris Kennedy & Renata Mohammed (LIFT); Sara Diamond & Winnie Wong (OCADU); Tak Pham (OCADU Career Launchers); Annette Hegel & Zoë Mallet (SAW Video); Indu Vashist (SAVAC); Amar Wala (Scarborough Pictures); Luis Ferreira (Sheridan College); Lindsey Kesel & Tim McLaughlin (Steam Whistle); Susan Shackleton (Super 8 Hotel); Deanna Wong & Chris Chin (Reel Asian); David Plant (Trinity Square Video); Kass Banning & Corinn Columpar (U of T Cinema Studies); Deirdre Logue, Lisa Steele, Kim Tomczak & Wanda Vanderstoop (Vtape); Caitlin Fisher, Barbara Evans & Lauren O'Brien (York University).

# A HUGE THANKS TO OUR INDISPENSABLE LOCAL AND NATIONAL COLLEAGUES

Margie Zeidler (401 Richmond); Emelie Chhangur & Alissa Firth-Eagland (AGYU); Rebecca McGowan & Vicky Moufawad-Paul (A Space Gallery); Cason Sharpe (Art Metropole); Sarah-Tai Black (Black Gold); Susan Jama (BAND); Caitlin McLean (Border Crossings); Kate Monro & Jaclyn Bruneau (C Magazine); Eve LaFountain (CalArts); Nicholas Brown (Canadian Art); Jesse Brossoit (CFMDC); April Thompson & Josh Mao (Cineworks); Jennifer Scott (Cinemascope); Shani K Parsons (Critical Distance Centre for Curators); David Burkes (David Burkes CA); Waseem Dabdoub (Costume House); Katy McCormick & Daniel Schrempp (Doc Now); Shannon Cochrane (FADO); Debbie Ebanks Schlums (Fabulous Festival of Fringe Film); Alana Traficante, Heather Rigg & Maegan Broadhurst (Gallery 44); Kim Simon & Daniella Sanader (Gallery TPW); Uwe Rau, Jutta Brendemühl & Sven Pinczewski (Goethe-Institut Toronto); Patrice James (IFCO); Eyan Logan (Innis Town Hall); Rachel Weldon (Kelp Management); Mona Filip & Tony Hewer (Koffler Gallery); Barbara Gilbert

(Le Labo); November Paynter (MOCA); Ben Donoghue & Adriana Rosselli (MANO/RAMO); Peter Sandmark (MediaNet/FLUX Media Gallery); Julia Paoli, York Lethbridge & Aamna Muzaffar (Mercer Union); Holly Cunningham (Near North Mobile Media Lab); Tony Merzetti & Cat LeBlanc (NB Silver Wave Film Festival (NB Silver Wave Film Festival [SWFF])); Asad Raza (Necessary Angel Theatre Company); Denise Ryner (Or Gallery); Kelly Neall (Ottawa International Animation Festival); Amy Mitchell & Jessica Mulvogue (Outer Worlds); Theresa Stater (Pleasure Dome); Sabrina Russo (Prefix ICA); Simon Vidocz (Royal Cinema); Dr. Blake Fitzpatrick (School of Image Arts, Ryerson University); Allan Lochhead (Slate Art Gallery); Tegan Moore (Support); Stuart Keeler (TD Bank Group); Cyn Rozeboom & Sean Lee (Tangled Art + Disability); Ginger Carlson (TRUCK Contemporary Art in Calgary); Barbora Racevičiūtė (the8fest); Dale Duncan (U of T John H Daniels Faculty of Architecture, Landscape & Design); Daniel Mack (UNIT 2); Shauna Oddleifson (the University of British Columbia); Daina Warren & Liz Garlicki (Urban Shaman Contemporary Aboriginal Art); Emma Hendrix (Video Pool Media Arts Centre); Video Out; Pablo de Ocampo (Western Front); Greg Klymkiw & Monica Lowe (Winnipeg Film Group); Scott Miller Berry & Sara Kelly (Workman Arts); Ana Barajas (YYZ Artists' Outlet).

# AND THANKS TO THE FOLLOWING INTERNATIONAL ORGANIZATIONS

Maxim de Noij (andriesse eyck galerie); Julian Ross (International Film Festival Rotterdam), Helena Kritis (Beursschouwburg and International Film Festival Rotterdam); Michael Blair (Electronic Arts Interim); Ekrem Serdar (Squeaky Wheel); Dalina Perdomo (Video Data Bank); Kristen Fitzpatrick & Colleen O'Shea (Women Make Movies); Vincent Paul-Boncour (Carlotta Films); Nicola Mazzanti, Daniella Vidanovski (Cinematek, Belgium) & Isabella Reicher (sixpackfilm); Théodeliannis (Collectif Jeune Cinéma).

# AND THE FOLLOWING INDIVIDUALS

Faraz Anoushahpour, Lise Beaudry, Jesse Cumming, Adam Khalil, Iris Ng, Madeleine Molyneux, Lily Jue Sheng, and Benson Black

# 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.



Join us for our annual Images Awards Ceremony preceding Closing Night screening (p.73), where our esteemed jury announce the winners of the 2019 Images Festival awards.

#### MORE WITH LESS AWARD

Sponsored by CFMDC, Charles Street Video, Dames Making Games, Gamma Space, ImagineNATIVE, LIFT, Reel Asian, SAW Video, Trinity Square Video, and Anonymous. Established in 2015 to honour Scott Miller Berry (Images Staff from 2001-2015), this award goes to a work that best demonstrates a resourceful artistic intent, doing more with less. \$1,500 cash.

#### OCADU OFF SCREEN AWARD

Awarded to the best Off Screen installation in the festival. \$500 cash.

#### STEAM WHISTLE HOMEBREW AWARD

Honours excellence and promise in a local artist. \$500 cash and a Steam Whistle Prize Package.

#### OVERKILL AWARD

Sponsored by an anonymous donor. Established in 2000 to honour former Executive Director Deirdre Logue. To an artist whose work is impervious to constraints – willful, unruly and uncontrollable. \$500 cash.

#### MARIAN MCMAHON AKIMBO AWARD

Sponsored by Akimbo Art Promotion. Awarded to a woman filmmaker to honour strong work in autobiography, complexity of “subject” and the spirit of Marian McMahon. The recipient is funded to attend the annual Independent Imaging retreat (Film Farm) and workshop in Mount Forest, Ontario. \$500 in-kind 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. \$500 cash.

#### JURY



Michèle Pearson Clarke is a Trinidad-born artist who works in photography, film, video and installation. She is currently a contract lecturer in the Documentary Media Studies program at Ryerson University, and she is a finalist for the Toronto Friends of the Visual Arts 2019 Artist Prize.



Priya Sen works as a filmmaker and artist across film/video, sound and installation. She has worked with experimental media practices in collectives, as well as taught experimental film. Her work with film and sound tends to centre around questions of form and urban ethnography; she is trying to explore itinerant and egalitarian film forms. ‘Yeh / This Freedom Life’ is her first feature documentary. She lives and works in New Delhi.



Lydia Ogwang is a writer, and a member of TIFF's Festival Programming team based in Toronto, Ontario, Canada. She was formerly a senior editor at cleo journal and has written for Cinema Scope, The Brooklyn Rail, TIFF's The Review, BAMcinémathèque, and others.





PRIME MINISTER • PREMIER MINISTRE

APRIL 11-18, 2019

DU 11 AU 18 AVRIL 2019

Dear Friends:

I am pleased to extend my warmest greetings to everyone attending the 32nd Images Festival.

This festival gives artists from across Canada and around the world an opportunity to showcase their work. I am certain that everyone in attendance will be inspired by the screenings, exhibitions, and performances planned for this event.

I would like to thank the organizers for bringing this event to the community.

Please accept my best wishes for a memorable festival.

Sincerely,

The Rt. Hon. Justin P.J. Trudeau, P.C., M.P. Prime Minister of Canada

Chères amies, chers amis,

Je suis heureux de présenter mes salutations les plus chaleureuses à celles et ceux qui assistent au 32<sup>e</sup> festival Images.

Ce festival permet à des artistes de partout au Canada et du monde entier de présenter leurs œuvres. Je suis convaincu que les visiteurs seront inspirés par les représentations, les expositions et les performances prévues lors de cet événement.

Je remercie les organisateurs de présenter cet événement à la collectivité.

Je souhaite à toutes et à tous un festival des plus mémorables.

Cordialement,

Le très hon. Justin P. J. Trudeau, C.P., député Premier ministre du Canada



Canada Council  
for the Arts

Conseil des arts  
du Canada

The arts have the power to unite us, to spark dialogue, and to offer unforgettable human experiences. They are crucial to our individual and collective actualization.

With its growing support for a dynamic, renewed, and diverse artistic scene, the Canada Council for the Arts contributes to making Canadian creativity accessible to all Canadians and to extending its outreach beyond all borders.

The Canada Council for the Arts is pleased to support Images Festival and sends along its best wishes for success.

---

Director and CEO  
Simon Brault, O.C., O.Q.

Les arts ont le pouvoir de nous réunir, de susciter des échanges et de nous faire vivre des expériences humaines marquantes. Ils sont essentiels à notre épanouissement individuel et collectif.

Avec son soutien croissant à une scène artistique et littéraire dynamique, renouvelée et diversifiée, le Conseil des arts du Canada contribue à rendre la création d'ici accessible à tous les citoyens et à la faire rayonner au-delà de toutes les frontières.

Le Conseil des arts du Canada est heureux de soutenir Images Festival et vous souhaite d'en profiter pleinement.

---

Le directeur et chef de la direction  
Simon Brault, O.C., O.Q.



Welcome to the 2019 Images Festival, an event that expands the boundaries of media and moving image art. For eight days, the city will host numerous showcases featuring new works by talented local, Canadian and international artists.

Our government understands the power of the arts in telling the many diverse stories that make up the Canada experience, which is why we are proud to support this annual event. As Minister of Canadian Heritage and Multiculturalism, I'd like to thank the organizers, artists and volunteers who helped organize this dynamic festival.

Bienvenue à Images 2019, un festival qui repousse les frontières des médias et de l'art de l'image en mouvement. Pendant huit jours, Toronto accueillera quantité de vitrines mettant en vedette les nouvelles œuvres de talentueux artistes des scènes locale, nationale et internationale.

Notre gouvernement sait que les arts sont un outil puissant pour raconter les histoires qui nous définissent en tant que Canadiens, et c'est pourquoi nous sommes fiers d'appuyer ce rendez-vous annuel. À titre de ministre du Patrimoine canadien et du Multiculturalisme, je tiens à remercier les organisateurs, les artistes et les bénévoles qui assurent la présentation de ce dynamique festival.

The Honourable / L'honorable  
Pablo Rodriguez

On behalf of the board and staff of the Ontario Arts Council (OAC), I wish you all a very warm welcome to the 32<sup>nd</sup> edition of the Images Festival.

Since its inception, the Images Festival has prided itself on presenting daring, thought-provoking and exploratory works in moving image culture. The festival's screenings, performances and events provide a platform for emerging and established artists from across the province to showcase their work and network with peers from other regions in Canada and abroad.

The Ontario Arts Council is proud to support a festival that connects Ontario audiences and creators with groundbreaking works.

Congratulations to the festival's organizers and all featured artists.

Au nom du conseil d'administration et du personnel du Conseil des arts de l'Ontario (CAO), je vous souhaite tous une très chaleureuse bienvenue à la 32<sup>e</sup> édition du festival Images.

Depuis sa création, le festival Images présente avec fierté des œuvres audacieuses, exploratoires et aptes à susciter la réflexion dans le domaine de la culture des images en mouvement. Les projections, performances et événements du festival servent de plate-forme permettant aux artistes émergents et établis des quatre coins de la province de mettre en valeur leurs œuvres et de travailler en réseau avec des collègues provenant d'autres régions du Canada et de l'étranger.

Le Conseil des arts de l'Ontario est fier d'appuyer ce festival, qui fait connaître aux publics et aux créateurs de l'Ontario des œuvres révolutionnaires.

Félicitations aux organisateurs du festival et à tous les artistes invités.

Rita Davies  
Chair, Ontario Arts Council  
Présidente, Conseil des arts de l'Ontario



**TELEFILM**  
CANADA

Welcome to the 32<sup>nd</sup> annual Images Festival. Toronto Arts Council is delighted 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 artists, staff and volunteers at Images Festival. Enjoy the shows!

Je vous souhaite la bienvenue à la 32<sup>ème</sup> édition du festival Images. Le Conseil des Arts de Toronto est heureux de soutenir 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 aux artistes, à l'équipe et aux bénévoles. Bon festival!

Claire Hopkinson, M.S.M.  
Director and CEO, Toronto Arts Council  
Directrice Générale, Conseil des arts  
de l'Ontario

Festivals play a vital role in ensuring that Canadian films from all corners of our country are discovered and enjoyed.

At Telefilm Canada, we are committed to seeing even bigger.

We are committed to diversity, which is one of our great Canadian traits. We encourage the next generation of artists to create their first feature films. We are thrilled to see Indigenous filmmakers have increasingly more support, and that our industry has come together around the shared goal of gender parity. These voices will make Canada's rich cultural heritage even more dynamic.

Thank you, and congratulations to the Images Festival and to all those who work to bring our diversity to the screen!

Les festivals de films jouent un rôle essentiel en donnant la chance aux cinéphiles de tous les coins du pays de découvrir et d'apprécier les films canadiens.

À Téléfilm Canada, nous nous sommes engagés à voir plus grand encore.

Nous misons principalement sur la diversité, une grande richesse canadienne. Nous encourageons la relève qui peut ainsi oser réaliser ses premiers longs métrages. Les cinéastes autochtones bénéficient d'une aide plus importante, et l'industrie tout entière s'est mobilisée pour que nous puissions atteindre notre objectif commun de la parité hommes-femmes. Nous sommes confiants que les voix des différentes communautés sauront dynamiser ce riche héritage culturel.

Merci et félicitations au Festival Images ainsi qu'à tous ceux et celles qui portent notre diversité à l'écran!

Christa Dickenson  
Executive Director, Telefilm Canada  
Directrice générale, Téléfilm Canada

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STEVEN EASTWOOD SHAHRAM ENTEKHABI VERA FRENKEL LINDSAY FISHER  
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DAVID BOBIER BUNKER 2 CALL AGAIN: HENRY HENG LU & WINNIE WU MEL DAY  
DR. LAUREN FOURNIER MASAKI KONDO ALMUDENA ESCOBAR LÓPEZ  
LEWIS KAYE SOPHIE & ISABELLE LYNCH CLAUDIA MATTOS CAROLINA REIS  
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# Nevet Yitzhak: WarCraft

April 4 - May 26, 2019 / Guest Curator: Liora Belford

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FESTIVAL



# koffler gallery

Co-presented with Scotiabank CONTACT Photography Festival, in partnership with Images Festival.  
Image: Nevet Yitzhak, WarCraft, 2014; installation views at Yossi Milo Gallery, New York, 2015.  
Image courtesy of Yossi Milo Gallery, Image Credit: Thomas Seely.

Artscape Youngplace / 180 Shaw St. Toronto / [kofflerarts.org](http://kofflerarts.org)



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## RITA MCKEOUGH : WORKS

This critical monograph documents McKeough's collaborative artistic process and pedagogy from the late 1970s on; her interactions with visual and media arts communities in Halifax, Toronto, Vancouver, and Calgary, particularly alternative music and performance scenes; and the audio, installation and performance work that is her ongoing contribution to the contemporary Canadian art community.



**EDITOR:** Diana Sherlock

**AUTHORS:** Anthea Black, Eli D. Campanaro, Elizabeth Diggon, Johanna Householder, Areum Kim, Cheryl L'Hirondelle, Deidre Logue, Jude Major, Rita McKeough, Jeanne Randolph, Mary Scott

**PUBLISHERS:** EMMEDIA Gallery & Production Society, M:ST Performative Art Festival, TRUCK Contemporary Art in Calgary

Includes publication and vinyl record with five audio works drawn from installations and performances, and one new composition. A limited number of publications include an artist multiple by Rita McKeough called "Good Grief" (2018).



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[blog.calarts.edu](http://blog.calarts.edu)

24	Thu April 11	Fri April 12	Sat April 13	Sun April 14
12pm		<b>ARTIST TALK</b> Emilija Škarnulytė Bachir/Yerex Presentation Space P.37	<b>GALLERY TOUR</b> Led by Geneviève Wallen 401 Richmond Suite 440 P.24-25	
1pm				<b>GALLERY TOUR</b> Artscape Youngplace P.24-25  <b>ARTIST TALK</b> Nicole Kelly Westman Critical Distance P.38
2pm				
3pm			<b>KEYNOTE</b> Charles Mudede Innis Town Hall P.57	<b>ARTIST TALK</b> KC Wei in conversation with Murray Gerges Small World Music Centre P.60
4pm				
5pm		<b>ON SCREEN</b> Feeling Resistance Innis Town Hall P.54	<b>ON SCREEN</b> Notes on Being Innis Town Hall P.58-59	<b>ON SCREEN</b> Byron Peters: Anti-Racist Mathematics and Other Stories Innis Town Hall P.62
6pm				
7pm		<b>OPENING RECEPTION</b> Beatrice Gibson Mercer Union P.39		<b>ON SCREEN</b> Empty Metal Innis Town Hall P.63
8pm	<b>ON SCREEN</b> <b>OPENING NIGHT</b> Software Garden The Royal Cinema P.53	<b>ON SCREEN</b> still/here Innis Town Hall P.55	<b>ON SCREEN</b> Canadian Spotlight: Murky Colours Innis Town Hall P.60	
9pm				<b>ON SCREEN</b> The Diaspora Suite Innis Town Hall P.64
10pm	<b>AFTER PARTY</b> DJ ETCallshome Korea Town Acid The Baby G	<b>LIVE</b> Lido Pimienta MOCA P.56	<b>LIVE</b> Aisha Sasha John The Costume House P.61	
11pm		<b>AFTER PARTY</b> Dre Ngozi Unit 2	<b>AFTER PARTY</b> DJ set by Stephanie Comilang The Costume House	

Mon April 15	Tue April 16	Wed April 17	Thu April 18	25
	<b>ARTIST TALK</b> Sarah Pupo in conversation with Nasrin Himada Bachir/Yerex Presentation Space P.36	<b>ON SCREEN</b> Michael Keshane Bachir/Yerex Presentation Space P.70	<b>ARTIST TALK</b> Arnait Video Collective in conversation with Candice Hopkins Bachir/Yerex Presentation Space P.40	12pm
				1pm
				2pm
		<b>PUBLIC PRESENTATION</b> IMAGES RESEARCH FORUM Gallery TPW P.24-25	<b>ON SCREEN</b> Domestic Cinema Innis Town Hall P.71	3pm
				4pm
<b>ON SCREEN</b> Matter Innis Town Hall P.65	<b>ON SCREEN</b> All That Is Solid Innis Town Hall P.68			5pm
		<b>OPENING RECEPTION</b> Arnait Ikajurtigiit Women Helping Each Other AGYU P.40	<b>STUDENT PROGRAM</b> Innis Town Hall P.72-73	6pm
				7pm
<b>ON SCREEN</b> GARY Innis Town Hall P.66	<b>ON SCREEN</b> Interior Mythologies Innis Town Hall P.69	<b>ARTIST TALK + RECEPTION</b> 4 Waters: Deep Implicancy Denise Ferreira da Silva and Arjuna Neuman Gallery TPW P.30	<b>CLOSING NIGHT + AWARDS</b> Outer Worlds Cinesphere P. 74-75	8pm
				9pm
<b>ON SCREEN</b> Squere Innis Town Hall P.67			<b>AFTER PARTY</b> Myst Milano Cinesphere	10pm
				11pm

# EVENTS, PUBLIC PROGRAMS AND EDUCATION

All Week			
12-5PM		FESTIVAL HUB + MEDIATHEQUE	BACHIR/YEREX PRESENTATION SPACE
Closed SUN-MON		The festival hub is the perfect spot to meet up before, between, and after events to grab a snack and hang out!	401 Richmond St W Suite 440
			Artists talks at this venue are co-presented with Vtape.
Thu Apr 11			
11PM-2AM	AFTER PARTY	DJ ETCALLSHOME KOREA TOWN ACID	THE BABY G 1608 Dundas St W
Fri Apr 12			
12PM	ARTIST TALK	EMILIJA ŠKARNULYTĖ P.37	BACHIR/YEREX PRESENTATION SPACE 401 Richmond St W Suite 440
10PM	PERFORMANCE	LIDO PIMIENTA P.56	MOCA 158 Sterling Rd
10PM-2AM	AFTER PARTY	DRE NGOZI	UNIT 2 163 Sterling Rd
Sat Apr 13			
12PM	TOUR	Gallery Tour led by Geneviève Wallen	401 Richmond St W Suite 440
1PM	ARTIST TALK	PAMILA MATHARU P.31	A Space 401 Richmond St W Suite 110
3PM	KEYNOTE	CHARLES MUDEDE P.57	INNIS TOWN HALL 2 Sussex Ave
10PM	PERFORMANCE	AISHA SASHA JOHN P.61	THE COSTUME HOUSE 165 Geary Ave 2nd Floor, Unit A
11PM	AFTER PARTY	DJ set by STEPHANIE COMILANG	THE COSTUME HOUSE 165 Geary Ave 2nd Floor, Unit A
Sun Apr 14			
1PM	TOUR	Gallery Tour led by Geneviève Wallen	ARTSCAPE YOUNGPLACE 180 Shaw St



1:30PM	ARTIST TALK	NICOLE KELLY WESTMAN P.38	CRITICAL DISTANCE 180 Shaw St Suite 302
3PM	ARTIST TALK IN CONVERSATION	KC WEI with MERRAY GERGES P.60 & P.78-80	SMALL WORLD MUSIC CENTRE 180 Shaw St, Studio 101

#### Tue Apr 16

12PM	IN CONVERSATION	SARAH PUPO with NASRIN HIMADA P.36	BACHIR/YEREX PRESENTATION SPACE 401 Richmond St W Suite 440
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#### Wed Apr 17

12PM	ARTIST TALK + SCREENING	MICHAEL KESHANE P.70	BACHIR/YEREX PRESENTATION SPACE 401 Richmond St W Suite 440
3PM	PUBLIC PRESENTATION	IMAGES RESEARCH FORUM  An open discussion hosted by the participants of 2019 Images Research Forum. Research Forum is an educational initiative that invites a cohort of moving image practitioners to partake in seminars, collective conversations and research in the context of the festival. Led by Ekrem Serdar.	GALLERY TPW 170 St. Helens Ave
7:30PM	ARTIST TALK + OPENING	DENISE FERREIRA DA SILVA AND ARJUNA NEUMAN P.30	GALLERY TPW 170 St. Helens Ave

#### Thu Apr 18

12PM	IN CONVERSATION	ARNAIT VIDEO COLLECTIVE with CANDICE HOPKINS P.40	BACHIR/YEREX PRESENTATION SPACE 401 Richmond St W Suite 440
8PM	AWARDS	32ND IMAGES FESTIVAL AWARDS CEREMONY. P.13	CINESPHERE 955 Lake Shore Blvd W
11PM-2AM	AFTER PARTY	MYST MILANO	CINESPHERE 955 Lake Shore Blvd W
	EDUCATION	CANADIAN ART SPRING SCHOOL HOP For the eleventh 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 <a href="http://canadianart.ca">canadianart.ca</a> for more information!

# OFF SCREEN



# RECEPTIONS

## Wed Feb 13

7PM	BASMA ALSHARIF P.28	MOCA 158 Sterling Rd
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## Fri, Mar 8

7PM	OUTLIERS ON TOUR P.29	TANGLED ART + DISABILITY 401 Richmond St W Suite 122
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## Fri Mar 22

6:30PM	TOUCHING FROM A DISTANCE II TRANSMEDIATIONS IN THE DIGITAL AGE P.32	GOETHE-INSTITUT TORONTO Goethe Media Space 100 University Ave., North Tower, 2nd Floor
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## Fri Mar 29

6PM-8PM	SHARONA FRANKLIN P.33	GALLERY 44 — Virtrines 401 Richmond St W Suite 120
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## Sat Mar 30

3PM-5PM	ZHIZI WANG P.34	SUPPORT 260b Clarence St London, ON
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## Thu Apr 4

7PM-9PM	NEVET YITZHAK P.35	KOFFLER GALLERY 180 Shaw St Suite 104-105
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## Fri Apr 5

6PM-9PM	SARAH PUPO P.36	TRINITY SQUARE VIDEO 401 Richmond St W Suite 121
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## Wed Apr 10

6PM-9PM	PAMILA MATHARU P.31	A SPACE 401 Richmond St W Suite 110
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6PM-8PM	EMILIJA ŠKARNULYTĖ P.37	VTAPE 401 Richmond St W Suite 440
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6PM-8PM	NICOLE KELLY WESTMAN P.38	CRITICAL DISTANCE 180 Shaw St Suite 302
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## Fri Apr 12

7:00PM-11PM	BEATRICE GIBSON P.39	MERCER UNION 1286 Bloor St W
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## Wed Apr 17

6PM-9PM	ARNAIT IKAJURTIIGIIT: WOMEN HELPING EACH OTHER P.40	AGYU 8 Accolade East Building, York University 4700 Keele Street
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7:30PM	DENISE FERREIRA DA SILVA AND ARJUNA NEUMAN + ARTIST TALK P.30	GALLERY TPW 170 St Helens Ave
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Basma Alsharif's exhibition at MOCA intertwines four major works, each one presented as a staged setting. Using many different media, she takes us on journeys into the collective subconscious, exploring the tools we all use to understand the ghosts of history.

At the centre of the exhibition is a new work, *A Philistine*, 2018, that invites visitors to settle into an armchair and enter a story that moves backwards in time. The core element is a story broken into three genres: history, fantasy, and erotica. Beginning in present-day Lebanon, the narrative travels through 1935 Palestine, and ends in New Kingdom Egypt (16th-11th century B.C.E).

Alsharif stages each of her works in a familiar, domestic setting, often including plants and furniture. These intimate scenarios, invite us to spend time with the more nuanced content that is the focus of the work—in literature, images, and video. By editing together both sourced and created materials, Alsharif exposes those times in history that seem irrational and impossible to tell from one point of view.

Alsharif's exhibition opens at the same time as that of seminal filmmaker Chantal Akerman. The artists share many concerns—geopolitical definitions, the collapsing of histories, and how we form individual versus collective memory.

*A Philistine* by Basma Alsharif is supported by The Consortium Commissions—a project initiated by Mophradat with institutional partners including MOCA, Hammer Museum, LA; CCA, Glasgow and KW, Berlin.

2011-2019

**MOCA**

158 Sterling Road  
Wed-Mon 10-5pm  
Fri 10-9pm

**Reception**

Wed Feb 13, 7-10pm

Public Programs featured during the exhibitions of Chantal Akerman and Basma Alsharif are co-presented with MOCA. P.24-25



Basma Alsharif, "Tramper / Oeil", 2018 (detail)

## OUTLIERS ON TOUR

*Outliers on Tour* is bringing the outsiders in. Stemming from Tangled Art + Disability's *Tangled on Tour* program that ran from 2014 to 2017, this exhibition invites disability-identified artists from across Ontario to consider how the city has been built and constructed as a concept by those on the periphery. Featuring VibraFusionLab of London, Michel Dumont and Eugene LeFrançois of Thunder Bay, Chris "Bucko" Binkowski of Ottawa, and Michael Keshane of Tangled Peterborough's programming, *Outliers on Tour* will present visual and tactile works in the gallery, an off-site film screening, and public engagements.

This multimedia and multisensorial group show centres the artists' perspectives as outliers in every sense of the word. *Outliers on Tour* draws a parallel between the movement of Disability Arts as an outlier to the contemporary art world, and cities outside the downtown core as outliers to the urban identities that shape our understanding of inclusive city futures.

Canada  
2018

Tangled Art + Disability  
401 Richmond St W  
Suite 122  
Tue-Sat 12-5pm

Film Screening and Artist Talk  
Michael Keshane, at Bachir/Yerex  
Presentation Space. See P.70  
Wed Apr 17, 12pm

Co-presented with Tangled Art +  
Disability.

Michael Keshane, 9 Rules from Safety Precautions, 2018.



# 4 WATERS: DEEP IMPLICANCY

*4 Waters: Deep Implicancy* is an experiment in collaboration that traces the striking possibility of a state without value. The artists' research crosses four bodies of water—the Mediterranean Sea; and the Atlantic, Pacific, and Indian oceans—to connect four disparate islands: Lesvos, Haiti, Marshall Islands and Tiwi. Each island holds within it stories of tremendous violence, but also the potential for otherwise. The film assembles fragments that touch on a kind of knowledge embedded in a moment preceding human history or geological timescales — a moment of total entanglement described by the artists as Deep Implicancy. In excavating the link between geological shifts and material realities, they ask: Can an earthquake release the knowledge for a revolution in the very way we know the world?

While the artists consider natural disaster, resource extraction, and colonial violence, they compose a framework of elements that displaces the privileged role of value in ethics, relations and knowledge. In its place, the film asks what kind of ethical program could exist without time, accumulation, and measurement—hence value. An events program will activate a study room hosting materials culled from the artists' research (on coral islands, bacterial communication, and earthquake-triggered liquefaction in Haiti, amongst other subjects).

— Curated by Steffanie Ling

Canada/Germany  
2018  
18 min

Gallery TPW  
170 St Helens Ave  
Tue-Sat 12-5pm

Artist Talk + Closing Reception  
Wed Apr 17, 7:30pm  
Talk with Denise Ferreira da Silva  
and Arjuna Neuman followed by  
closing reception

Co-presented with Gallery TPW  
and Goethe-Institut Toronto. Arjuna  
Neuman is a guest of the Goethe-  
Institut Toronto.





## ONE OF THESE THINGS IS NOT LIKE THE OTHER

This debut solo exhibit explores the politics of archives, decolonial aesthetics, and self-preservation. Pamila Matharu has created two installations at A Space Gallery that incorporate new media, archived texts, collected artworks, and a baithak (Punjabi/Urdu/Hindi for "lounge").

Using discarded videotapes from archives as a starting point for critical analysis that examines the role of institutional critique and memory, systemic erasure, and cultural safety, Matharu's recent projects ask how we survive in archives and how we are erased.

*Vergangenheitsbewältigung* connects the recently rediscovered video documentation of the AGO's literary symposium *Identity in a Foreign Place* with the exhibition *Perspective 93*. The adjacent gallery will hold space for *Dear Amrita: How can I forget history when I was just starting to remember?* This installation is an homage to the deceased modern Indian painter Amrita Sher-Gil (1913 - 1941). Sher-Gil's career was just beginning to emerge when she died from a botched abortion at age 28. Together, the projects explore the impact of the absences of non-hegemonic cultural production in the ongoing project of archives.

— Curated by Vicky Moufawad-Paul

Canada  
2019

**A Space**  
401 Richmond St W  
Suite 110  
Tue-Fri 11am-5pm  
Sat 12-5pm

**Reception**  
Wed Apr 10, 6-9pm

**Artist Talk**  
Sat Apr 13, 1pm

Co-presented with A Space.



## TOUCHING FROM A DISTANCE II

*Touching From A Distance II* presents recent digital artworks immersed within the bookshelves and media hardware at the Goethe Media Space. The 10 featured works build bridges between literature, language, digital art, or VR. Ornella Fieres explores the transitions between analog and digital imagery; Anna Ridler transforms Edgar Allan Poe's *The Fall of the House of Usher* into an AI animation based on the artist's drawings; Aron Lesnik creates uncanny animations of people talking about the advantages of reading. The exhibition title cites Joy Division's 1979 song Transmission, "Touching from a distance/sound, that's all we need to synchronize," which praised the affect of telecommunication. As we stay connected via intangible yet visible information, the concept of transmediation reflects our internet routine. All works deal with transmediation, the process of translating information between different coexisting media— analog or digital, written or visual.

— Tina Sauerländer

Canada/Germany/UK  
2017-19

Goethe-Institut Toronto  
100 University Ave  
North Tower, 2F  
Thu 4:30-7:30pm  
Sat 10am-1pm

Reception  
Fri Mar 22, 6:30pm

Commissioned and co-presented by  
Goethe-Institut Toronto with Digifest,  
and Hot Docs. In collaboration with  
medienkunstverein.



The Swan Collective, *Here We Are - A Turing Torque VR Experience (Still)*, 2018 © The Swan Collective.

## NEW PSYCHEDELIA OF INDUSTRIAL HEALING

*New Psychedelia of Industrial Healing* is a daily cycling bio-installation, adopting the structure of durational performance and sculpture, meditating on medical treatments that the artist began 20 years ago. Each daily composition exposes disability through a process of bio-ritual: the embodiment of biopharmacology, biocitizenship, as well as the unveiled autobiography of a daily ritual, private self-injection, and the treatment of genetic disease. Within the altars assembled, documented, and connected through Instagram, live cells are arranged among unprecious objects. The syringe creates a new psychedelia of visual meditations, interjecting social media algorithms, and reclaiming a long-standing alienation. Each image confronts questions of "Who defines celebration while policing the expression of the disabled?" A selection from over a hundred of her images allows us to linger with this experiment in de-stigmatization.

— Curated by Steffanie Ling

Canada  
2018

**Gallery 44**  
401 Richmond St W  
Suite 120  
Tue-Sat 11am-5pm

**Reception**  
Fri Mar 29, 6-8pm

Co-presented with Gallery 44.

Sharona Franklin, *New Psychedelia of Industrial Healing*, 2018.



## WE BECOME AWARE OF THE VOID AS WE FILL IT

Zhizi Wang's multimedia practice meshes personal narratives with found and online stock videos. Her works navigate our understandings of space and recollection, as well as the objects and bodies that occupy them. Wang's exhibition, *We become aware of the void as we fill it* is a three-channel video installation that focuses on dislocations between body and memory. Throughout the two floors of the gallery, this work positions itself between immersive installation and visual space.

A childhood memory of picking up stones along a river is remixed. Digital aggregates are reformed to recover what was lost. A figure continually dances in the sea at night, before gradually degrading into pixels. Gentle yet prodding encounters with familiarly rendered spaces, such as aquariums, tunnels, and galaxies, tease out their relationship to the viewer, overlapping in both time and space. Wang constructs a digital green screen—an (un)necessary and anomalous zone that emphasizes the illusionary power of digital space-time.

Canada  
2019  
Loop

**Support**  
260b Clarence St  
London, ON  
Thu-Sat 2-5pm

**Reception**  
Sat Mar 30, 3-5pm

Co-presented with Support.



*We become aware of the void as we fill it*, 2019.

Deeply informed by cultural research, the video and sound installations of Israeli artist Nevet Yitzhak rely on digital technology, combining found footage, archival, and photographic materials transformed through editing and sound treatment. With a critical approach of contemporary political and cultural issues, Yitzhak challenges perceptions of the past by raising questions about cultural heritage and collective forgetfulness within a complex local identity. Yitzhak's multi-channel video installation *WarCraft* takes as departure point the Afghan war rug, a unique tradition of weaving generated by a history of conflict and foreign military presence. Originally an expression of resistance, a means of survival, and a way of communicating the horrors of war, occupation, and migration, the rugs became commodified by the international tourism industry. In her laborious digital work, Yitzhak reinvents the rugs' iconography introducing 3D models of weaponry employed by contemporary armies and war zones, using animation and sound to reveal their destructive potential. Expanding from the culturally specific to global concerns and other violent histories, Yitzhak's view is informed by her own context and a critical examination of the current Israeli state of affairs.

— Curated by Liora Belford

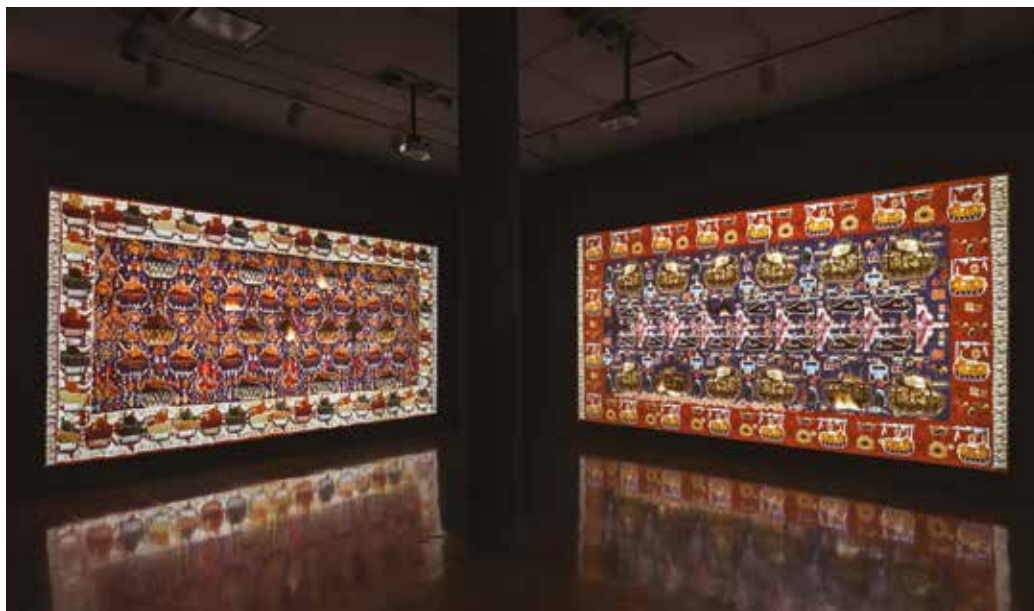
Israel  
2014

Koffler Gallery  
Artscape Youngplace  
180 Shaw St  
Suite 104-105  
Wed-Fri 12-6pm  
Sat-Sun 11am-5pm

Reception  
Thur Apr 4, 7-9pm

Co-presented with Koffler Gallery  
and Scotiabank CONTACT  
Photography Festival.

Nevet Yitzhak, *WarCraft*, 2014. Installation views at Yossi Milo gallery, New York, 2015. Thomas Seely. Courtesy of Yossi Milo Gallery.





## BURNING THROUGH THE BODY

*the drawing of the body burns into the body/and so/it burns through the body/then the wildfire/  
reaches from chin to collarbone/some draw burn marks/and some enter burn marks/and then  
burn marks become drawings/and so/drawings burn*

- Kristin Eiríksdóttir

Kristin Eiríksdóttir's poem "Kök" inspires the exhibition's theme of opposing forces and tensions: of layering and unravelling, concealing and revealing, openness and containment. Both Sarah Pupo's watercolour paintings and animation work are relational and dynamic configurations that create movement. The exhibition highlights the physical and intuitive labour that goes into the making of an image. The gestures, colours, shapes, and forms that appear on canvas and on screen bring something to life that spills over and through the frame. What has been generated, animated, and projected compels us toward these works as they delight in the poetic intention of intuition, in movement and colour.

— Curated by Nasrin Himada

Canada  
2019

**Trinity Square Video**  
401 Richmond St W  
Suite 121  
Tue-Sat 11am-5pm

**Reception**  
Fri Apr 5, 6-9pm

**Artist Talk**  
Tue Apr 16, 12pm, at Bachir/Yerex  
Presentation Space

Co-presented with Trinity Square  
Video.



Sarah Pupo, *Untitled*, watercolour and wax on silk, 36" x 40", 2018.

Sirenomelia is a rare condition, also known as the mermaid syndrome. In Emilija Škarnulytė's video *Sirenomelia* (2016), the condition becomes a poetic device that hosts a world of double mythologies.

*Sirenomelia* opens on a frozen landscape. Shot in the abandoned underwater docks of Olavsværn, a decommissioned naval base built to conceal American submarines, and the Geodetic Observatory of the Norwegian Mapping Authority at Ny-Ålesund, Spitsbergen, the audio we hear are the sounds of deep listening, the drones and beeps as recorded by the enormous observatory satellite dish. Škarnulytė escorts us through the empty, submerged bays—conducting an exploration in this underwater environment inhabited only by the ghosts of the Cold War. Here, we encounter what she calls the “counter-mythology of (that era)...what the East believed about the West and vice versa.” With her post-human body clad in a single-finned skin suit, she undulates into the world of the mermaid where water—even frozen water—is full of life.

— Curated by Lisa Steele

Lithuania  
2017  
12 min

Vtape  
401 Richmond St W  
Suite 452  
Mon-Fri 10am-5pm  
Sat 1-5pm

Reception  
Wed Apr 10, 6-8pm

Artist Talk  
Fri Apr 12, 12-2pm

Co-presented by Vtape.

Emilija Škarnulytė, 2016.



## A SLIGHT SPACE AMIDST

*a slight space amidst* is a video installation that exists in the threshold between a screening and an exhibition. A secluded space just beyond sheer partitions, you determine the duration of your viewing as the film loops. Capturing arrested light and moments that meld and mesh, the film echoes the wavering movements proposed by the installation's materiality: sheer silk curtains that partition here and there, before and after, daylight and nocturne.

A synthesized sound reverberates to the shrill of whipping wind, accented by pelting wetness. Quivering light is interrupted by a quiet melancholy of fluttering darkness that is both contained by and expands beyond the crop of the screen. *a slight space amidst* offers an invitation to consider the fragmentation of binaries; the tranquility of distraction; and intimacy, as you remain on that side, and I on the other.

*So, what for the spaces between, where the lines have been drawn?  
Where the drapes have been drawn by trembling hands.  
Where the sunsets are no longer seen, but the warmth is still felt through a vivid hue.  
What for the act of participating so pathetically that all is lost or at least lousy?*

— Nicole Kelly Westman

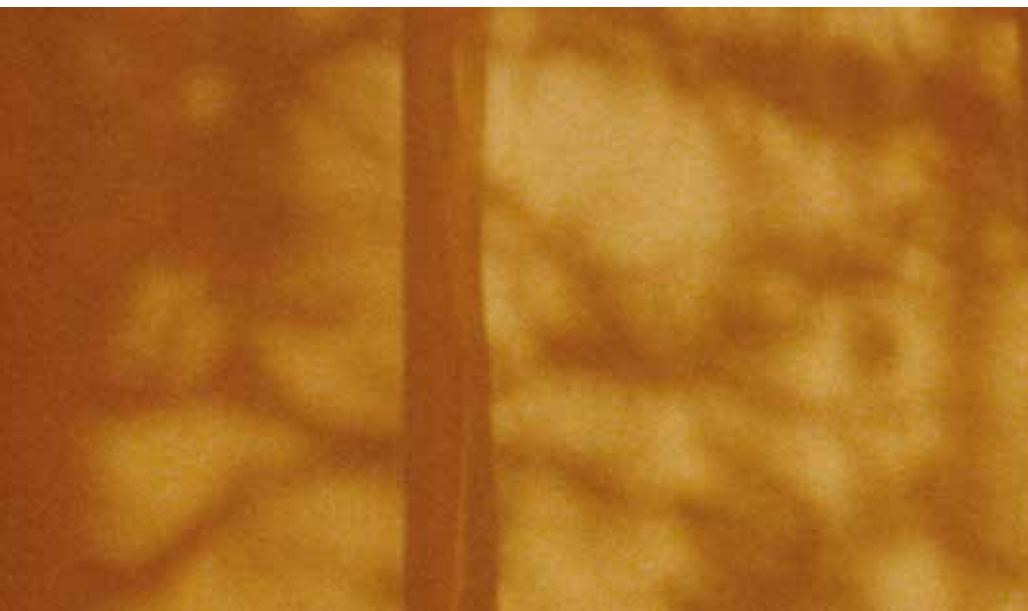
Canada  
2019

**Critical Distance**  
Artscape Youngplace  
180 Shaw St  
Suite 301

**Reception**  
Wed Apr 10, 6-8pm

**Artist Talk**  
Sun Apr 14, 1:30pm

Co-presented with Critical  
Distance.



Nicole Kelly Westman, *From a slight space amidst*, 2019.



## PLURAL DREAMS OF SOCIAL LIFE

*I Hope I'm Loud When I'm Dead* is commissioned by Mercer Union, Toronto; Bergen Kunsthall; Camden Arts Centre, London; and KW Institute for Contemporary Art, Berlin. The work is produced with support from the Julia Stoschek Collection, Outset Germany, Switzerland and Arts Council Norway.

*Deux Soeurs* is commissioned by Mercer Union, Toronto; Bergen Kunsthall, Borealis Festival, Bergen; and Camden Arts Centre, London. The work is produced with support from Fluxus Art Projects and Arts Council England, and features a score by Laurence Crane commissioned with support from Arts Council Norway.

Mercer Union is delighted to co-commission two interconnected films by artist Beatrice Gibson that together propose empathy and friendship as a means to reckon with an increasingly turbulent present. *I Hope I'm Loud When I'm Dead* is an intimate 16mm film that captures the consequences of political upheaval and war. Beginning with material shot on the evening of the 45th American presidential inauguration in January 2017, the film weaves together CAConrad and Eileen Myles' words alongside those of fellow poets Audre Lorde, Alice Notley and Adrienne Rich. Here, Gibson employs language and poetry to grapple with the present. *I Hope I'm Loud When I'm Dead* is a deeply personal work, one that seeks out the power of ritual and casts the poet as a prophet, fit to navigate an alternative path in times of perilous authority.

Conceived as a companion piece, Gibson's *Deux Soeurs* is based on an unrealized script by Gertrude Stein, written in 1929 as European fascism was building momentum. Gibson's adaptation, set almost a century later in contemporary Paris, deploys Stein's script as a talismanic guide through a contemporary moment of comparable social and political unrest. Here, Gibson explores feminism not only as subject matter but also as method, casting as the film's characters a close network of friends and practitioners, alongside others who have supported or influenced the artist's life and work.

— Curated by Julia Paoli

UK  
2018-2019

Mercer Union  
1286 Bloor St  
Tue-Sat 11am-6pm

Reception  
Fri Apr 12, 7-11pm

This exhibition is presented by Mercer Union and realized in partnership with Scotiabank CONTACT Photography Festival and Images Festival.



# ARNAIT IKAJURTIGIIT: WOMEN HELPING EACH OTHER

Arnait Video Productions values the unique culture and voices of Inuit women and opening discussions with Canadians of all origins. Since its beginnings in 1991, Arnait has followed a trajectory that wholly reveals the originality of its producers. Arnait works to make films that speak directly to the lives of its members. The sheer endurance required to realize these video documents testifies to the importance of the project. The films celebrate the cultural specificity of women in Igloolik and consist of interviews, reenactments of traditional activities, and narrative elements. Arnait Ikaajurtigiit: Women helping each other offers strength, grace, humour, resilience, and a model for learning by doing. Developed over three decades, this body of work is a rigorous and relevant contribution to the field of contemporary art. Inclusive of film, objects, and photography, the exhibition highlights, from the exceptional perspective of women of Igloolik, the continual change inherent to Inuit life.

— Curated by Alissa Firth-Eagland

Canada  
1992-2018

AGYU  
4700 Keele St  
East Accolade Building  
Mon-Fri 10am-4pm  
Wed 10am-8pm  
Sun 12-5pm

Reception  
Wed Apr 17, 6-9pm

Artist Talk  
Thu Apr 18, 12pm, at Bachir/Yerex  
Presentation Space

Co-presented with the AGYU and  
Scotiabank CONTACT Photography  
Festival.



Susan Avingaq, Art Director on the set of *Before Tomorrow in Puvitnuq*. Photo by Oana Spina. Courtesy of Arnait Video Productions®

## WOOD BETWEEN WORLDS

*Wood between Worlds* is an LED public artwork that uses video game landscapes to explore the forest. The work takes its name from a pond-filled forest in *The Magician's Nephew*, the sixth instalment of the *Chronicles of Narnia* novel series by C.S. Lewis, in which each pond is a portal to a different world.

Commissioned by TD Bank Group, *Wood between Worlds* uses an "open world" video game design, which allows players (the viewer in this case) to roam freely and explore their surroundings without a stated objective. This contrasts with the traditional video game design that demands players confront challenges and progress to next levels.

Today, we understand the word "forest" to mean a large wooded area. However, etymologically the word derives from the Latin, *foris*, meaning "outside." This double meaning points to the forest as a site that both sustains us and exists "outside" of ourselves. As black and white silent images carry us through the landscape, we are reminded of the pervasive and profound symbol of the forest as a place of refuge or of ambush, of evil or enchantment, for the hunter or the hunted. Here long before us and long after us, forests bear witness to all that happens within them and in this sense, serve as our collective memory. *Wood between Worlds* refuses to see the forest as standing reserves for commodity exploitation, but asks instead, what has been given up and what needs to be recovered—and regenerated.

Canada  
2019  
18 min

TD Arts Wall - Bay And Queen  
TD Bay and Queen Branch  
394 Bay St  
12am - 11:30pm

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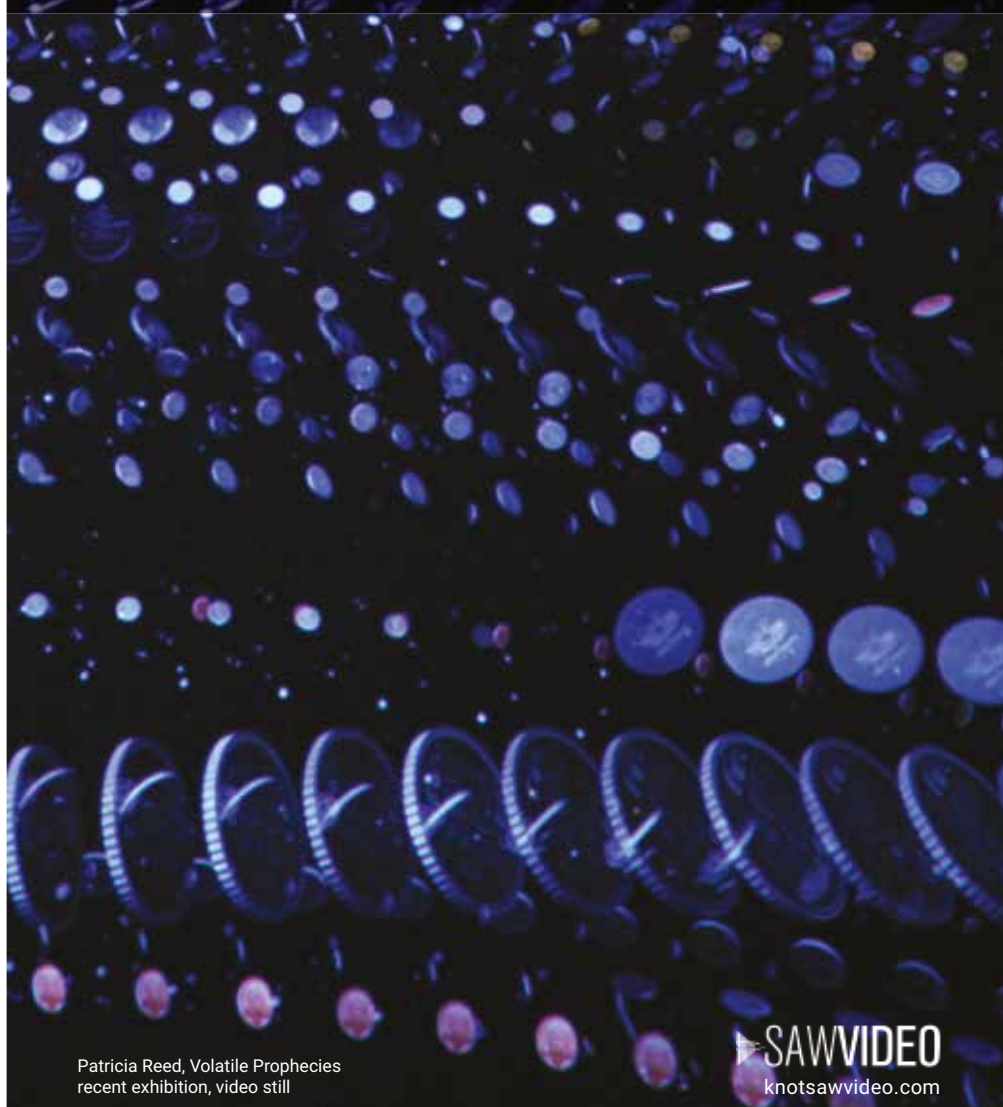
TD is working with renowned contemporary artists Public Studio to showcase their work to the public on its visual art media wall at the TD Bay and Queen Branch in the Spring.

Still from *Wood Between Worlds*



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Patricia Reed, *Volatile Prophecies*  
recent exhibition, video still

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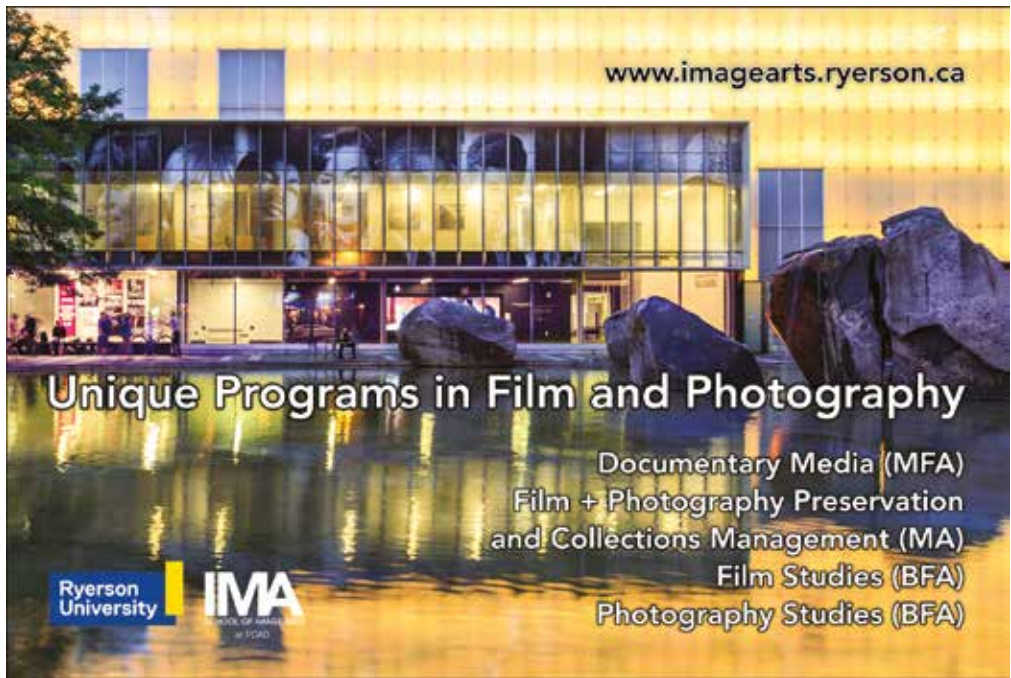


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*Dancing In the Dark*

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## ARNAIT IKAJURTIGIIT: WOMEN HELPING EACH OTHER



**ARNAIT VIDEO PRODUCTIONS**  
17 APRIL–23 JUNE, 2019

*Arnaik Ikaajurtigiit: Women helping each other* is a **Primary Exhibition** of the Scotiabank CONTACT Photography Festival, presented in conjunction with the 2019 Images Festival Off Screen program.

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For their support of the exhibition, Prefix gratefully acknowledges the support of the Cultural Service, French Embassy in Canada. Prefix also gratefully acknowledges the assistance of the Canada Council for the Arts, the Ontario Arts Council and the Toronto Arts Council with funding from the City of Toronto.

Taysir Batniji, *Untitled (Gaza Wives)*, 2001.  
Courtesy the artist and Galerie Stet-Semler, Hamburg/Berlin.



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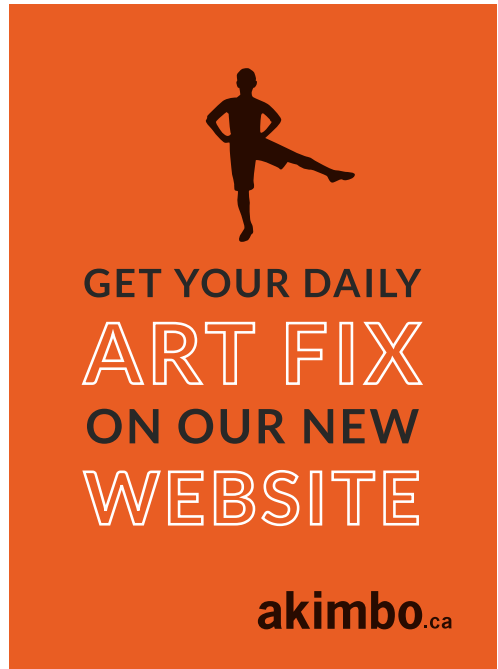
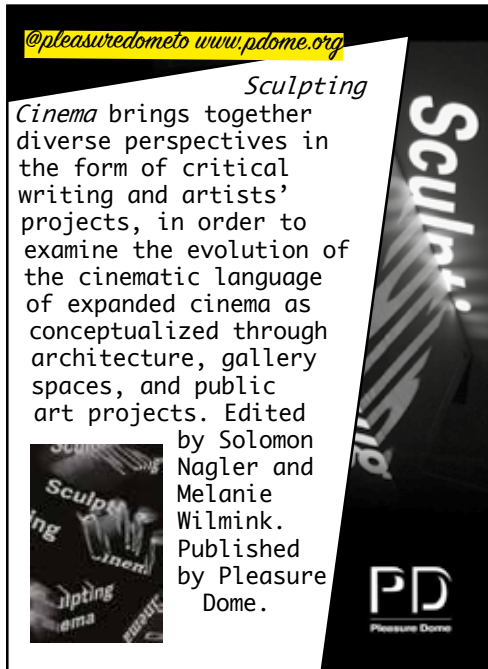
*Homage to the Faceless Woman, by Jessica Johnson and Karen Zolo, 2018.*



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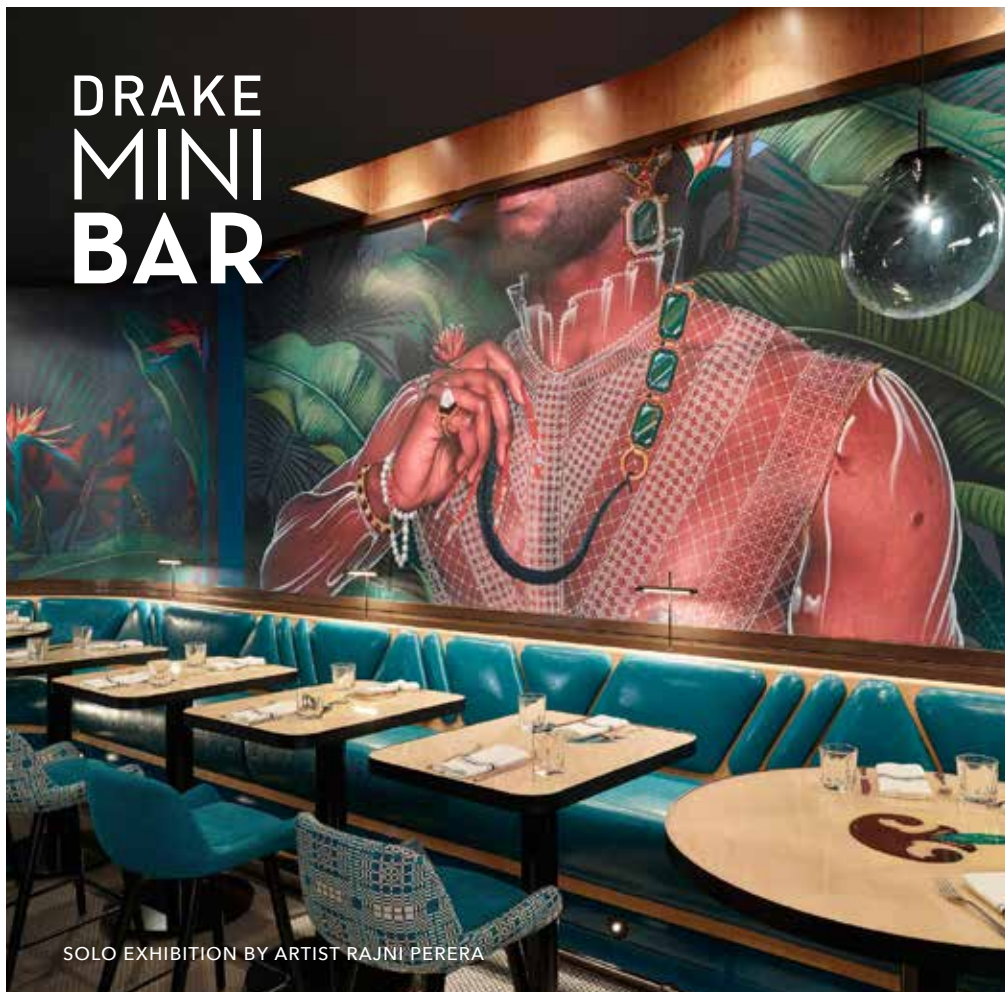
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# ON SCREEN AND LIVE

## SOFTWARE GARDEN

Nurtured over two years of collaboration, workshops, and live concerts, artist and musician Rory Pilgrim premieres his debut music video album *Software Garden* in Canada.

In contrast to a recent fascination with technology's dystopian impact on public and private life, *Software Garden* asks how we meet from both behind and beyond our screens. Over the course of 11 tracks and performances, we encounter proposals for tenderness with digital and robotic entities in tow. Without cynicism, irony, or repudiation, the enmeshing of lyrical, cinematic, and choreographed sequences pour between stage, studio, and screen. The words of British poet and disability advocate Carrol R. Kallend narrate *Software Garden*, as she reflects on her experience of catastrophic reductions to public health care and her desire for technologies to intervene. Singer Robyn Haddon, singer/rapper Daisy Rodrigues, and dancer, artist, and choreographer Casper-Malte Augusta further interpret and pronounce an array of methodologies to move,

lean, and brush upon our spaces in ways that affirm the complexities of tenderness after the Internet.

The convergence of these disciplines reclaim "connection" as an elemental synapse beyond a successful upload. The screen is often decried as an alienating partition, yet, in *Software Garden*, it is reinscribed as socially porous, a tool toward the effect of linked arms or a soft touch.

— Steffanie Ling

**Software Garden, Rory Pilgrim**

North American Premiere, UK/Netherlands, 2018, digital, 51 min, English

Preceded by:

**Printed Sunset, Andrés Baron**

North American Premiere, Columbia/France, 2017, digital, 6 min  
A couple seems resigned to watch a fake sunset.

**Hi I Need To Be Loved, Marnie Ellen Hertzler**

USA, 2018, digital, 11 min, English  
"I'm going to read you a collection from my spam emails." Is this poetry or malware?

68 min

**The Royal Cinema**

608 College Street  
The Royal has 5 accessible seating sections.  
The Royal does not have accessible washrooms.

\$15 general admission  
\$10 students, seniors,  
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# FEELING RESISTANCE

How do we manifest resistance through the spaces we occupy? How does resistance manifest itself on our bodies, our minds, our souls? What are the human materials and psychic energies that provide us with the agency to show up for our collective wills? How does the power of shared resistance allow us to more truthfully feel ourselves? How do our bodies and the spaces they occupy come to be shaped or re-shaped by our defiance? How have our bodies become active sites of violence? How can we resist this exploitation of our inherent nature in a way that speaks to our vulnerabilities, our livedness, our freedom? This program sees these questions as points of entry to explore, without boundary, the myriad ways in which resistance feels.

— Sarah-Tai Black

## **Jeny303, Laura Huertas Millán**

Toronto Premiere, Colombia/France, 2018, 16mm > digital, 6 min, Spanish  
Footage of an abandoned Bauhaus-style building accompanies confessionals from Jeny, a self-described living work of art, in this composite work and fleeting meditation on architecture and biography.

## **Crowtrap, Callum Hill**

North American Premiere, Germany/UK, 2018, 35mm, 15 min, English  
Weaving together the lives of two men, Crowtrap draws upon their individual dealings with fire to expand across themes such as pyromania, anarchy, radicalism, and enlightenment.

77 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

## **I Signed the Petition, Mahdi Fleifel**

UK/Germany/Switzerland, 2018, digital, 11 min, English  
Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt. Over the course of a conversation with an understanding friend, he analyzes, deconstructs, and interprets the meaning of his choice to publicly support the cultural boycott of Israel.

## **Dislocation Blues, Sky Hopinka**

US, 2017, digital, 17 min, English  
An incomplete and imperfect portrait of reflections from Standing Rock. Cleo Keahna recounts his experiences entering, being at, and leaving the camp and the difficulties and reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become.

## **Giverny I (Négresse Impériale), Ja'Tovia Gary**

Toronto Premiere, France/US, 2017, digital, 6 min  
Shot on location in Claude Monet's garden in Giverny, France, Gary's film examines the precarious nature of Black women's bodily integrity, the ethics of care as resistance work, and how class position shapes the contours of violence. Set against the backdrop of the West's continued global imperialist campaigns and its historical artistic canon, this experimental video features a mélange of HD video, archival footage, and analog animation to assert an oppositional gaze in the re-telling of modern history.

## **Sojourner, Cauleen Smith**

Canadian Premiere, US, 2018, digital, 22 min, English  
Set in Noah Purifoy's Outdoor Desert Art Museum in Joshua Tree, California, artist Cauleen Smith reimagines this unique space as a radical feminist utopia. Among the scattered assemblages, a group of women whose dynamic, colourful outfits radiate with energy, gather to re-stage an iconic photograph of men taken by Billy May for *Life Magazine* in 1966. While paying homage to the feminist abolitionist Sojourner Truth, the title refers to the spiritual journey these women embark upon.

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

Co-presented with Inside Out  
Festival, Toronto Arab Film and  
Unit 2.



Ja'Tovia Gary, *Giverny I (Négresse Impériale)*, 2017.



## STILL/HERE

Christopher Harris is a filmmaker whose films and video installations read African-American historiography through the poetics and aesthetics of experimental cinema. His work employs manually and photo-chemically altered appropriated moving images, staged reenactments of archival artifacts, and interrogations of documentary conventions.

***A Willing Suspension of Disbelief + Photography and Fetish***

Canadian Premiere, USA, 2014, 16mm > digital, 16min, English

A response to an 1850 daguerreotype of a young American-born enslaved woman named Delia. Delia was photographed stripped bare as visual evidence in support of an ethnographic study by the Swiss-born naturalist professor Louis Agassiz, who held that racial characteristics are a result of differing human origins.

***still/here***

Toronto Premiere, US, 2001, 16mm, 60 min, English

A meditation on the vast landscape of ruins and vacant lots that constitute the north side of St. Louis—an area populated almost exclusively by working class and working poor African Americans. *still/here* constructs a documentary record of the blight and decay of this space, acting not as an overt assessment of social injustices but instead as a study of the way in which the politics of class and race within American society are integral to its very being. The ruins seen here are emblematic of an unimaginable absence at the core of much of the African Diaspora's experience in North America. From the countless Africans lost in the Middle Passage and the disappeared

future generation of their unborn descendants, to the loss of family and loved ones that were sold away during slavery, absence has been and continues to be a fundamental feature of the African-American experience. But how, in an image-based medium such as film, does one represent absence? *still/here* acknowledges that an exhaustive rendering of absence is, at best, unlikely, and instead engages with this question by developing a vocabulary of absence. The film acknowledges the limits of representation and proceeds through a series of visual and aural breakdowns, erasures, contradictions and gaps. It does not use the documentary power of film to recuperate a sense of closure, and instead dwells within the space of rupture occasioned by the presence of a profound absence.

76 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

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

Co-presented with Black Gold,  
Black Artists' Network in Dialogue  
(BAND), Hot Docs, and Ryerson  
Image Centre.

Christopher Harris, *A Willing Suspension of Disbelief*, 2014.



# WE ARE IN A NON-RELATIONSHIP RELATIONSHIP

A work of theatre. A work of performance.

Lido Pimienta is a Toronto-based, Colombian-born interdisciplinary musician and artist-curator. She has performed, exhibited, and curated around the world since 2002, exploring the politics of gender, race, motherhood, identity and the construct of the Canadian landscape in the Latin American diaspora and vernacular.

Her 2017 Polaris Prize-winning album *La Papessa* charts Pimienta's evolution into an independent woman and artist who refuses to fit into pre-conceived notions of what a pop Latina artist ought to be.

60 min

MOCA  
158 Sterling Rd

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

Ticket price includes entry to After  
Party at Unit 2

This program is part of Public  
Programs featured during the  
exhibitions of Chantal Akerman  
and Basma Alsharif, co-presented  
with MOCA.



Lido Pimienta photographed by Alejandro Santiago.

## VISIONS OF BLACK SECRET TECHNOLOGY

This talk will begin by closely examining the movie *Black Panther* to determine not only how black technology is visualized but, more importantly, what this visualization tells us about our understanding, manner of coding, and modes of experiencing technology as a whole. The notion of advanced technology is, in fact, very new, and historically specific. But most of us hold, consciously or not, a Hegelian idea that it is transhistorical and progressive (rather than accidental and dispersed over the centuries). In the Hegelian view, each moment in universal history is leading to more and more improved forms of ordering and managing the human/nature metabolic exchange. This talk will also look at representations of black technology in the works of Saya Woolfalk and Sonda Perry, and will itself be structured like a movie.

— Charles Mudede

Charles Tonderai Mudede is a Zimbabwean-born cultural critic, urbanist, filmmaker, lecturer, and writer. He is the film editor for the *Stranger* and a lecturer at Cornish College. In 2018, he directed his first film, *Thin Skin*, from a script he wrote with Lindy West and Aham Oluo.

Innis Town Hall  
University of Toronto  
2 Sussex Ave

FREE

Co-presented by  
University of Toronto  
Cinema Studies Institute.



## NOTES ON BEING

ON SCREEN  
Sat Apr 13  
5pm

The tensions between being and being seen, speaking and being heard, moving and being moved. In this program, such tensions are made material. Identities and voices transfigure; some contorted by the will of an unseen force, others immovable even of their own volition. Livedness breathes as form, as narrative, as spectacle, as opposition. The quotidian and routine become a way through which some lives are able to cope, and others can no longer. Bodies and space are heavy under the watchful eyes of authenticity, ritual, and expectation. Language and movement emerge as tools of freedom, constraint, and sheer will. A study of the ways in which we have come to be.

— Sarah-Tai Black

***Sitting on a Man, Onyeka Igwe***

International Premiere, UK, 2018, digital, 7 min, English

Traditionally, women in Igbo-speaking parts of Nigeria came together to protest the behaviour of men by sitting on or making war on them, adorning themselves with palm fronds, dancing and singing protest songs outside the man in question's home. This practice became infamous due to its prominence as a tactic in the Aba Women's War, the 1929 all-woman protest against colonial rule. Two contemporary dancers reimagine the practice, drawing on both archival research and their own experiences.

***Specialised Technique, Onyeka Igwe***

North American Premiere, UK, 2018, digital, 7 min, English

William Sellers and the Colonial Film Unit developed a framework for colonial cinema: slow edits and minimal camera movement, no camera tricks. In an effort to recuperate black dance from this colonial project, *Specialised Technique* attempts to transform this material from studied spectacle to livingness.

***Halimuhfack, Christopher Harris***

Toronto Premiere, US, 2016, 16mm > digital, 4 min, English

A performer lip syncs to archival audio featuring the voice of author and anthropologist Zora Neale Hurston as she describes her method of documenting African American folk songs in Florida. By design, nothing in this film is authentic except the source audio. The flickering images were produced with a hand-cranked Bolex so that the lip sync is deliberately erratic and the rear-projected, grainy, looped images of Masai tribesmen and women, recycled from an educational film, become increasingly abstract as the audio transforms into an incantation.

72 min

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

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

Co-presented with clé journal, C  
Magazine, Le Labo, the8fest and  
Toronto Palestine Film Festival.



Christopher Harris, *Halimuhfack*, 2016

**Chronicles of a Lying Spirit (by Kelly Gabron), Cauleen Smith**

Canadian Premiere, US, 1991, 16mm, 7 min, English

An exploration of the fabrication of identity that layers time, space, and history in following the imagined life of Smith's alter-ego, Kelly Gabron. Dual-narration discusses Gabron in the third person; the story is repeated, prompting a consideration of the instability and unreliability of history.

**Turkish Delight, Basma Alsharif**

Jordan, 2010, Super 8mm &gt; digital, 3 min

Composed of footage from three separate sequences that interweave frame by frame, *Turkish Delish* was shot within the interiors of empty homes in Amman, Jordan. The film's sound is composed of recordings of food ingredients for unspecified dishes looped repetitively over ambient noise.

**Mutiny, Abigail Child**

US, 1982, 16mm &gt; digital, 10 min, English

*Mutiny* employs a panoply of expression, gesture, and repeated movement. Its central images are of women: at home, on the street, at the workplace, at school, talking, singing, jumping on trampolines, playing the violin. The syntax of the film reflects the possibilities and limitations of speech, while politically, physically, and realistically flirting with the language of opposition.

**Re Dis Appearing, Theresa Hak Kyung Cha**

USA, 1977, video, 3 min, English and French

The artist speaks a word, which is quickly echoed in French, so that the words are only barely comprehended. Simple images—a bowl, a photograph of the ocean—appear and disappear.

This work is originally intended to be shown on a monitor.

**Saute ma ville, Chantal Akerman**

France, 1968, restored 35mm &gt; digital, 13 min

"The first film I made, *Saute ma ville*, was a world. Everything took place in a kitchen, but it was about destroying the world. Indeed it was called "*Saute ma ville*" ("*Blow Up My Town*"), but it was also called "*Saute ma vie*" ("*Blow Up My Life*"). And ultimately it was about the destruction of this world my mother, my aunts, and her aunts had shown me."

— Chantal Akerman

**Aquarius, Kevin Jerome Everson**

US, 2003, 16mm &gt; digital, 2 min, English

A film about coping.

**Cycles, Zeinabu Irene Davis**

US, 1989, 16mm, 16 min, English

Rasheeda Allen is waiting for her period. Drawing on Caribbean folklore, *Cycles* uses animation and live action to discover a film language unique to African-American women. The multilayered soundtrack combines a chorus of women's voices with the music of Africa and the diaspora, including Miriam Makeba, acappella singers from Haiti, and trumpete Clora Bryant.

Print courtesy of the Academy Film Archive.

Kevin Jerome Everson, *Aquarius*, 2003.Oyeka Igwe, *Specialised Technique*, 2018.

Is this OK?

*Murky Colours* is based on a spy novel by Menjin Wei, the filmmaker's father. It is not, by any measure, a conventional adaptation, although it does begin to chart the poetics of one. Through the arena of participatory documentary and film essay, fiction and document seem to conspire to tell a story of an unrealized film as family heirloom.

Menjin's novel was written with the aspiration of being adapted into a Hollywood film. In his daughter's adaptation, all the markers of the genre are present but unravel through KC Wei's arrangement of drama and archive that come together with a writerly consideration.

Action scenes are intercut with Wei interviewing her father, him reading from his manuscript, gonzo footage of their family trip to China, and Hollywood and Hong Kong action films. Her editing and post-production techniques amplify the tropes of spy movies and pulp novels. The adaptation of *Murky Colors*, revitalized within its own lifetime, pulls its viewer into considering the internal chronologies of an artwork.

— Steffanie Ling

**Murky Colours, KC Wei**

Toronto Premiere, Canada, 2016, digital, 47 min, English/Mandarin

Preceded by:

***In Free Fall*, Hito Steyerl**

Germany, 2010, digital, 32 min, German/English

If we follow the disintegration of a Boeing 707-700 4X-JY1, we are put on the trajectory of the global economic crisis. One day you're flown by Mossad, the next, blown up behind Keanu Reeves. A neverending swan song.

79 min

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

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

Artist Talk details P. 25

Co-presented with Canadian Art  
and Toronto Reel Asian International  
Film Festival.



Salma, Fabien, and Menjin, KC Wei, *Murky Colours*, 2016.

## HEAT

And in the warmth of the fire I feel fine.

— Aisha Sasha John

Aisha Sasha John's medium is energy. Her solo dance show *the aisha of is* premiered at the Whitney Museum in 2017; in 2018 it was presented by the MAI and Toronto's 2018 Summerworks Festival. *I have to live.* (McClelland & Stewart 2017) was a finalist for the 2018 Griffin Poetry Prize.

*This program is produced in partnership with Necessary Angel Theatre Company.*

40 min

**Location**  
The Costume House  
165 Geary Ave  
2nd Floor, Unit A

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

Ticket price includes entry to After  
Party at The Costume House.

Co-presented with FADO  
Performance Art Centre, Necessary  
Angel Theatre Company,  
SummerWorks Performance  
Festival and The Costume House.

Photo by Yulia Benivolski.





# ANTI-RACIST MATHEMATICS AND OTHER STORIES

*Anti-Racist Mathematics and Other Stories* is a series of three speculative educational videos that have attempted to figure that pedagogy with the lexicon of our contemporary mediascape. If these are the lessons, what is the classroom, and the society that endorses this education?

—Steffanie Ling

Byron Peters is an artist and writer based in Vancouver (unceded Coast Salish Territories). His works take the form of sculpture, text, sound, and video, and his research engages emerging technologies, economic imaginaries, prison education, and the histories of science.

## *Pure Difference*

Canada, 2017, digital, 22 min, English

An imperialistic history of numbers with a combination of the bright voice of a tech presentation, a physics lesson out of Ursula K. Le Guin's *The Dispossessed*, and the aesthetics of evading copyright violations on YouTube. Its hypothesis: a Western understanding of numbers functions serves to reinforce the dominance of capitalistic ideology.

## *10 - 3 = 13*

Canada, 2018, digital, 13 min, English

Set between a children's play town that playfully delivers sincere propositions for a collective logic of political imagination. Drawing from anti-bias curricula alongside radical positions on colonial and historical debts, the second episode in the series offers a lesson on the 'misinvention' of negative numbers. Each are distinct in their playful didacticism and elements of the unreliable narrator, oscillating between satirical dramatizations and sincere propositions for a world wherein the equation  $10 - 3 = 13$  expresses an ideology of sharing, collectivity, and mutuality.

## *Secessio*

Canada, 2018, digital, 18 min, English

An adaptation of an ancient story of a mass general strike, told via a present-day crowd-modelling and crowd-control software. While showing the "artificial-stupidity" of technologies used for the training of enforcement officers and security design, it presents an anachronistic world where numbers do not hold.

53 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

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

Co-presented with Gamma Space  
and Ottawa International Animation  
Festival.



Byron Peters, *10 - 3 = 13* (Production Still), 2018.



## EMPTY METAL

An uninspired punk band recruited by time-travelling revolutionaries. A future with tension between the unchecked militarization of land and air. *Empty Metal* traces a process from youth alienation to radicalization.

A trio of musicians desert their sincere but ultimately uninspired creative endeavours after answering an inexplicable call to action by time-travelling revolutionaries. What unravels is a provocatively efficient assassination plot that reveals the status of the artist for what it is, a particle imbedded within some of the sustained injustices of our time: wanton surveillance, drone warfare, toxic masculinity within libertarian ranks, and the enduring inaccessibility to a secure sense of culture, place, and identity by displaced populations living in the United States.

With the intention of creating a science fiction film set one week into the future, *Empty Metal* is an unselfconscious projection of the furthest political imagination stretched and shared by its directors. Whatever flippant, indulgent, irrational, or naive sentiments in this political, magical realist, revenge fantasy implicates expectations of images of civil disobedience, as historically eloquent, heroic, archivable, and visible, when oppression has always been mercurial, agile and, unprincipled.

— Steffanie Ling

*Empty Metal*, Adam Khalil and Bayley Sweitzer  
US, 2018, digital, 84 min, English

84 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

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

Co-presented with imagineNATIVE  
Film & Media Arts Festival and  
Onsite Gallery.

Adam Khalil and Bayley Sweitzer, *Empty Metal*, 2018.



# THE DIASPORA SUITE

Ephraim Asili is a Filmmaker, DJ, and Traveler whose work focuses on the African diaspora as a cultural force. His films have screened in festivals and venues all over the world, including the New York Film Festival, Toronto International Film Festival, International Film Festival Rotterdam, The United States National Gallery of Art, The Whitney Museum, and The Museum of Modern Art.

Shot on 16mm over the course of seven years in Brazil, Canada, Ethiopia, Ghana, Jamaica, and the United States, Asili's *The Diaspora Suite* was described by the Brooklyn Art Museum as a "revelatory cycle of five short films collapsing time and space to reveal the hidden resonances that connect the black American experience to the greater African diaspora."

## *Forged Ways*

US, 2011, 16mm, digital, 15 min

Photographed on location in Harlem, and various locations throughout Ethiopia, *Forged Ways* oscillates between the first person account of a filmmaker, the third person experience of a man navigating the streets of Harlem, and day-to-day life in the cities and villages of Ethiopia.

## *American Hunger*

US, 2013, 16mm, digital, 19 min

Oscillating between a street festival in Philadelphia, the slave forts and capitol city of Ghana, and the New Jersey shore, *American Hunger* explores the relationship between personal experience and collective histories. American fantasies confront African realities. African realities confront America fantasies. African fantasies confront American realities. American realities confront African fantasies...

## *Many Thousands Gone*

Toronto Premiere, US, 2015, 16mm, digital, 8 min

Filmed on location in Salvador, Brazil (the last city in the Western Hemisphere to outlaw slavery) and Harlem, New York (an international stronghold of the African Diaspora), *Many Thousands Gone* draws parallels between a summer afternoon on the streets of the two cities. A silent version of the film was given to jazz multi-instrumentalist Joe McPhee, who in turn produced an interpretive score. The final film is the combination of the images and McPhee's real time "sight reading" of the score.

## *Kindah*

Toronto Premiere, US, 2016, 16mm, digital, 12 min

*Kindah* was shot in Hudson, New York and Accompong, Jamaica. Accompong was founded in 1739 after rebel slaves and their descendants fought a protracted war with the British, effectively leading to the establishment of a treaty between the two sides. The treaty signed under British governor Edward Trelawny granted Cudjoe's Maroons 1500 acres of land between their strongholds of Trelawny Town and Accompong in the Cockpits, as well as a certain amount of political autonomy and economic freedoms. Cudjoe, a leader of the Maroons, is said to have united the Maroons in their fight for autonomy under the Kindah Tree—a large, ancient mango tree that is still standing. The tree symbolizes the common kinship of the community on its common land.

## *Fluid Frontiers*

US, 2017, 16mm, digital, 23 min

Shot along the Detroit River border region, *Fluid Frontiers* explores the relationship between concepts of resistance and liberation from the Underground Railroad (the Detroit River being a major terminal point), modern movements such as Dudley Randall's Detroit based *Broadside Press*, as well as the installation, sculptural, and performance works of local Detroit Artists. All poems read are sourced from original copies of *Broadside Press* and recorded in one, unrehearsed take. The readers of these poems are natives of the Detroit Windsor region.

77 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

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

Co-presented with Black Artists  
Union (BAU), Black Gold, Doc Now,  
Regent Park Film Festival, and  
Vertical Features.



Ephraim Asili, *American Hunger*, 2013

## MATTER

The movement of matter is never explicit. This program brings together three works that launch inquiries into the movement of matter as collaboration. Each with a distinct methodology, from cinematic documentary, earthquake as accomplice, to black liberation, and connecting histories of trade, optics, and art.

— Steffanie Ling

***Labour/Leisure*, Ryan Ermacora and Jessica Johnson**

North American Premiere, Canada, 2019, digital, 19 min, English/Spanish  
The Okanagan Valley in the southern interior of British Columbia is marketed as a destination of leisure, recreation, retirement, and wealth. Behind this facade is a largely invisible agricultural labour force, comprised of temporary migrant workers from the Global South.

***Serpent Rain*, Arjuna Neuman and Denise Ferreira da Silva**

Toronto Premiere, Norway, 2016, digital, 30 min, English  
When prompted by a philosopher to make a film without time, the result is a video that speaks from inside the cut between slavery and resource extraction; between Black Lives Matter and the matter of life; between the state changes of elements, timelessness and tarot.

See also *4 Waters: Deep Implicancy* at Gallery TPW P.30

***Sunstone*, Filipa César and Louis Henderson**

North American Premiere, UK/Portugal, 2018, digital, 35 min, English/Portuguese/Spanish

A colonial and visual history of optics conveyed with a strata of 16mm film, desktop screen captures and 3D CGI. Contrasting the system of triangular trade with the political potential of Op Art in post-revolutionary Cuba, *Sunstone* examines the diverse social contexts of optics, divulging a spectrum of humanist pragmatism, discovery and oppression.

See *All That Is Solid*. P.68.

84 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

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

Co-presented with Cinema Politica,  
Gallery TPW, and Planet in Focus.  
Arjuna Neuman is a guest of the  
Goethe-Institut Toronto.



## Do you know Gary?

In 1984 music producer Gary Davis left an early recording success in New Jersey and New York City for a fresh start in Florida. From his new home he got to work making over 40 feature length kung-fu, zombie, and blaxploitation movies, while also helping birth a new sound in music: Miami booty bass. Featuring an eccentric cast of locals, Gary paints a fever dream portrait of this determined artist.

Simon Mercer received an MA in film theory under the supervision of feminist film scholar Laura Mulvey. He has since made numerous experimental documentaries and films about filmmakers living on the margins, as well as music videos for artists including Dean Blunt, Babyfather, Actress and the Junior Boys.

**Gary, Simon Mercer**

World Premiere, Canada/UK, 2019, digital, 60 min, English

58 min

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

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

Co-presented with Musicworks,  
POV, and Toronto Black Film  
Festival.



Simon Mercer, Gary, 2019.

Two films shaped by obscure socio-political encounters between East Asia and the Eastern Bloc. While *Citizens of the Cosmos* is an experiment in defamiliarization, the central motif in *Square* is an agent against forgetting. Despite departing from opposite sides of a former or future utopianism, the otherworldly elements in each of these works drum up affinities with histories that fold back onto the present.

— Steffanie Ling

***Citizens of The Cosmos*, Anton Vidokle**

Canadian Premiere, Japan/Ukraine, 2019, digital, 30 min, Japanese  
A narration of the manifesto of Biocosmism unfurls across a sequence of dream-like tableaux amongst urban shrines, a crematorium, tatami rooms, a bamboo forest, and a theremin recital. Cosmism was introduced to Japan in 1943 and is one of the first instances of translation of the concepts beyond Russia and the USSR.

***Square*, Karolina Bregula**

World Premiere, Taiwan/Poland, 2017, digital, 72 min, Mandarin  
A mysterious object imbedded in the bushes on the square calls out to the citizens of a small town—"I'd like to ask you a question"—provoking a spectrum of reactions from calm spectatorship to organized aggression. Said to be a public sculpture, a remnant of a bygone political order, the voice begins to build from sweet ambiguity to that of a screech. Because what it says is neither a question nor an outright statement; the looming possibility of a question unravels the town's functional complacency.

102 min

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

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

Co-presented with Ryerson  
University School of the Image Arts  
and YYZ Artists' Outlet.

Karolina Bregula, *Square*, 2017.



## ALL THAT IS SOLID

ON SCREEN

Tue Apr 16

5:30pm

There exist multiple tensions between the amplification of aesthetic or cultural pursuits and the political conditions, movements, and matter of making. This program focuses on the latter—video essays and strategic pop aesthetics are noted formal approaches to the illumination of such tensions. How will climate change affect the web extension of certain global video streaming and television sites, or ants? The lessons of extractions beget disappearances behind a veil of capital's trinkets.

— Steffanie Ling

**King Edward VII Equestrian Statue Floating Down The Don River, Life of a Craphead**

Toronto Premiere, Canada, 2018, digital, 9 min, English

In 1969, a prominent Toronto businessman and politician purchases a "great equestrian statue" for Queen's Park. The statue still bears the original plaque stating that man depicted on the horse is "The Emperor of India." In 2017, Life of a Craphead dumps a replica of the colonial monument in the Don, where it floats down the toxified river, making a strong proposal for corrective action.

**Myrmex, Elisabeth Molin**

International Premiere, Greece, 2018, digital, 3 min

Ants scurry across the fragmented surfaces of classical Greek sculptures in the Agora, showcasing a zone of subsistence within an ancient marketplace.

65 min

Innis Town Hall

University of Toronto  
2 Sussex Ave

\$12 general admission

\$6 students, seniors,  
underemployed

Co-presented with Art Metropole  
and DOC Institute.

**Breaker of Horses, Pernille Matzen and Nanna Rebekka**

Toronto Premiere, Denmark, 2015, digital, 14 min, Danish

The long patinated surfaces of monuments celebrating the heroics of conflict have death and slavery sublimated into them, but their image propagates the alignment of death with glory, allegiance, progress. *Breaker of Horses*, structured as a formal and symbolic reading of two monuments, unravels the Belgian colonization of the Congo as a king's ruthless and flippant pursuit of beauty, civic decor, and self-styled accolades.

**All That Is Solid, Louis Henderson**

France, 2014, digital, 16 min, English/French

Wouldn't you like to know the mineral weight of the Cloud? Filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana, *All That Is Solid* critiques the capitalist myth of the immateriality of new technology.

**.TV, G. Anthony Svatek**

US/Tuvalu/New Zealand/France, 2018, digital, 22 min, English/Tuvaluan

Voicemails left by an anonymous caller from the future guides us to the remote islands of Tuvalu, perhaps the first country to "disappear" due to rising sea levels, and the vastly popular and surprisingly lucrative country-code web extension, .TV, along with it. The caller describes how heat, digital screens, and distance gave him no choice but to leave his sinking home and escape into cyberspace, where rising waters will never reach him.



Still from *All That Is Solid* (2014). Image copyright of the artist, courtesy of Video Data Bank, [www.vdb.org](http://www.vdb.org). School of the Art Institute of Chicago



## INTERIOR MYTHOLOGIES

Land is inextricable from embodied history and, here, this history is one of time, ritual, storytelling, and, crucially, indigeneity. The mythologies and spiritual practices that inform the earth, air, and bodies of these films are both eternal and in flux. Spells of protection are cast by botanist-activists to salve the earth and its most vulnerable living of further wound. Spaces of ritual worship have undergone irrevocable transformation. Spirits inform physical materiality, physiological healing, emotional fortitude. Ancient deities are honoured. The past and present intertwine in the bearing of ancestral knowledge and natural resource. Stories of life, death, and space in between take place upon sacred land and within otherworlds.

—Sarah-Tai Black

**Smudge Series, Eve-Lauryn LaFountain**

Canadian Premiere, US, 2013, 16mm, 7 min

This trilogy of 16mm films explores living Indigenous histories in southern California. In *Indabaabasaan* (I Smudge It, I Cleanse It), the artist cleanses the city and sets the tone for the following pieces. *Soda Lake* bends the sky, earth and air. *Boozhoo Jiibayag* (Hello Ghosts) shows the spirits that come out to play when darkness settles over the desert. The Ojibwe titles come from the artist's traditional tribal language, which she uses her art practice to explore, reclaim, and relearn. Soundscapes by Jon Almaraz.

**Altars, Colectivo los ingrátidos**

World Premiere, Mexico, 2019, 16mm > digital, 4 min

*Altars* is an audiovisual shrine to ancient deities.

**La cabeza mató a todos, Beatriz Santiago Muñoz**

Canadian Premiere, US, 2014, digital, 7 min, Spanish

A mixing of Indigenous mythologies with present-day characters, geographies, and culture in Puerto Rico. The title refers to how a shooting star was (in local mythology) interpreted as a head without a body, crossing the sky, signalling the arrival of chaos and destruction. The actor in the video, Michelle Nonó, is herself a hybrid creature, an androgynous figure, in touch with native plants—she's a medicinal botanist but also a cultural activist. She hosts cultural events in her house, in an section of primarily Afro-Caribbean and post-industrial Carolina.

**Piramide erosionada, Colectivo los ingrátidos**

North American Premiere, Mexico, 16mm > digital, 8 min

From pyramid to mountain.

**A Tree Is Like A Man, Thorbjorg Jonsdottir**

North American Premiere, Columbia/US, 2019, 16mm > digital, 29 min, Spanish

An attempt to touch the otherworld through its edges. Filmmaker Thorbjorg Jonsdottir met Ayahuasquero Don William back in the year 2000 by chance while traveling in the Colombian Amazon. The film serves as personal witness to Don William's lifetime relationship to Ayahuasca and other plant medicines that are native to the jungle. With the rainforest a rich labyrinthine background, this portrait is at once intimate and spare, opening up to alternate realities as dense as the jungle itself, with kaleidoscopic multiplicities in both the natural and the spiritual realms.

**La Bala de Sandoval, Jean Jacques Martinod**

Canadian Premiere, Ecuador, 2019, 16mm > digital, 17 min, Spanish

Isidro meanders through the rainforest as he and his brother recall the various times he came face to face with death itself.

72 min

Innis Town Hall

University of Toronto  
2 Sussex Ave

\$12 general admission

\$6 students, seniors,  
underemployed

Co-presented with aluCine Latin

Film + Media Arts Festival, Pleasure  
Dome, and Sur Gallery.





# SCREENING + TALK WITH MICHAEL KESHANE

Michael Roderick Keshane is a First Nations independent filmmaker and artist from Keeseekoose First Nation and the Côté First Nation Reserve. His work explores the sense of peace that First Nations people find through maintaining the cultural traditions of their ancestors in the face of uncertain futures and harsh realities.

See also Outliers On Tour. P.29

**9 Rules: From Safety Precautions, Michael Keshane**

Canada, 2018, digital, 22 min, English

The latest chapter in Michael Keshane's ongoing body of work focusing on the loss of his Elders and family members. *9 Rules* is a raw, poignant and personal reflection on grief, struggle, and the search for healing.

**Keepers For The Old People, Michael Keshane**

Canada, 2017, digital, 18 min, English

*Keepers For The Old People* is a different type of documentary. It follows the artist as he journeys with elders and recalls the teachings from his youth, all while struggling to cope with the loss of his grandparents. Based on a true story of family loss, Keshane's journey is told by revisiting the past and looking between the lines of what it means to have grown up in north-central Regina, and what it means to carry history forward as a keeper of stories, faith, pain, and healing.

40 min

**Bachir/Yerex Presentation Space**

The gallery is accessible. Both screenings will be captioned and described video will be available. The artist talk will be captioned and ASL interpretation will be available.

FREE

Co-presented with Tangled Art + Disability and Near North Mobile Media Lab.



Michael Keshane, *9 Rules: From Safety Precautions*, 2018

## DOMESTIC CINEMA

The ongoing discourse of Domestic Cinema springs from Gabi Dao's film *The Protagonists*. Examining the relationships that can be created through moving digital images and incorporated sound produced in close proximity to our homes, Domestic Cinema counters the dramatization of the home as a site of nostalgia and psychoanalysis, in the lives of marginalized or diasporic demographics. Instead, this program presents the domestic as a playground for identities to flourish, blush, retreat, or trumpet.

— Steffanie Ling

***The Patient Storm*, Dana Claxton**

Canada, 2006, digital, 8 min, English  
Storm, a graceful and gesticulating woman. Lightning, she who espouses cool riddle speak. A conversation suspended between mythology and girl talk proceeds in the sky.

***A-5H1*, Laura Acosta and Paz Ramirez Larraín**

World Premiere, Canada, 2019, digital, 3 min  
5H1 is the shipping code for woven plastic bags without inner lining or coating. Three large plastic aliens wiggle and morph to perform a ballet of erratic movements in various public spaces throughout Montreal.

***The Protagonists*, Gabi Dao**

Toronto Premiere, Canada, 2018, digital, 8 min, English  
A bejewelled and ornamentally manicured robotic hand flinches. Vibrant plumes of smoke hover between vegetable garden and greenhouse. Incense burns. Aloe, sliced. Such motifs cast before us to interrogate cinematic history and movement as nostalgia machines fuelling the emotion of diaspora narratives.

***And What Is The Summer Saying?*, Payal Kapadia**

Canadian Premiere, India, 2018, digital, 21 min, Marathi  
Namdeo has learned to live off the forest from his father. He stares at the treetops, searching for honey. The wind blows and afternoon descends on the small village by the jungle. Women of the village whisper little secrets of their lost loves.

***The Lining*, Charlotte Zhang**

Toronto Premiere, US/Canada, 2018, digital, 21 min, English  
The sweet and controlled banter between the family, friends, and lovers of a Los Angeles teen. Love and friendship are quietly discussed, or knowingly intimated in the bonds we witness during ritual and hang-out.

***Five Movements* / 五種流行之氣, Lily Jue Sheng**

International Premiere, US, 2018, digital, 35 min, English  
A diaristic interpretation of Wu Xing, a Chinese system of energies roughly meaning, "five kinds of qi prevailing at different times." Two nameless, unidentified characters explore phantasmagoric interiors and exteriors, activating a loose story that visually emphasizes colour, composition, effects, lighting, and mood.

96 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

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

Co-presented with Breakthroughs  
Film Festival, Call Again, Liaison of  
Independent Filmmakers of Toronto,  
and SAVAC.

Lily Jue Sheng, *Five Movements*, 2018.



# A BLACK HOLE IS A BLACK HOLE IN THE GROUND

This program of student works articulates a specific tension between aesthetic and utilitarian approaches to architecture, and their implicit ability to shape our socio-political conceptions of time, space, and personhood. What does it mean to see Richard Serra's *East-West/West-East* (2014) beside the prototypes for the new US/Mexico border wall? In what way are we to interpret these aesthetics and on what side of these structures do we find ourselves? How can we learn to recognize the inherent biases in how we relate to these forms and, more importantly, how can we work to dismantle them? What walls have we built to house our perceivably unique experiences? What are the implications of altering our vision of these landscapes in such ways and how does this affect our understanding of the quotidian?

— Aaron Moore and Jeremy Saya

## **WASIS, Carr Sappier**

Canada, 2017, digital, 6 min

Using found fabrics and objects, *WASIS* recreates an imaginative world from the perspective of an unborn child. The variety of shapes, colours, and sounds are ambiguously explored as if seeing and hearing them for the first time.

## **taking-away, Eginhartz Kanter**

Canadian Premiere, Austria/Japan, 2018, digital, 10 min

*taking-away* shows surprisingly quiet streets in Tokyo on a surprisingly quiet night. The nocturnal peace is interrupted by an unexpected intervention. A strange object shifts the appearance of the uncanny and seemingly apocalyptic landscape. It disturbs the peaceful order of the well-kept neighbourhood.

## **Buffer Zone Blues, Franz Milec**

Canadian Premiere, Czech Republic, 2018, digital, 6 min

As part of the so-called strategy of mutually assured destruction, the US produced a list of over 2,000 nuclear targets in the Eastern Bloc. Only a few years ago this information was declassified, revealing a list that includes not only military bases and airports but also targets that would have had an impact on millions of civilians.

## **Lane, Evangeline Brooks**

Canada, 2018, 16mm with digital, 3 min

Shot both digitally and on 16mm, *Lane* explores how water changes when interacting with a swimmer, before reverting to stagnancy.

## **EVEN IN PARADISE, Duane Peterson**

Canadian Premiere, USA, 2018, digital, 10 min

Serene forest groves and opaque Silicon Valley windows provide the visual framework for this assumption-challenging essay film, which takes a critical geography approach toward a new way of seeing the costs of war-making found in the very flesh of California.

69 min

Innis Town Hall  
University of Toronto  
2 Sussex Ave

## **Pay What You Can**

A free shuttle bus will depart from Innis to the Cinesphere for Closing Night at 7pm.

Co-presented with OCAD University, Toronto Queer Film Festival and University of Toronto John H Daniels Faculty of Architecture, Landscape & Design.



**MONOLITH, Gabriel Bullen**

Qatar, 2018, Super 8/8mm with digital, 3 min

Shot on Super 8 film with all edits executed in-camera, this non-linear work examines US artist Richard Serra's enigmatic installation *East-West/West-East* (2014) located in the Brouq Nature Reserve in Qatar.

**Life After Love, Zachary Epcar**

Canadian Premiere, USA, 2018, digital, 9 min, English

A shifting in the light of the lot, where parked cars become containers for a collective estrangement.

**It's Going to Be Beautiful, Luis Gutierrez Arias**

Canadian Premiere, MEX/USA, 2018, digital, 9 min, Spanish

Eight prototypes for a border wall stand on the US-Mexico border. To choose a winning design, Border Patrol officers and the military will attempt to climb, dig under, or breach the structures using techniques employed by immigrants and drug dealers.

**Aufstieg, Eginhartz Kanter**

Canadian Premiere, Austria/Hungary, 2018, digital, 3 min

Aufstieg - "rise" - is an attempt to contrast the massive aesthetic of a brutalist residential block with a poetic gesture. The coexistence of nature and ruins is broken here by the action of a protagonist.

**A Black Hole is a Black Hole in the Ground,**

**Sophia Feuer & Tyler Marci**

World Premiere, USA, 2018, 16mm>digital, 13 min, English

Concerning three groups of children from disparate upbringings, *A Black Hole is a Black Hole in the Ground* blends techniques of science fiction and ethnography to intimately depict the strange, ephemeral realities that arise on evenings of play during early youth.



## OUTER WORLDS

This program presents five original IMAX commissions, giving artists a unique opportunity to experiment with the large screen format. In keeping with the cinematic genre typical of IMAX films—the larger-than-life landscape that forms an outer world beyond the limits of the human sensorium—each of the films explores expanded cinema through different ecologies of the non-human: the forest, lichen, snails, water, and sky. The works propose different worlds of experience and distinct grammars of immersion through a meeting with the camera.

The invited artists in this program—Oliver Husain, Lisa Jackson, Kelly Richardson, Michael Snow, and Leila Sujir—imagine common worlds by reflecting upon the exigencies of intercultural and interspecies communication. This task has taken on great urgency in the 21st century as we grapple with how to adapt to the ecological realities brought about by anthropogenic climate change.

The term “Anthropocene” describes our current geological age, characterized by a massive acceleration in the geohistory of the Earth. For some artists in this program this notion provides a means to reimagine our entanglements with nature and our damaged planet. For others, the new universalizing discourse of species avoids the real culprit: the Capitalocene. As expressed by Donna Haraway, the Capitalocene is the relationship between the commodification of the Earth and the Anthropocene. These notions are critical as we rethink the future of global citizenship, a future that depends on our capacity to communicate across cultures and species to reimagine the worlds we share.

— Curated by Janine Marchessault

50 min

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Arts, Media, Performance & Design.

Includes admission to Closing Night  
Party with Myst Milano



Oliver Husain, *Garden of the Legend of the Golden Snail*, 2019

**Aerial, Leila Sujir**

World Premiere, Canada, 2019, IMAX digital, 10 min, English  
A west coast rainforest seen through a drone-mounted camera. Moving rapidly as if it were a hummingbird, it hovers, zigzags horizontally, then vertically. Four white embossed stills of a forest landscape extend the possibility of inner spaces encouraging us to step back into ourselves, to contemplate, and to engage with memory and the recording process.

**Lichen, Lisa Jackson**

World Premiere, Canada, 2019, IMAX digital, 10 min, English  
Lichen is an otherworldly film that takes a deep dive into a species that confounds scientists to this day. Ancient and diverse, thriving in adversity, lichen is a model of "emergence." This film reveals the hidden magical beauty of this remarkable life form and asks what we might learn from it.

**Garden of the Legend of the Golden Snail, Oliver Husain**

World Premiere, Canada/Indonesia, 2019, IMAX digital 3D, 13 min, English/Indonesian

Referencing a popular fairy tale and a new source of protein, the first IMAX cinema in Indonesia—the Keong Emas Theatre—was built to resemble a golden apple snail. Moving between tiny and monumental, soft and solid, mythical and invasive, this graceful animal is making its slow-paced way through the topography of IMAX cinema itself.

**Embers and the Giants, Kelly Richardson**

World Premiere, Canada, 2019, IMAX digital, 7 min  
Embers and the Giants presents an endangered, old-growth forest during twilight, articulated by thousands of embers of light. Are we witness to a rare, exceptionally beautiful display of fireflies? Or is human intervention at play, suggesting a time when we'll need to amplify nature in order to convince the public of its worth?

**Cityscape, Michael Snow**

World Premiere, Canada, 2019, IMAX digital, 10 min  
Snow's Cityscape elaborates on the methods used in his groundbreaking landscape film *La Région Centrale* (1971), which used a 360° rotating camera. Taking the advice of his long-time friend, Graeme Ferguson, to produce the latter as an IMAX film, Snow orchestrates new patterns of movement to dizzyingly capture the cityscape of Toronto.

*Commissioned by the Public Access Collective. Technical Production by True Frame Productions. This is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.*



# CANADIAN SPOTLIGHT: KC WEI



# THE TENDER SORROW OF CASEY WEI

*"There really isn't an image of tenderness that is approximate to the meaning of the word."*

- Casey Wei, *nothingreasons* blog, 2012

*"Woman is not the moon. She must rely on herself to shine."*

- Ting Lan via Trinh T. Minh-Ha

*"Because I love you and I don't want you to die."*

- Puzzlehead

We sit under the supermoon in midwinter, writing in reverse. Bathed under moonlight, making stuff up, ripping off dreams, spinning webs.

Since dreaming is not automatic for everyone, perhaps even to dream is to fabricate. The particular blood colour of this moon occurs when blue light "undergoes stronger atmospheric scattering." As sunlight passes through the atmosphere, it casts a reflection, refracts on the moon, illuminating the moon with red light. The moon appears bigger than usual when it's close to the horizon, a phenomenon, I learn, called "the moon illusion."

Casey Wei is a filmmaker whose work concerns the romance of just such a distance. Her first film, *Murky Colours* (2013), is a sort of meta-adaptation of a made-for-Hollywood spy novel first written by her father, Menjin Wei. It weaves together her visualization of Menjin's script and her personal catalogue of friction (like when the video lens makes contact with denim as the character tries to buckle her seat belt), charting her movements between Los Angeles, Hong Kong, and the "Three Ponds Mirroring the Moon" in Hangzhou. Like many films that contend with diasporic narratives, *Murky Colours* begins by cinching together multiple entries and perspectives: of an airplane, and then followed by other modes of transit. In an email conversation with Wei, she



explained that she shot these scenes—fragmented sequences on planes, in malls—covertly and at waist height, from a bag with a hole cut out for the lens. This spy device not only recalls both an amateur style typical of home video and the popular/punk “poor image” coined by artist Hito Steyerl to describe the aesthetic aspirations of the populist crowd,<sup>2</sup> but also early female “home travelogue” cinematography, which emerged around the ‘40s in America with a newly mobile type of (wealthy, white) woman.<sup>3</sup> In one scene, after dressing up as the protagonist in the novel *Femme Fatale*, Selina (played by Wei) sways seductively in front of a hotel window overlooking the city (Hong Kong), with a scarf that turns into a magical portal. Inside this gliding visual space is a remixed montage of people (mainly in China) playing guitar or saxophone, or dancing at a local plaza. While there are far too many storylines in the film to recount here, one worth mentioning concerns the muted relationship between the father and his daughter as they struggle to come to terms with their family’s migration, guided by the former’s descriptions of disappearance in the Shanghai neighbourhood they once called home. The kinds of distance embodied in these scenes have a diffracting effect—one that uses collage aesthetics, non-hierarchical points of view, and purposefully clashing modes of narration. The telling happens not only optically but also in the blur of diegetic and non-diegetic sound referencing music and folly sounds from the genres of mystery, action, crime, and noir cinema.

Wei’s collagist aesthetic likewise applies to her experimentation in and across other disciplines. Performing as her solo musical act, hazy, Wei emotes the euphoria and idealism of youth culture resisting capitalism. This sense of integration and disintegration is most palpable in her latest film, *art rock? The Popular Esoteric* (2018), where a sense of needing space for catharsis, and for misfits to be seen by other publics, is conveyed by bringing various anti-establishment venues into visual proximity. Watching the film, I was reminded of spaces like the Emergency Room in Vancouver, a venue that marked my era of art school, or Ms. T’s Cabaret (a bit before my time), which burned down in 2003. Not only does the film effectively document a scene and moment in time, it also



puts in motion the conditions for liveliness and multiple communities to overlap, mythologizing its intensities. In a city that feels increasingly unrecognizable and alienated to working class or struggling folk, *art rock?* allows, at least for a brief moment in time, the possibility of returning to grubby and messy stages left un-swept.

Wei's critical and poetic DIY publishing projects include the ongoing *Agony Klub* book series and music micro-label, as well as the annual essay collection *Whitney Houston et al.* These projects act as primers for films like *art rock? The Popular Esoteric* (2018), which documents the musical performances in post-Olympic Vancouver between the years 2014-2018. In order to make the film, Wei organized exactly 31 music and performance evenings (the titular *art rock?* Events at the Astoria) and videographed them. The footage shot would later become a large part of the content of her documentary, which is sparse in didactics and full of song. The camera zooms in at a standing ovation that occurs over a cleared stage as Wei's voice declares, "There has been a steep uprise and a steep decline, where the two curves meet, that is the point of entry to this, the popular esoteric [...] the popular becomes esoteric, and the esoteric fucks with the status quo." In a 2016 book that accompanied the album *x.o. Virgo Ox* by hazy, she wrote, "[t]he distance between me / and the screen gives / perception its shape; / it is a feedback loop of desire, / a cheap trick, / a recurring / dream." Moon illusions describing the romance of a distance.

Recurring in *art rock?* is a video by Strawberry, the musical project of artists Dennis Ha and Barry Doupé. It depicts a haunting restaging of the final beach/death scene in Luchino Visconti's *Death in Venice*. Gustav von Aschenbach (played by Ha) is slouched against a trash can at the edge of a littered boardwalk. Apart from the camera's slow movement, Gustav is completely still. In the original death scene, a young boy named Tadzio (played by Doupé), walks away from the dying man, wading into the Adriatic Sea; in this reimagining, Tadzio returns to Gustav and gives him a kiss, as though awakening a sleeping beauty. Fog contributes to a daytime drama, film noir feeling. Optically, Strawberry's video



rhymes with *Murky Colours*, and was produced by Wei during her exhibition/residency *Karaoke Video Maker Free Store* at Unit/Pitt in Vancouver of April 2017. During this period, people from the community and neighbourhood responded to the artist's offer to shoot a free music video. Many who took up her offer were those who had performed or frequented venues like the Astoria, especially on evenings organized by Wei. Bands like JSN (the musical project of artists Steve Hubert and John Burgess) and Strawberry reappear throughout the documentary, acting as a kind of shared visual connection and preoccupation (or love, by Wei, between these two works, made many years apart).

In *When The Moon Waxes Red*, Trinh T. Minh-Ha describes the cyclical and gravitational pulls of the moon as "the site of possibility for diversely repressed realities," and further elaborates to say that "our relations to the moon are always a relation to the self."<sup>4</sup> Wei's various projects are exemplary of this in their porousness and vital insistence on transformation and exposing repressed realities, desire, and longing for touch. (Meanwhile, we are watching the supermoon, there exists a similar sensation to watching a durational performance that you don't wanna walk out on. I tell myself to let go (of the scripts I carry to the moon) and to go back inside. Some people respond to the moon as if it's a refresh button; others make it an occasion to be together, even if after tonight we never see each other again. Instead of getting angry at each other, we gain composure, and for two hours, at the edge of anger, wander across the city to a familiar crossroads, telling the same heartaches with gentle humour while slurping the souping universe together.<sup>5</sup> There is no shortage of a full moon story to signify a rupture in reality or to psychically cope with distances between humans and places, whether by exile or choice.

Let's go back to Wei and her family rowing a boat to *Three Ponds Mirroring the Moon*. Large captions superimposed over Communist-style clocks recount a tragic story Wei was told by her mom as a child. It is about a woman married to an evil landlord, but who was in love with a noble archer. Torn, she sees a fortune teller who pities her and gives her a pill to split with the archer so they can be together forever. While waiting for him under the full moon, she looks down at the pill in her hand and, when glamoured<sup>6</sup> by the moon's shimmer, momentarily loses all sense of things and swallows the pill whole. The woman floats up to the moon and is cursed to spend eternity at a distance.<sup>7</sup> Tenderness perhaps can't exist as an image, but in the suffering of holding onto a lost object.

<sup>1</sup> Why does the moon turn red? <https://www.timeanddate.com/eclipse/why-does-moon-look-red-lunar-eclipse.html>. Accessed January 29, 2019

<sup>2</sup> "Poor images are thus popular images—images that can be made and seen by the many. They express all the contradictions of the contemporary crowd: its opportunism, narcissism, desire for autonomy and creation, its inability to focus or make up its mind, its constant readiness for transgression and simultaneous submission." Steyerl, Hito, "In Defense of The Poor Image", *e-flux journal*, 2009.

<sup>3</sup> Referring to Courtney Stephens, an LA based filmmakers research and film *Terra Femme* (2017).

<sup>4</sup> Minh-Ha, Trinh T., *The Moon Waxes Red: Representational Gender and Cultural Politics*. Routledge, 1992. Minh-Ha proposes darkness and the moon as a distinctly Asian and feminine space for non-binary thought.

<sup>5</sup> A reference to both Wei's nothingreactions blog, friends and the "miso soup" universe (after coffee cup in Godard's *2 ou 2 chose que je sais d'elle*, 1967) depicted in a sequence within *Murky Colours* and described in Wei's essay about Yasujiro Ozu, *Ozu's Seasons*. Blank Cheque, 2017.

<sup>6</sup> To «glamour,» the ability of a vampire to charm a human into obeying and erasing human memory, as in the TV series *True Blood*. Archaic definitions of the word glamour are linked to both grammar and magic. Wikipedia. Accessed on January 29, 2018.

<sup>7</sup> I thought about Persephone, who never meant to go travelling at all. But her desirability meant she got trafficked by her father, Zeus, to her uncle Hades. And when she ate of the fruit there, the pomegranate, she became chained to both, homeless, doomed to migrate seasonally, and set in cycle the entire world.



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Greg Staats, Kanien'kehá:ka, along the road of transformation, 2018.



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### **SLATE** ART GALLERY GUIDE

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Laura Henao, *M'Somboro*, video still, 2017  
at Ryerson Image Centre, Toronto

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## ABIGAIL CHILD

Abigail Child has been at the forefront of experimental writing and media since the 1980s. An acknowledged pioneer in montage, Child's early film work addressed the interplay between sound and image in the context of reshaping narrative tropes, in a manner that prefigured many contemporary and future media concerns. P.58-59

## ADAM KHALIL

Adam Khalil is a filmmaker and artist from the Ojibway tribe who lives and works in Brooklyn. His practice attempts to subvert traditional forms of ethnography through humor, relation, and transgression. Khalil's work has been exhibited at the MOMA, Sundance Film Festival, Walker Arts Center, Lincoln Center, Tate Modern, and Whitney Museum of American Art. P.63

## AISHA SASHA JOHN

Aisha Sasha John's medium is energy. Her solo dance show *the aisha of is* premiered at the Whitney Museum in 2017. In 2018 it was presented by the MAI and Toronto's 2018 Summerworks Festival. *I have to live*. (McClelland & Stewart, 2017) was finalist for the 2018 Griffin Poetry Prize. P.61

## ANDRÉS BARON

Andrés Baron is an artist who lives and works in Paris. Through working in film, video and photography, his practice is interested in how the image is transformed by screens and networks, and play with spaces of representation. He received his MFA from l'École nationale supérieure des Arts Décoratifs in Paris. P.53

## ANNA RIDLER

Anna Ridler is an artist and researcher who works with information and data. Her interests include drawing, machine learning, data collection, storytelling, and technology. She has degrees from the Royal College of Art, Oxford University, and University of Arts London. She lives and works in London, UK. P.32

## ANTON VIDOKLE

Anton Vidokle is an artist and editor of *e-flux* journal. He was born in Moscow and lives in New York and Berlin. Vidokle's work has been exhibited internationally at Documenta 13 and the 56th Venice Biennale. Vidokle's films have been presented at Bergen Assembly, Shanghai Biennale, the 65th and 66th Berlinale International Film Festival, Gwangju Biennale, Center Pompidou, Tate Modern, Haus der Kulturen der Welt, Stedelijk Museum, and others. P.67

## ARJUNA NEUMAN

Arjuna Neuman is an artist, filmmaker and writer. His work has been presented at Whitechapel Gallery, London; Istanbul Modern, Istanbul; Sharjah Biennial, UAE; Bergen Assembly, Norway; at NTU Centre for Contemporary Art, Singapore; and the 56th Venice Biennale. P.30, 65

## ARNAIT VIDEO PRODUCTIONS

Arnait Video Productions has been producing video since 1991. It is a collective of women from Igloodik (Inuit and non-Inuit) who express their values and views through a medium that allows them to share their stories with both their community and outside audiences. [Arnaitvideo.ca](http://Arnaitvideo.ca) P.40

## ARON LESNIK

Aron Lesnik is a conceptual video and performance artist. In his works he broaches the mechanics of representation and normative identities. He studied in Leipzig, Vienna and Braunschweig and was a master student of Prof. Candice Breitz. He lives and works in Berlin, Germany. P.32

## BASMA ALSHARIF

Basma Alsharif is an artist/filmmaker born in Kuwait to Palestinian parents, raised between France, the U.S. and Gaza, she is currently based in Cairo. Alsharif has exhibited internationally including in New York City, Berlin; Sharjah; São Paulo, Murcia, Tokyo, and Paris. P.28, 56, 58-59

## BAYLEY SWEITZER

Bayley Sweitzer is a filmmaker currently based in Brooklyn. His practice revolves around a dynamic engagement with the margins and an interest in the chronomorphic qualities of narrative, specifically the camera's ability to consolidate dimensions. His work has been shown at Film Society Lincoln Center, Anthology Film Archives, Pacific Film Archive, Tate Modern. P.63

## BEATRICE GIBSON

Beatrice Gibson is an artist and filmmaker based in London. Her films are often improvised in nature, exploring the pull between chaos and control in the process of their own making. Gibson is twice winner of The Tiger Award for best short film at the Rotterdam International Film Festival and winner of the 2015 Baloise Art Prize, Art Basel. P.39

## BEATRIZ SANTIAGO MUÑOZ

Beatriz Santiago Muñoz was born in San Juan, Puerto Rico, in 1972. She completed her BA in humanities at the University of Chicago in 1993 and received her MFA from the School of the Art Institute of Chicago in 1997, where she studied film and video. P.69

## BYRON PETERS

Byron Peters is an artist and writer based in Vancouver (unceded Coast Salish Territories). His collaborative and solo works take the form of sculpture, text, sound, and video, and his research engages emerging technologies, economic imaginaries, prison education, and the histories of science. P.62

## CALLUM HILL

Callum Hill is a London based artist filmmaker. Her films are led by real characters, locations and experiences. From these factual starting points she constructs idiosyncratic, at times erratic, narratives that move between the personal and the political. Film Awards include The 2018 Berwick New Cinema Award (Crowtrap) and The

**2016 Aesthetica Artist Film Award (Solo Damas)** She is currently artist in resident at the Irish Museum of Modern Art developing the film 'A Portrait of an Artist as a Young German Bitch'.  
P.54

### **CARR SAPPIER**

With deep roots in their Wolastoqew community of Tobique First Nation, Carr Sappier is a two-spirited filmmaker based out of Vancouver finishing their fine arts degree at Simon Fraser University. Carr's passion for filmmaking stems from an aspiration to decolonize the screen and offer an alternative perspective of Wolastoqiyik storytelling.  
P.72-73

### **CAULEEN SMITH**

Cauleen Smith is inspired by structuralism, Third World cinema and science fiction in her interdisciplinary filmmaking practice. Her films and installations have been exhibited in The Kitchen, MCA Chicago and Threewalls Chicago and featured in many group exhibitions around the world including Houston, New York, Leipzig and Berlin. She now works as a faculty member at the Vermont College of Fine Arts.  
P.54, 58-59

### **CHANTAL AKERMAN**

Born in 1950 in Brussels, Chantal Akerman lived and worked in Paris until her death in 2015. Akerman has exhibited in important group and solo exhibitions, and biennales globally, and her works are held in many museum collections.  
(MOCA)  
P.28, 56, 58

### **CHARLES TONDERAI MUDEDE**

Charles Tonderai Mudede is a Zimbabwean-born cultural critic, urbanist, filmmaker, lecturer, and writer. He is the film editor of the *Stranger*, and a lecturer at Cornish College. In 2018, he directed his first film, *Thin Skin*, from a script he wrote with Lindy West and Aham Orluo.  
P.57

### **CHARLOTTE ZHANG**

Charlotte Zhang (b. 1999) is a filmmaker and occasional writer from Vancouver Island, currently studying Film/Video at California Institute of the Arts.  
P.71

### **CHRIS BINKOWSKI**

Chris Bucko Binkowski is an emerging multidisciplinary artist working primarily

in electronic music performance and abstract painting. He performs improvised synth based music via iPhone. Bucko paints in acrylic and digitally.  
P.29

### **CHRISTINE NEGUS**

Christine Negus is a multidisciplinary artist and writer who employs humour and irony to investigate nostalgia and loss. Her works range from ephemeral objects, including glittery party banners, neon signs and artificially-flowered memorial wreaths, to single-channel animations and videos that are all steeped in a sweet sadness.  
P.29

### **CHRISTOPHER HARRIS**

Christopher Harris is a filmmaker whose films and video installations read African American historiography through the poetics and aesthetics of experimental cinema. His work employs manually and photo-chemically altered appropriated moving images, staged reenactments of archival artifacts and interrogations of documentary conventions.  
P.55, 58-59

### **COLECTIVO LOS INGRÁVIDOS**

Colectivo Los Ingrávidos (Tehuacán, Mexico 2012). 300+ films since 2012; screenings and exhibitions at International Film Festival Rotterdam, International Short Film Festival Oberhausen, Flaherty Film Seminar (New York), Crossroads (San Francisco), Filmadrid (Madrid), Media City Film Festival, Ann Arbor Film Festival and Images Festival.  
P.69

### **DANA CLAXTON**

Dana Claxton is a Hunkpapa Lakota filmmaker, photographer, and performance artist. Her work looks at stereotypes, historical context, and gender studies of Indigenous peoples of the Americas, specifically those of the First Nations. In 2007, she was awarded an Eiteljorg Fellowship for Native American Fine Art.  
P.71

### **DENISE FERREIRA DA SILVA**

Dr. Denise Ferreira da Silva is a Professor and Director of The Social Justice Institute (the Institute for Gender, Race, Sexuality, and Social Justice) at the University of British Columbia. Her academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and ontoepistemological dimensions of modern thought.  
P.30, 65

### **EGINHARTZ KANTER**

Eginhartz Kanter works with film, video, photography and installation, mainly in the context of public space. The starting point for his projects are often deserted architectural situations, which he discovers on extensive tours through (sub)urban landscapes. In his artistic approach he questions the boundaries and conventions of everyday life and living environments.  
P.72-73

### **ELISABETH MOLIN**

Elisabeth Molin has shown her videos at the 31st Stuttgarter Filmwinter, 7th Cairo Video Festival, and Arctic Moving Image & Film Festival. She has been awarded residencies at ISCP, New York, Cité Internationale des Arts, Paris and CCA Andratx, Mallorca.  
P.68

### **EMILIJA ŠKARNULYTĖ**

Emilija Škarnulytė is a nomadic visual artist and filmmaker. Between the fictive and documentary, she works primarily with deep time, from the cosmic and geologic to the ecological and political. She currently co-directs Polar Film Lab, a collective for 16mm analogue film practice located in Tromsø, Norway.  
P.37

### **EPHRAIM ASILI**

Ephraim Asili is a filmmaker, DJ, and traveler whose work focuses on the African diaspora as a cultural force. His films have screened in festivals and venues all over the world, including the New York Film Festival, Toronto International Film Festival, International Film Festival Rotterdam, The United States National Gallery of Art, The Whitney Museum, and The Museum of Modern Art.  
P.64

### **EUGENE LEFRANCOIS**

Eugene Lefrancois is a Métis woodland artist, who identifies as an injured worker. Noting that his injury while working caused their disability, Lefrancois believes society wants to lump the injured worker into the category of disabled, which they are not. Lefrancois is a worker first and foremost, and will fight any label that is placed upon injured workers.  
P.29

### **EVANGELINE BROOKS**

Evangeline Brooks is a hybrid media artist working in art direction and production

design. Her work moves between analog and digital media, exploring identity, space, and interactivity. Past film work has been featured at festivals in Canada and the US, including TIFFxInstagram and the Calgary International Film Festival. P.72-73

#### **EVE-LAURYN LAFOUNTAIN**

Eve-Laurn Little Shell LaFountain (Turtle Mountain Chippewa) is a Los Angeles based multimedia artist and educator. She is a member of the Echo Park Film Center co-op. Her work explores identity, history, indigenous futurism, feminism, ghosts, magic, and her mixed Native American and Jewish heritage through lens based media and installations. P.69

#### **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 the moving image and imaging technologies. P.65

#### **FRANZ MILEC**

Franz Milec (1993, Žilina, Slovakia) is a filmmaker and multimedia artist focusing on the intersection of film and data visualization. Working with open source software, commercial APIs, and public domain sources, Franz constructs multisensory experiences while also building his own software tools. P.72-73

#### **G. ANTHONY SVATEK**

G. Anthony Svatek's films have been screened at numerous international festivals, such as New York Film Festival, International Film Festival Rotterdam and Ann Arbor Film Festival. Anthony serves as a board member at The Film-Makers' Cooperative, staffs at the Flaherty Film Seminar, produces for BBC World News, and volunteers at the American Museum of Natural History. P.68

#### **GABI DAO**

Gabi Dao creates sculpture, installation, sound works and video. She co-publishes the weekly radio show Artspeak Radio Digest on 100.5FM and organizes exhibitions and events at the project space Duplex on the unceded Coast Salish territories of the Musqueam, Squamish and Tsleil-Waututh Nations, also known as Vancouver. P.71

#### **GABRIEL BULLEN**

Gabriel Bullen is an artist and filmmaker from Yellowknife, Northwest Territories, Canada. His filmography consists of short narrative, documentary, and animation. His fields of interest also include experimental film, storyboarding, and animation. He has shot on HDSLR, Super 8 and Super 16mm, mobile phones, and RED Epic Mysterium-X. He creates his own analogue VFX using old techniques with ink, milk, and a fish tank. P.72-73

#### **HITO STEYERL**

Hito Steyerl is a German filmmaker, visual artist, writer, and innovator of the essay documentary. Her principal topics of interest are media, technology, and the global circulation of images. Steyerl holds a PhD in Philosophy from the Academy of Fine Arts Vienna and is currently professor of New Media Art at the Berlin University of the Arts. (Tate) P.60, 78, 80

#### **JA'TOVIA GARY**

Ja'Tovia M. Gary (b. Dallas, TX. 1984) is an artist and filmmaker currently living and working in Brooklyn, New York. Gary's work seeks to liberate the distorted histories through which Black life is often viewed while fleshing out a nuanced and multivalent Black interiority. Through documentary film and experimental video art, Gary charts the ways structures of power shape our perceptions around representation, race, gender, sexuality, and violence. P.54

#### **JEAN JACQUES MARTINOD**

Jean-Jacques Martinod is a filmmaker and multimedia artist. His works have been screened in a variety of venues, festivals, galleries and DIY spaces. His films oscillate between non-fiction traditions using formal experiments in celluloid film, analogue tape, digital media, and archival footage. He is a member of both the Global Emergent Media Lab and the Centre for Expanded Poetics at Concordia University. P.69

#### **JESSICA JOHNSON**

Jessica Johnson is an award-winning experimental filmmaker based in Vancouver, B.C. Her films have played at Vancouver International Film Festival, Festival du Nouveau Cinéma, Images Festival, WNDX, and internationally, in

cities such as Edinburgh, Trento, and Leiden. P.65

#### **JONAS BLUME**

Jonas Blume is a conceptual video and installation artist. His work deals with online and offline realities and identities. He received a BFA in Sculpture from Pratt Institute, New York, and an MA in Visual and Media Anthropology from FU Berlin. He lives and works in Berlin, Germany. P.32

#### **JULIA CHARLOTTE RICHTER**

Julia Charlotte Richter is a video artist. She explores the nature of human existence and the meaning of present in different stages of age and awareness. She studied at Fine Art Schools in Kassel and Braunschweig, Germany, and Portsmouth, UK. She lives and works in Berlin, Germany. P.32

#### **JULIA PAOLI**

Julia Paoli is the Director of Exhibitions and Programs at Mercer Union, Toronto. P.39

#### **KAROLINA BREGUŁA**

Karolina Breguła works in the fields of film, video, photography, installation and happening. Her work explores the problems of the status of «the Artwork», the materiality of art objects and their functioning within institutional frameworks. Her work has been exhibited at the National Museum in Warsaw, Jewish Museum in New York, and the 55th Venice Biennale. P.67

#### **KC WEI**

KC Wei is an interdisciplinary artist, filmmaker, and musician based in Vancouver. In 2016, she began *Agony Klub*, a music and printed matter label that releases material under the framework of the "popular esoteric". Her music projects include Kamikaze Nurse, hazy, and Late Spring. P.60, 76-80

#### **KELLY RICHARDSON**

Taking cues from landscape painting, cinema, and planetary research, Kelly Richardson crafts video installations and photographs that offer imaginative glimpses into the future and prompt careful considerations of the present. Her work has been selected for the Beijing, Busan, Canadian, Gwangju and Montréal

biennales, as well as major moving image exhibitions including TIFF and Sundance. P.74-75

#### KEVIN JEROME EVERSON

Kevin Jerome Everson is artist and maker of numerous short films and features about the working-class culture of black Americans. In 2006, Everson was voted one of the 25 most important new faces in independent cinema by Filmmaker Magazine. Everson is also a professor at the University of Virginia in Charlottesville. P.58-59

#### LAURA HUERTAS MILLÁN

Laura Huertas Millán is an artist and filmmaker. She studied at the Beaux-Arts de Paris and Le Fresnoy before going on to complete a PhD on "ethnographic fictions" at PSL University and Harvard. Black Sun (2016) received two honourable mentions (FIDMarseille, DocLisboa) and won Best Short Film at Fronteira and MIDBO. P.54

#### LEILA SUJIR

Leila Sujir was born in Hyderabad, India, and moved to Quebec in Canada as a child. She first studied literature at the University of Alberta (Bachelor of Arts), and then moved immediately into film production as a young artist, working with the documentary form with the support of the Canada Council for the Arts and the Alberta Foundation for the Arts. P.74-75

#### LIFE OF A CRAPHEAD

Life of a Craphead is the collaboration of Amy Lam and Jon McCurley. Their work spans performance art, film, and curation. The name "Life of a Craphead" comes from the opening joke of the very first live comedy routine they performed together in 2006. Amy is Chinese and Jon is Vietnamese-Irish and they live and work in Toronto, Canada. P.68

#### LILY JUE SHENG

Lily Jue Sheng works across film, video, 2D, performance, and installation. She is based in NYC & NJ. Her work has screened at the Whitney Museum, New York; Museum of Fine Arts, Boston; Musée d'art contemporain de Montréal, Montreal; 1933 Slaughterhouse and West Bund Art & Design Fair, Shanghai. P.71

#### LIORA BELFORD

Liora Belford is an Israeli-Canadian sound artist, curator and scholar. She is

currently a PhD ABD candidate at the department of Art History, University of Toronto. She is preparing *Listening to Snow* for the Art Museum (Toronto), a major exhibition on the sound works of artist Michael Snow. P.35

#### LISA JACKSON

Anishinaabe filmmaker Lisa Jackson's genre-crossing work includes fiction, documentary, animation, virtual reality, and a musical. Her work has been screened at festivals around the world, aired on Canadian TV networks and has garnered her a Genie award. Her recent VR piece Biidaaban: First Light premiered at Tribeca's Storyscapes and has played internationally to great acclaim. P.74-75

#### LISA STEELE

Lisa Steele is founder and Artistic Director of Vtape. Steele has worked in collaboration with Kim Tomczak since 1983, producing videotapes, photo works and installations that have been featured in exhibitions in Canada and beyond. They are the recipients of a Governor General's Award for Lifetime Achievement in Visual and Media Arts, the Canada Council. P.37

#### LORNA MILLS

Lorna Mills is a digital media artist. She obsessively reconstructs and reanimates marginal or obscene online culture in GIF collages and physical installations. She studied at Information Technology Design Centre, University of Toronto. She lives and works in Toronto, Canada. P.32

#### LOUIS HENDERSON

Louis Henderson is a filmmaker who is trying to find new ways of working with people to address and question our current global condition as defined by racial capitalism and the ever-present histories of the European colonial project. Their working method is archaeological. P.65, 68

#### LUIS ARIAS

Luis Gutiérrez Arias (b. 1990) is a Mexican-Cuban filmmaker and video artist whose work explores notions of identity politics, neo-colonialism and the politics of cinema. His work has been shown at Sundance, DokLeipzig, Kasseler Dokfest, Morelia and Guanajuato among others. P.72-73

#### MAHDI FLEIFEL

Mahdi Fleifel (1979, United Arab Emirates) is a Danish-Palestinian filmmaker and visual artist who graduated from the UK National Film & TV School in 2009. Fleifel was born in Dubai, and grew up in a refugee camp in Lebanon and later in Denmark. He now resides in Amsterdam. In 2009, Fleifel graduated from the British National Film and Television School and founded the production company Nakba FilmWorks with Patrick Campbell. P.54

#### MANJA EBERT

Manja Ebert is a video and media artist. She is interested in online culture and self-perception in the digital age. She studied Art and Media at UDK Berlin and is a master student of Prof. Candice Breitz at HBK Braunschweig. She lives and works in Berlin, Germany. P.32

#### MARNIE ELLEN HERTZLER

Marnie Ellen Hertzler is a filmmaker in Baltimore, Maryland. In 2018 she was named one of Filmmaker Magazine's 25 New Faces in Independent Film. Her work has screened at Locarno, Rotterdam, and MoMA. Influenced by her background in Psychology, her films explore interpersonal relationships, and the technology that defines us. P.53

#### MICHAEL DUMONT

Michel Dumont is a queer Métis two spirited disabled artist currently residing in Thunder Bay. Making outfits for the local and national drag communities allows him to work around his multiple chemical sensitivity using non toxic materials. Working with shattered tile, mirrors his daily life dealing with a shattered back, which drives him to make something beautiful out of it. P.29

#### MICHAEL KESHANE

Michael Roderick Keshane is a First Nations independent filmmaker and artist from Keeseekoose First Nation, and the Côté First Nation Reserve. His work explores the sense of peace that First Nations people find through maintaining the cultural traditions of their ancestors in the face of uncertain futures and harsh realities. P.29, 70

#### MICHAEL SNOW

Visual artist and musician Michael Snow's films have been presented at festivals around the world and are in the collections of several film archives,

including Anthology Film Archives, the Royal Belgian Film Archives, and the Oesterreichisches Film Museum. P.74-75

### **NANNA REBEKKA**

Nanna Rebekka is an independent filmmaker based in Copenhagen. Her work lies within the realm of hybrid fiction, documentary and video art. She has studied filmmaking at Center for Digital Arts and Experimental Media, University of Washington and at School of the Arts, Media, Performance & Design, York University. She is a former member of MIX Copenhagen LGBTQ Film Festival. P.68

### **NASRIN HIMADA**

Nasrin Himada is a Palestinian writer, editor, and curator based in Tió'ti'akke (Montréal), in Kanien'kehá:ka territory. Their writing on contemporary art has appeared in Canadian Art, C Magazine, Critical Signals, The Funambulist, Fuse Magazine, Contemporary and MICE Magazine. P.36

### **NEVET YITZHAK**

Nevet Yitzhak is a graduate of the Naggar School of Photography, Media and New Music, and the Bezalet Program for Advanced Studies in Art. Her work is in the collection of Israel Museum, Tel Aviv Museum of Art, Museum for Islamic Art (Jerusalem), Petach Tikva Museum of Art, Shpilman Institute for Photography, among others. P.35

### **NICOLE KELLY WESTMAN**

Nicole Kelly Westman is a visual artist of Métis and Icelandic descent. She grew up in a supportive home with strong-willed parents; her mother, a considerate and creative woman, and her father, an anonymous feminist. Her work culls from formative years for insight and inspiration as she takes care to remediate what she has mined. P.38

### **OLIVER HUSAIN**

Artist and filmmaker Oliver Husain uses a wide range of cinematic languages and visual pleasures—such as dance, puppetry, costume special effects—to invite viewers into complex narrative set-ups. Husain has participated in numerous international exhibitions and film festivals. In 2018 he had solo exhibitions at Gallery Clages, Cologne and at Remai Modern, Saskatoon. P.74-75

### **ONYEKA IGWE**

Onyeka Igwe is an artist and researcher working between cinema and installation. She is born and based in London, UK. Onyeka uses dance, voice, archive and text to expose a multiplicity of narratives. She has shown at the ICA, London, Northwest Film Center, Berlin Biennale and the London, International Film Festival Rotterdam and Hamburg International Short Film Festival. P.58-59

### **ORNELLA FIERES**

Ornella Fieres is a photography and video artist. She deals with the transitions between the analogue and digital space, the loss and transformation of data and energy. She holds a Diploma in Visual Communication from Offenbach University of Art and Design. She lives and works in Berlin, Germany. P.32

### **PAMILA MATHARU**

Pamila Matharu is an immigrant-settler of South Asian descent, born in Birmingham, UK, and based in Tkaronto. She is an interdisciplinary artist, educator and cultural producer who works in installation art, social practice and lens-based strategies. P.31

### **PAYAL KAPADIA**

Payal Kapadia is a Mumbai based filmmaker and artist. She studied Film Direction at the Film & Television Institute of India. Her earlier work includes *Afternoon Clouds* (2017), *The Last Mango Before the Monsoon* and *Watermelon, Fish & half Ghost*. She is currently developing her first feature, which was selected for the Three Rivers Residency, Rome. P.71

### **PAZ RAMIREZ LARRAIN AND LAURA ACOSTA**

Paz Ramirez Larrain is an audiovisual artist from Santiago, Chile and Laura Acosta is a performance and textile artist from Bogota, Colombia. Both artists currently reside in Montreal, Canada, and draw from their experiences as immigrant women of colour to question how different individuals claim space. P.71

### **PERNILLE LYSTLUND MATZEN**

Pernille Lystlund Matzen is an independent writer and filmmaker currently living in Copenhagen. Her work concentrates on new documentary

forms, video art and essayistic modes of filmmaking. She holds a master's degree in Art History and Modern Culture from Columbia University, Universität der Künste, Berlin, and Copenhagen University. She currently works as an art critic at the Danish newspaper Information. P.68

### **PUBLIC STUDIO**

Public Studio is the collective art practice of filmmaker Elle Flanders and architect Tamira Sawatzky. Public Studio creates large-scale public art works, lens-based works, films, and immersive installations. Grounded in the personal, social, and political implications of landscape, Public Studio's multidisciplinary practice engages themes of ecology, political dissent, war and militarization. P.41

### **RORY PILGRIM**

Centred on emancipatory concerns, Pilgrim's work aims to challenge the very nature of how we come together, speak, listen and strive for social change through sharing and voicing personal experience. Recent solo exhibitions include *Between Bridges*, South London Gallery, and *Andriesse-Eyck Galerie*, Amsterdam. P.53

### **RYAN ERMACORA**

Ryan Ermacora is an award-winning filmmaker based in Vancouver, B.C. His work investigates the visible and invisible ways in which humans have engraved themselves into natural spaces and is informed by an interest in avant-garde depictions of landscape. His work has screened at the DOXA Documentary Festival, The Edinburgh International Film Festival, WNDX and VIFF. P.65

### **SARAH OH-MOCK**

Sarah Oh-Mock creates surrealist video works, installations, objects, photographs and drawings that deal with the artificiality of urban spaces, culture, nature and the subconscious. She studied at the Fine Art Academies of Berlin, Kassel and Mainz. She lives and works in Berlin, Germany. P.32

### **SARAH PUPO**

Sarah Pupo's practice bridges watercolour, drawing, provisional installation, and lo-fi animation. She works with materials and processes that



foreground intuition, associative thinking and ritual as means of accessing subtle logics and cyclical time. She lives and works in Montreal, QC.  
P.36

#### SHARONA FRANKLIN

Sharona Franklin work disseminates a personal mythology of gender, class, bio-citizenship, and botany. Her work is reflexive to propaganda, transhumanism and bioethics, working to expand contemporary interpretations of genetic engineering. In 2016 Franklin published a book of visual prose titled *Rental Bod*.  
P.33

#### SIMON MERCER

Simon Mercer received an MA in film theory under the supervision of feminist film scholar Laura Mulvey. He has since made numerous experimental documentaries and films about filmmakers living on the margins, as well as music videos for artists including Dean Blunt, Babyfather, Actress and the Junior Boys.  
P.66

#### SKY HOPINKA

Sky Hopinka is a Ho-Chunk Nation national and descendant of the Pechanga Band of Luiseno Indians. He received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee.  
P.54

#### SOPHIA FEUER

Sophia Feuer is a filmmaker and multimedia artist from upstate New York. She has spent the past year working on various independent films in New York, Germany and Costa Rica. She works in New York and San Francisco as a freelance Director of Photography. She graduated from Ithaca College with a Bachelor of Science in Cinema and Photography, Art and Anthropology.  
P.72-73

#### THE SWAN COLLECTIVE

The Swan Collective is an artist group. They mix different techniques like 3D animation, painting, paper embossment, literature, photography and performance. The founder, Felix Kraus, studied Media Art at the Academy of Fine Arts in Munich and HfG Karlsruhe. He lives and works in Berlin, Germany.  
P.32

#### THERESA HAK KYUNG CHA

From the mid-1970s until her death at age 31 in 1982, Korean-born artist Theresa Hak Kyung Cha created a rich body of conceptual art that explored displacement and loss. Informed by French psychoanalytic film theory, her video works use performance and text to explore interactions of language, meaning and memory. Cha's posthumously published book *Dictée* is an influential investigation of identity in the context of history, ethnicity and gender.  
P.58-59

#### THORBJORG JONSDOTTIR

Thorbjorg Jonsdottir is a visual artist and experimental filmmaker from Iceland. She works primarily in 16mm film, video installation and collage. Thorbjorg's films and video installations have screened both in galleries and film festivals in Europe, Asia and the US.  
P.69

#### TINA SAUERLÄNDER

Tina Sauerländer is an independent curator and writer. She is a co-founder and director of peer to space, co-founder of *radiancev*.co and founder of Saloon Berlin, a network for women artists in Berlin.  
P.32

#### TINA WILKE

Tina Wilke is a media artist from East Berlin. Her work deals with postcolonial processes in the context of global mobility and digital networks. She graduated from the University of Arts Berlin in Art And Media and the National University of Arts Buenos Aires in Theater with New Media and Interactivity.  
P.32

#### TIZIANA LA MELIA

Born in Italy and currently living on unceded Coast Salish territories, Tiziana La Melia is the author of *Oral Like Cloaks, Dialect: Selected Writing and the chapbook Broom Emotion*. She has had recent solo and collaborative presentations at LECLERE Centfare d'art, galerie anne baurrault, CSA Space, Damien and the Love Guru.  
P.76-80

#### TYLER MARCI

Tyler Macri (b. 1996, USA) is a recent graduate of Ithaca College holding a degree in Cinema, Photography, and Writing. In 2017 he was the recipient of the KODAK Student Scholarship (Gold Award) and the Rod Serling Communications Scholarship.

His work proposes an art of the uncanny: a mode where narrative, ethnographic, and phenomenological techniques are used to explore strange borderlands where history and myth converge.  
P.72-73

#### VIBRAFUSIONLAB

VibraFusionLab is a development lab, educational centre, and presentation space where artists from around the world merge to add the sense of touch to their performances and works. Vibration arts, for the body.  
P.29

#### VICKY MOUFAWAD-PAUL

Vicky Moufawad-Paul is a Toronto based curator and writer. She is the Director/ Curator at A Space Gallery. She has curated exhibitions across Canada and published texts on a variety of art practices.  
P.31

#### ZACHARY EPCAR

Zachary Epcar (b. 1987, San Francisco) studied at Bard College and is a current MFA candidate in the Film, Video, Animation, & New Genres program at the University of Wisconsin Milwaukee. His work has screened at the New York Film Festival, Pacific Film Archive, Ann Arbor Film Festival, San Francisco Cinematheque's Crossroads, Images Festival, and others.  
P.72-73

#### ZEINABU IRENE DAVIS

Zeinabu Irene Davis is an African-American filmmaker and professor of the Department of Communication at the University of California, San Diego. Her works in film include narrative, documentary and experimental film.  
P.58-59

#### ZHIZI WANG

Zhizi Wang is a video artist based in London, Ontario. Through video collage, her work examines our position in digital spaces, and their corresponding impacts on individual memory and world-making. Wang is an MFA candidate at Western University.  
P.34

**.TV**

G. Anthony Svatek  
P.68

**9 Rules: From Safety Precautions**

Michael Keshane  
P.29, 70

**10 - 3 = 13**

Byron Peters  
P.62

**A Black Hole is a Black Hole in the Ground**

Tyler Marci & Sophia Feuer  
P.72-73

**a slight space amidst**

Nicole Kelly Westman  
P.38

**A Tree is Like a Man**

Thorbjorg Jonsdottir  
P.69

**A Willing Suspension of Disbelief + Photography and Fetish**

Christopher Harris  
P.55

**A-5H1**

Maria Paz Ramirez Larrain / Laura Acosta  
P.71

**Aerial**

Leila Sujir  
P.74-75

**All That Is Solid**

Louis Henderson  
P.68

**Altars**

Colectivo los ingrátidos  
P.69

**American Hunger**

Ephraim Asili  
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**And What is the Summer Saying**

Payal Kapadia  
P.71

**Aquarius**

Kevin Jerome Everson  
P.58-59

**Arnait Ikajurtigiit: Women helping each other**

Arnait  
P.40

**Aufstieg**

Eginhartz Kanter  
P.72-73

**Basma Alsharif**

Basma Alsharif  
P.28

**Breaker of Horses**

Pernille Lystlund Matzen and Nanna Rebekka  
P.68

**Buffer Zone Blues**

Franz Milec  
P.72-73

**burning through the body**

Sara Pupo  
P.36

**Chronicles of a Lying Spirit by Kelly Gabron**

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**Citizens of The Cosmos**

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**Cityscape**

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P.74-75

**Crowtrap**

Callum Hill  
P.54

**Cycles**

Zeinabu Irene Davis  
P.58-59

**Dislocation Blues**

Sky Hopinka  
P.54

**Embers and the Giants**

Kelly Richardson  
P.74-75

**Empty Metal**

Adam Khalil and Bayley Sweitzer  
P.63

**EVEN IN PARADISE**

Duane Peterson  
P.72-73

**Five Movements**

Lily Jue Sheng  
P.71

**Fluid Frontiers**

Ephraim Asili  
P.64

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