

VENUE / TICKET INFORMATION

VENUES

Innis Town Hall
2 Sussex Avenue

Bloor Cinema
506 Bloor Street West

TICKETS

| | |
|---|---|
| Regular Screenings | \$7/\$5 for members and students |
| Opening and Closing Night Galas | \$10 |
| Hébert/Ostertag & Califone performances | \$10/\$8 for members and students |
| All-access Pass | \$65 / \$50 for members and students |
| Symposium and distribution panel | Free to Images and LIFT members, others by donation |

On-Site Box Office opens 1/2 hour prior to each screening. Advance tickets will be available for purchase during the festival at the Innis Town Hall Box Office starting April 13.* Tickets to Bloor Cinema screenings will be available in advance at the Bloor from April 5 to 11.

**Please note that the advance box office will not be available opening night.
All ticket prices include GST.*

CARROTHEADS CAFÉ

The café is located in Innis College adjacent to the Town Hall and it will be open prior to each evening's screenings. Come early, get a bite to eat and relax!

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

www.IMAGESFESTIVAL.com

the FOURTEENTH annual

IMAGES FESTIVAL

INDEPENDENT *film* AND *video*



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A Proud Sponsor
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The Images Festival of
Independent Film and Video



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Northern Visions Independent Film and
Video Association presents
*The Images Festival of
Independent Film and Video*



IMAGES FESTIVAL

401 Richmond Street West, Suite 448
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info@imagesfestival.com www.imagesfestival.com

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Programs

ART DYKE 2001 Curated by Roy Mitchell
F IS FOR FILM Coordinated by V.T. Higgs and Angela Keenlyside
V IS FOR VIDEO Coordinated by Julie Booker;
Faculty Advisor Lisa Steele
LA BANDE VIDÉO Coordinated by Valérie Bouchard and Éric Gagnon
WHEN A WOMAN SPEAKS Curated by Debby Keeper and Debra Prince
LO-FI / SCI-FI Presented in collaboration with Charles Street Video,
coordinated by Greg Woodbury
SYMPOSIUM & DISTRIBUTION PANEL Presented in collaboration with
the Liaison of Independent Filmmakers of Toronto (LIFT)
CANADIAN SUBMISSIONS SCREENING COMMITTEE Chris Kennedy,
Robert Lee, Louise Liliefeldt
OPENING & CLOSING MUSIC EVENTS Coordinated by Amy Hersenhoren

Installations

INSTALLATIONS AND NEW MEDIA COMMITTEE
Daniel Borins, Nina Czegledy, Chris Gehman, Kelly Langgard,
Deirdre Logue, Paul Petro, Kathleen Pirrie Adams, Kim Tomczak
EXHIBITION CONCEPT
Kathleen Pirrie Adams, Deirdre Logue, Amanda Ramos
EXHIBITIONS COORDINATOR Deirdre Logue
EXHIBITION DESIGN Amanda Ramos
WINDOW SHOPPING Curated by RM Vaughan

Catalogue and Poster Design

52 Pick-up Inc., Toronto

Web Site Design

Trevor R Trinkaus (*Myriad Media Productions*)

Trailer

DIRECTION Deirdre Logue and Julian Grey
PRODUCTION Headgear Animation

JOIN US!

The **iMAGES FESTIVAL** works hard all year to bring the best of Canadian and international independent media to Toronto every spring. Our continued growth relies on your involvement. Members directly support the exhibition and promotion of independent media artists, and ensure that their creative vision flourishes in the future.

MEMBERSHIP LEVELS

iF

FRIEND (\$25)

- Member pricing on screening ticket purchases
- Festival catalogue mailed to you in advance
- Invitations to all year-round screenings and parties
- **iMAGES** 2001 T-shirt

iF

sUPPORTER (\$75)

- Member pricing on screening ticket purchases
- Festival catalogue mailed to you in advance
- Invitations to all year-round screenings and parties
- Invitation for 2 to **iMAGES'** opening night screening and party
- 4 tickets to Festival screenings of your choice
- **iMAGES** 2001 T-shirt

iF

aSSOCIATE (\$150)

- Member pricing on screening ticket purchases
- Festival catalogue mailed to you in advance
- Admission for 2 to all year-round screenings and parties
- Invitation for 2 to **iMAGES'** opening night screening and party
- 1 all-access pass to festival screenings and parties
- **iMAGES** 2001 T-shirt

iF

pATRON (\$300)

- Member pricing on screening ticket purchases
- Festival catalogue mailed to you in advance
- Admission for 4 to all year-round screenings and parties
- Invitation for 4 to **iMAGES'** opening night screening and party
- 2 all-access passes to festival screenings and parties
- 2 **iMAGES** 2001 T-shirts

Your membership is in effect all year until April 1, 2002.

I WANT TO JOIN iMAGES FESTIVAL



FRIEND (\$25)



sUPPORTER (\$75)



aSSOCIATE (\$150)



pATRON (\$300)

BECOME A MEMBER

Phone (416.971.8405)

Fax (416.971.7412)

e-mail (membership@imagesfestival.com)

or mail to:

iMAGES FESTIVAL

401 Richmond Street West Suite 448 Toronto Ontario M5V 3A8

- I would like to make a tax deductible donation to the **iMAGES FESTIVAL** for \$_____.
- Please add me to your e-mail list to receive year-round updates.
- I am interested in volunteer opportunities.

FIRST NAME _____

LAST NAME _____

STREET _____

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Images charitable registration number is #0816942-22. We will issue a tax receipt for donations of \$25 or more. Please note: the purchase of membership is not tax deductible.

film and video

aWARDS

The Telefilm Canada Prize

This is our grand prize, awarded by Telefilm Canada for the Best Canadian Film or Video in the festival. The winner of this prize will receive a cash award of \$4,000.

Best International Film Award

Presented by the Images Festival, this award honours the strongest new international film in the festival.

Best International Video Award

Presented by the Images Festival, this award honours the strongest new international video in the festival.

Best Installation Award

Presented by the Images Festival, this award honours the strongest new Canadian or international installation work in the festival.

Homebrew Award for Best Work by an Emerging Toronto Artist

Presented by the Images Festival, this award honours excellence and promise in a local emerging artist.

The Overkill Award

Overkill:

1. An excess of what is necessary or appropriate. This award was established by the Images Festival in 2000 to honour former Executive Director Deirdre Logue. The award is presented annually to a film, video or installation artist whose work approaches extremes of incorrigibility through form and/or content, and challenges our notions of edgy, experimental practice. The recipient will receive a \$500 cash prize.

The Marian McMahon Award

Presented by the Images Festival to a woman filmmaker each year, the intent of this award is to honour strong work in autobiography, the complexity of 'subject' and the spirit of McMahon. The recipient is given the opportunity to attend the Independent Imaging filmmaking retreat, held every summer and facilitated by Phil Hoffman.

The WIFT-T Award for Best Canadian Female Direction

Sponsored by Women in Film and Television - Toronto, this award is presented for Best Canadian Female Direction of a film or video in the festival. The recipient receives a one-year membership with WIFT-T, and the opportunity to attend professional development workshops throughout the year (with the exception of certain special events).

The V Tape Award for Best Student Video

This longstanding award is presented by V Tape Distribution in our most senior student showcase, V is for Video. The cash prize is decided by People's Choice.

The GIFTS Award for Best Student Film (new in 2001!)

Presented by the Gulf Islands Film and Television School, the recipient of this award will receive a scholarship covering tuition and room and board for a one-week course at GIFTS (an \$840 value), or the equivalent value off the cost of GIFTS one-month Independent Media Producers Program. Decided by People's Choice.

The 2000 Bell Canada Award in Video Art

The Canada Council for the Arts and Bell Canada congratulate Richard Fung, winner of the 2000 Bell Canada Award in Video Art. The \$10,000 Bell Canada Award in Video Art is awarded annually for the advancement of video art in Canada.



PRESENTATION / SCREENING

April 19, 4:45 pm

LOCATION

Innis Town Hall, 2 Sussex Avenue, Toronto

COMPLIMENTARY TICKETS

1-800-263-5588 (*seating is limited*)



The Canada Council for the Arts
Le Conseil des Arts du Canada



LIFT VIDEOTHEQUE

The Liaison of Independent Filmmakers of Toronto (LIFT) hosts this valuable resource for those holding Industry, Press, and Artists' Passes to the Images Festival. The Videotheque will include two viewing stations, and video copies of most of the materials screening in the festival, as well as a selection of other interesting submissions. The Videotheque will be housed on the second level of Innis College. Ask Festival staff or volunteers for further information.

Hours:

Friday, April 13: 5 to 9 pm
Saturday, April 14: Noon to 7 pm
Sunday, April 15: 1 to 7 pm
Monday, April 16 to Friday, April 20: 5 to 9 pm
Saturday, April 21: 1 to 5 pm



Telefilm Canada

La communauté du cinéma indépendant illustre l'unicité d'une industrie cinématographique canadienne florissante – des histoires racontées avec originalité ainsi qu'un dévouement indéfectible envers l'art et le métier du cinéaste.

Ce festival dynamique réunit une nouvelle génération de cinéastes, de créateurs multimédias et de vidéastes qui participeront à une expérience visuelle extraordinaire. En qualité d'investisseur culturel en cinéma, télévision et multimédia, Téléfilm Canada est fier d'appuyer le festival Images 2001. Ce sont des événements comme celui-ci qui contribuent au rayonnement de l'industrie cinématographique canadienne dans son ensemble et à faire découvrir les petits bijoux cinématographiques qui en découlent.

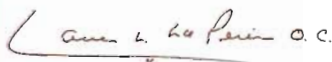
Au nom du conseil d'administration et de l'équipe de Téléfilm Canada, nous offrons toutes nos félicitations et nos meilleurs vœux de succès aux organisateurs de cette 14^e édition du festival Images!

The independent film community exemplifies all that is unique about our country's thriving industry – innovative story-telling ideas and a dedication to the art and craft of filmmaking.

This vibrant festival brings together emerging filmmakers, new media creators and video artists for a wonderful visual experience. As a cultural investor in film, television and multimedia, Telefilm Canada is proud to support Images 2001. Events such as this one serve to increase awareness of the Canadian industry as a whole and the cinematic gems that are waiting to be discovered.

On behalf of the Board of directors and the Telefilm Canada team, congratulations Images on your 14th year and best wishes on another successful year!





Laurier L. LaPierre, O.C.
LE PRÉSIDENT DU CONSEIL D'ADMINISTRATION,
CHAIRMAN OF THE BOARD





François Macerola
LE DIRECTEUR GÉNÉRAL,
EXECUTIVE DIRECTOR



The Canada Council
for the Arts

Le Conseil des Arts
du Canada

Je souhaite à la 14^e édition du Images Festival of Independent Film and Video un succès qui « crève l'écran ».

Toujours à l'avant-scène des dernières innovations des arts contemporains de la scène au Canada, les arts médiatiques réinventent constamment le changement. Les artistes canadiens de la vidéo et du cinéma indépendants amorcent le nouveau millénaire de façon audacieuse et imaginative. Pour eux, le Festival Images constitue une plaque tournante inévitable.

Le Conseil des Arts du Canada est heureux de compter, parmi les nombreux projets qu'il appuie, en arts médiatiques, un événement tel le Images Festival of Independent Film and Video. Au nom du Conseil des Arts, je souhaite à ceux qui y participeront des rencontres enrichissantes et des découvertes inattendues.

It is my sincere hope that the 14th Annual Images Festival of Independent Film and Video fills up the screen with delight, and with success.

The media arts continue to be on the cutting edge of what's innovative and exciting in the contemporary arts scene in Canada. Independent film and video artists across the country are exploring the new century in bold and imaginative ways. Images has become a premier showcase for these artists.

The Canada Council for the Arts is pleased to support the 14th Annual Images Festival of Independent Film and Video, among a host of other media arts projects. We wish all those attending enjoyable and productive sessions.



Jean-Louis Roux, C.C.
CHAIRMAN / PRÉSIDENT
CANADA COUNCIL FOR THE ARTS /
CONSEIL DES ARTS DU CANADA

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An arm's length body of the City of Toronto

Telefilm Canada



Welcome to the 2001 IMAGES FESTIVAL of Independent Film and Video.

We present our 14th annual event this year as a snapshot of the very exciting moment in independent media, a multi-layered sampling of images and sounds bent at compelling every sense toward movement. From a focus on Japanese independent cinema to the WIDE exhibition of video, film and new media installations, Images continues to provoke dialogue, support community and inspire creative practice.

We are motivated at Images by the belief that what we do is intrinsically linked to the production and profile of independent work. Our ongoing production/presentation collaboration with Charles Street Video (back this year with a new program titled *Lo-fi/Sci-fi*) displays this function directly, as does the creation of 18 new media artworks through two guest curated programs – R.M. Vaughn's site-specific installation project *Window Shopping*, and Roy Mitchell's closing night extravaganza, *Art Dyke 2001*. In addition to these projects, Images presents a number of other special programs including a screening of films and videos by Aboriginal women guest curated by Winnipeg's Debby Keeper and Debra Prince, a screening curated by La Bande Vidéo in Québec, and a one-day conference on filmmaking in the digital age, organized in collaboration with the Liaison of Independent Filmmakers as part of their 20th anniversary celebration.

We are also very pleased in our 2001 spotlight to honour the achievements of Toronto filmmaker Phil Hoffman. Images' annual spotlight recognizes the significant contribution that an artist or arts organization has made to the independent landscape in Canada. Phil Hoffman is a filmmaker whose teaching and independent practice have influenced many of us at Images, in Toronto and across the country. In addition to presenting two screenings of his work and hosting a Canadian tour, the festival also makes a foray into book publication with the launch of a 300-page book about Phil Hoffman's work, compiled and edited by Karyn Sandlos and Mike Hoolboom. Please join us for the events associated with this important spotlight.

The festival makes a push this year to define and promote our six-year practice of exhibiting film, video and new media installations. With much creativity on the part of numerous individuals the festival births WIDE, an exploration of the nomadic screen. I wish to acknowledge here the generosity with which Kathleen Pirrie Adams shared her knowledge and many hours with me in the interest of forming a long-term vision for this project. I also thank Deirdre Logue for continuing to find ways to imagine and exhibit Images' most challenging contribution to contemporary festival practice. Thanks to Amanda Ramos for pulling it all together for our audience, and thanks also to our Installations and New Media Committee members for time spent discussing how to maximize impact and community involvement amid resource constraints.

Images' Board of Directors is unique in the extent to which they are willing to involve themselves in the day to day concerns of the festival while combining their expertise to direct its overall vision. The Board of Images is a talented and supportive team, and I thank them for providing such excellent leadership. Chris Gehman, Larissa Fan and myself work very closely to put this festival together for you. The integrity that they bring to their roles instructs and supports me every day, and I feel privileged to work in a collaborative environment with two such committed colleagues.

Sincere thanks to Dermot Brennan, Evan Brooker, Anthony Campigotto, Alexi Manis, Gabe Sawhney, Bonne Smith, Trevor Trinkaus, and our design team at 52 Pick-up Inc., who have all devoted their expertise to your experience of the festival this year. Great appreciation also for the gift of skilled labour supplied by our core of volunteers, and for the support of our community and corporate sponsors and advertisers.

A final thanks to you, our audience, for your support of the independent media arts and their exhibition. You are never simply viewers to us, you are supportive critics and friends by whom we measure our success and credit our existence. I hope you will take in as much as you can this year, and go away feeling full.

Kelly Langgard
EXECUTIVE DIRECTOR



Hello.

Each year's edition of Images is distinctly different from those that preceded it. But the thread that runs through each incarnation of Images, the tradition that informs our practice, is that of a festival that doesn't play the market, that isn't primarily an adjunct to the image industry. A festival that exists for the sake of the audience, the work itself, and the questions raised by their meeting. From the complicated and voluminous mass of material on offer, each of us gleans something different from those elements that intrigue, puzzle, disturb, or please us. Among the screenings and installations, parties and performances, talks and chance encounters, there is a host of connections, dislocations, and challenges to follow through eleven packed days of Images.

This year, for example, we take a look at film *as film* in the digital age, not only in a symposium dedicated to the subject, but in films presented throughout the festival: Rena Del Pieve Gobbi's *Insurrection*; David Gatten's *Moxon's Mechanick Exercises*; Zoe Beloff's *Shadow Land*; the films of Philip Hoffman; and many others testify to the continuing appeal of film as material, mechanism, and performance. Focusing our attention elsewhere, we find interactive digital technologies highlighted, in installations such as David Clark's *Chemical Vision* and Elizabeth Vander Zaag's *Talk Nice*, as well as a digital performance by animator Pierre Hébert and composer/musician Bob Ostertag. If you wonder where all this technology is leading us, you might want to heed the images and words of those artists who are engaged in the spinning of speculative fictions: the new video works in Charles Street Video's *Lo-Fi/Sci-Fi* program; Steve Reinke's *Sad Disco Fantasia*; and James MacSwain's *Alpha Expedition*; not to mention Shu Lea Cheang's cyberporn feature *I.K.U.* Or you might want to reflect on how the moving image has escaped the confines of the theatre and invaded other spaces, in gallery and site-specific installations. And, of course, Images 2001 features a Japanese section with its own particular windings and detours.

Images continues its noble tradition of unearthing the unexpected, the unknown must-sees, the impossible (a 3D 16mm film?), and the impudent for your annual audio-visual delectation. One thing we can assure you: After April 22nd, these works will not be coming soon to a theatre near you, so check them out now, while you have the chance.

Chris Gehman
ARTISTIC DIRECTOR

THANK YOU

The festival is indebted to many individuals and organizations whose collaboration and support have sustained us:

Kathleen Pirrie Adams; Sara Angelucci; Roberto Ariganello; Dave Barber; Christina Battle; Valérie Bouchard; Daniel Borins; Deanna Bowen; Dermot Brennan; Evan Brooker; Tanya Bruce; Ben Burke; Michael Carlevale; Ben Cook; Jeff Crawford; Nina Czegledy; Thea Demetrakopoulos; Kirsten Douglas; Franci Duran; Asako Fujioka; Éric Gagnon; Philippe Gendreau; Barbara Goslawski; Chrissina Hamilton; Nelson Henricks; Amy Hersenhoren;

Phil Hoffman; Vicki Honeyman; Mike Hoolboom; The Independent Film and Video Alliance; The Inside Out Festival; Patrick Jenkins; Lewis Kaye; Debby Keeper; Will Kwan; Michele L; Cynthia Lickers; Rachel MacHenry; Alex Mackenzie; Michael Malone; Alexi Manis; Janine Marchessault; Rebecca McGowan; Alan McNairn; Jane Miller; Roy Mitchell; Akihiko Morishita; MIX Magazine; Mike O'Connor; Susan Oxtoby; Leslie Peters; Paul Petro; Debra Prince; Benjamin Nemerofsky Ramsay; Jeremy Rigsby; Chris Robinson; Karil Samodai; Gabe

Sawhney; Kevin Scott; M.M. Serra; Bonne Smith; Gavin Smith; Lisa Dianne Smith; Barbra Sniderman; Lisa Steele; Tom Taylor; Kika Thorne; Karen Tisch; Kim Tomczak; Scott Treleaven; Ross Turnbull; Wanda Vanderstoop; Greg Woodbury; R.M. Vaughan; and 52 Pick-up Inc.
Special thanks to corporate, media and award sponsors who allow us to serve our community in style: Kristin Trimbee at Alliance Atlantis; Paul and Carm Bordonaro at the Bloor Cinema; Jodi Cassidy at CIUT; Sandra Haar at Come as You Are; Phil Lindsay at DHL;

Peter Lennon at EYE; George Harris at GIFTS; Paula Tiberius and Julian Grey at Head Gear Animation; Suichiro Ogino, Sanae Tada, Tani Miki, and Koto Sato of the Japan Foundation; Peggy Fothergill at the NFB; Andrew Rotenberg of the Promotional Specialists; Muriel Solomon at Showcase; Sybil Taylor at Steam Whistle; Wyndham Wise at Take One; Barbara Broden at the TFTO; Joan Jenkinson at WIFT-T; and Jonathan Da Silva at Xtra.

community sPONSORS

A Space

401 Richmond St. W. #110
Toronto, ON M5V 3A8
(T) 416 979 9633
(F) 416 979 9683
aspace@interlog.com
www.interlog.com/~aspace



One of Canada's oldest artist-run centres, A Space has a 30-year history of innovative, community-oriented, culturally diverse and politically engaged programming. We welcome proposals in all media. Please contact us for guidelines.

Canadian Filmmakers Distribution Centre

37 Hanna Ave. #220
Toronto, ON M6K 1W8
(T) 416 588 0725 (F) 416 588 7956
cfmdc@interlog.com
www.cfmdc.org



Dedicated to the distribution of the work of independent filmmakers, the CFMDC has worked for its members since 1967. With over 1400 titles in distribution representing the work of about 400 member filmmakers, the CFMDC catalogue is the most diverse of any film distributor in Canada. The CFMDC welcomes inquiries from all filmmakers concerning the distribution of their work.

Centre for Aboriginal Media

c/o V tape
401 Richmond St. W. #452
Toronto, ON M5V 3A8
(T) 416 351 1317 (F) 416 351 1509
cynthial@aboriginalmedia.org
www.aboriginalmedia.org



The Centre for Aboriginal Media is a non-profit organization devoted to the professional development of Aboriginal peoples in the media industry. Recently, the Centre launched imagineNATIVE, an international film, video, television and multimedia festival that brought together prominent Aboriginal and non-Aboriginal artists and industry personnel from around the world to enjoy festival screenings and symposia. Please join us November 21-24, 2001 for this year's exciting events.

Charles Street Video

65 Bellwoods Avenue
Toronto, ON M6J 3N4
(T) 416 603 6564 (F) 416 603 6567
www.charlesstreetvideo.com



Charles Street Video is an artist-run centre devoted to providing media artists with production opportunities using a range of electronic and digital tools, and to fostering an environment for the advancement of media arts practice. CSV: manages a five suite facility that includes three Avid systems and a Pro Tools audio editing station; rents Betacam and mini-DV camera packages; offers numerous residencies each year; conducts workshops; sponsors screenings and media art festivals; awards media art student scholarships and is partners with Inside Out on the Queer Youth Project.

CINSSU (U. of T. Cinema Studies Student Union)

2 Sussex Ave.
Toronto, ON M5S 1J5
(T) 416 978 7434 (F) 416 978 5503
www.utoronto.ca/fff



CINSSU helps Cinema Studies students at the University of Toronto make the most of their education through events focused on academics and career development. We run several free series of foreign, classic, independent and (some) mainstream film at Innis College, establishing an important 'alternative' film venue for the university and the greater Toronto community. Information about our screenings is available on our web site.

Ed Video Media Arts Centre

16A Wyndham St. N.,
P.O. Box 1629 Guelph, ON N1H 6R7
(T) 519.836.9811 edvideo@albedo.net
www.albedo.net/edvideo



Ed Video provides artists in southern Ontario with truly affordable access to high quality video production/post-production facilities, as well as training and facilities for hand-processing 16mm film. An artist-run centre with a mandate to cultural equity, Ed Video also offers a supportive environment, workshops, production awards and innovative programming events.

Gallery 44

Centre for Contemporary Photography
401 Richmond St. W. #120
Toronto, ON M5V 3A8
(T) 416 979 3941
g44@interlog.com
www.interlog.com/~g44



Gallery 44 is a non-profit, artist-run centre committed to the advancement of contemporary Canadian photography. Our goal is to contribute to the national dialogue on contemporary Canadian photographic art practices and to foster its support, understanding and appreciation.

Gulf Islands Film & Television School-GIFTS

S.43 C.12
Galiano Island, BC V0N 1P0
(T) 250 539 5279 (F) 250 539 3290
gifts@gulfislands.com
www.youthfilms.com



GIFTS has quickly become one of Canada's most respected media schools, with over 70 international and national festival awards since 1997! The hands-on philosophy of both the "make a film in a week" course and the 16 instructors-24 students one month Independent Media Producer's Program caters to people who are serious about their filmmaking but do not want to spend excessive time and money reaching their goals. GIFTS is about giving people the opportunity to animate, act, edit, compose and distribute independent media.

Hot Docs Canadian International Documentary Festival

517 College St. #420
Toronto, ON M6G 4A2
(T) 416 203 2155
(F) 416 203 0446
spostoff@hotmail.com
www.hotdocs.ca



Hot Docs, North America's largest documentary festival, is back, April 30-May 6, with over 80 of the year's hottest non-fiction films from around the world. Festival highlights include curated Canadian and international programmes, a Spotlight on the Nordic Countries, the Toronto Documentary Forum, Hot Docs' annual Symposium, Master Classes with Albert Maysles and D.A. Pennebaker, a "Kickstart" programme for emerging filmmakers and "Cutting Truths," a conference on the impact of the digital revolution on documentary practice.

House of Toast

109 University Ave. W.
Windsor, ON N9A 5P4
(T) 519 977 6564
(F) 519 977 6564
artcite@netcore.ca
www.netcore.ca/~hot



The House of Toast is Windsor's only film and video collective, founded in 1992 and affiliated with Artcite Inc., Windsor's artist-run centre for the contemporary arts. H.O.T. facilitates the production of media arts in Windsor and also presents the annual Media City Film and Video Festival.

The Independent Film and Video Alliance

4550 rue Garnier
Montréal, QC H2J 3S7
(T) 514 522 8240
(F) 514 522 8011
ifva@cam.org
www.culturenet.ca/~ifva



The Independent Film and Video Alliance is a national network of 50 media arts centres linking independent film, video and electronic media producers, distributors and exhibitors from all parts of Canada.

Inside Out Lesbian and Gay Film and Video Festival

401 Richmond St. W. #219
Toronto, ON M5V 3A8
(T) 416 977 6847
(F) 416 977 8025
inside@insideout.on.ca
www.insideout.on.ca



Inside Out is Canada's largest and most exciting queer film and video festival. Join us for our 11th fabulous year from May 17-27, 2001 at the Famous Players Paramount theatre at Richmond and John streets and the Cumberland theatre in Yorkville. For festival updates visit our website at www.insideout.on.ca.

InterAccess Electronic Media Arts Centre

401 Richmond St. W. #444
Toronto, ON M5V 3A8
(T) 416 599 7206
(F) 416 599 7015
office@interaccess.org
www.interaccess.org

InterAccess provides artists and the general public with opportunities to explore the intersection of culture and technology through the creation, exhibition and critique of electronic art forms and new communications media.

InterAccess
ELECTRONIC MEDIA ARTS CENTRE

The Liaison of Independent Filmmakers of Toronto

37 Hanna Ave. #301
Toronto, ON M6K 1W8
(T) 416 588 6444
(F) 416 588 7017
lift@inforamp.net
www.lift.on.ca

The Liaison of Independent Filmmakers of Toronto (LIFT) is a non-profit film co-op which encourages independent filmmaking through the exchange of information and access to equipment and facilities. Membership is open to anyone interested in the co-op and its activities. For more information about LIFT call Jesse Van der Schaaf, Office Coordinator.



MIX: Independent art & culture magazine

401 Richmond St. W. #446
Toronto, ON M5V 3A8
(T) 416 506 1012
(F) 416 506 0141
mix@web.net
www.mixmagazine.com

MIX: independent art & culture magazine is a contemporary Canadian interdisciplinary arts quarterly that champions the work of independent, non-commercial visual and multimedia artists across the country and abroad. MIX is distinguished among Canadian periodicals by its devotion to promoting the work of emerging artists, artists working within artist-run centres, collectively organized exhibitions, and nontraditional formats.



OCAD Student Union

100 McCaul Street
Toronto, ON M5T 1W1
(T) 416 977 6000 x 241 (F) 416 977 6006
student_union@acc.ocad.on.ca

The OCAD Student Union represents the interests of OCAD students by maintaining an executive that is engaged in current issues at the college and responsible for informing and involving the student body in dialogue around these issues. The SU also aids in the promotion and encouragement of student cultural interests, and congratulates all participants involved with the production of this year's V is for Video student program.



Paul Petro Contemporary Art

265A Queen St. W.
Toronto, ON Canada
(T) 416 979 7874 (F) 416 979 3390
www.interlog.com/~petro

Paul Petro Contemporary Art exhibits advanced contemporary work in all media by Canadian and European contemporary visual artists. The gallery occupies three adjoining spaces upstairs from street level at 265A Queen St West, two blocks west of University Ave. Gallery hours are Wednesday to Saturday, 11-5 pm. Our web site features text-based works as well as current and past programming information.



Pleasure Dome

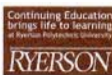
132 Wychwood Ave.
Toronto, ON M6G 2Y2
(T) 416 656 5577
(F) 416 656 2212
pdome@ican.net www.pdome.org

Pleasure Dome is a year-round film and video exhibition group dedicated to the presentation of experimental film and video by artists. Programming since 1989, Pleasure Dome is committed to exhibiting local, national and international work which features shorter length and small format work, as well as non-traditional work that mixes film and video with other media such as performance and installation.

Ryerson Polytechnic University

350 Victoria St.
Toronto, ON M5V 2K3
(T) 416 979 5035
(F) 416 979 5277
ce@acs.ryerson.ca www.ryerson.ca

Ryerson offers a choice of part-time and full-time study to meet the needs of all students. The Professional Cinematography course series helps participants develop their careers in the imaging industry through intensive, professional-level courses. Certificate series in Film Studies, New Media and Still Photography Studies are available through Continuing Education, as are courses in broadcasting, television production and theatre. The full-time Image Arts program offers majors in film, photography and new media.



Toronto Reel Asian Festival

80 Spadina Ave. #205
Toronto, ON M5V 2J3
(T) 416 703 9333
(F) 416 703 9986

info@reelasian.com www.reelasian.com
Toronto Reel Asian International Film Festival enters its fifth exciting year November 2001! Join us and our guests for a celebration of some of the most fabulous and innovative work from new and emerging filmmakers from Asia, Asian North America, and the Asian Diaspora. Contact the festival for more information or to submit a film or video.



Trinity Square Video

35 McCaul St. #110, 415
Toronto, ON M5T 1V7
(T) 416 593 1332
(F) 416 593 0958
staff@trinitysquarevideo.com
www.trinitysquarevideo.com

Trinity Square Video is a registered charity with the unique objective of supporting video production for the betterment of the community. Since 1971, this has been achieved by providing individual artists and non-profit organizations with access to subsidized video production and post-production equipment rentals, workshops, screening facilities and a variety of other services and support systems.



V tape

401 Richmond St. W. #452
Toronto, ON M5V 3A8
(T) 416 351 1317
(F) 416 351 1509
www.vtape.org

Founded in 1980, V tape is an international distribution, exhibition and resource centre with an emphasis on the contemporary media arts. As an international distribution centre for over 600 artists, V tape carries over 2,000 titles. V tape's in-office facilities include study carrels for viewing and an extensive library of print materials available to the general public. V tape also provides exhibition support to galleries, curators and individual artists, including dubbing and restoration services and affordable exhibition equipment.



YYZ Artists' Outlet

401 Richmond St. W. #140
Toronto, ON M5V 3A8
(T) 416 598 4546
(F) 416 598 2282
yyz@interlog.com
www.interlog.com/~yyz

Founded in 1979, YYZ Artists' Outlet is a non-profit, artist-run gallery with a mandate to present a wide range of local, national and international contemporary art that is accessible to a diverse audience. YYZ is active in three distinct, concurrent areas: Visual Arts, Time-Based Arts and Publishing (through YYZ Books). Please contact the gallery for information on membership, submissions policies, upcoming programming or special events.



Other Cinemas:

A Symposium on Film in the Age of Electronic Reproduction

TIMES

1 pm

3 pm

5 pm

LOCATION

Innis Town Hall

CO-PRESENTED BY

The Liaison of Independent Filmmakers of Toronto

ADMISSION

Admission by donation; LIFT and Images members free



The Filmmaker's Film Maker.



"The cinema... no longer a leading technological medium, becomes again a sub-genre of painting." – LEV MANOVICH

As video and digital image-making come to dominate commercial production and exhibition of "moving pictures," many have predicted the demise of film as a medium. It may be, however, that amid this technological shift, film is actually being liberated from some of its more mundane industrial applications, and will be left more free to "be itself," in a sense analogous to the position of painting following the introduction of photography.

For some, this notion raises the spectre of a modernist essentialism, or a fetishization of the medium, but it is supported by the recent practice of working filmmakers, who have increasingly turned to an exploration of the specific nature of the film image. As part of a reexamination of those possibilities in film that have been neglected

or suppressed by the dominance of narrative and documentary concerns in cinema, some artists have focused particularly on its chemical composition. Others contest the conception of a film as a mass-produced industrial object rather than a unique artisanal creation or performative event. Hand-processing, cameraless filmmaking, refined or crude chemical treatments, live "film performances," and related practices have exploded over the course of a decade that has seen a proliferation of new image-making technologies.

Today's speakers, filmmakers and scholars, discuss the contemporary position of film in relation to other media arts, and trace the hidden histories of these "other cinemas."

1 PM PANEL: TECHNOLOGY AND RISK

MODERATOR JANINE MARCHESSAULT

Laura U. Marks:

Tremors in the Material Ground

Marks considers two generations of shifts in film's consideration of its own materiality. Analog video, whose materiality is constituted from an electronic signal, caused some filmmakers to reconsider their medium as a physical, photochemical object. With the advent of digital video, whose materiality consists in the "dematerialization" of analog signal into digital information, the status of film as an index of the material world has been both reinforced and challenged.

Laura U. Marks is a theorist and programmer of independent media.

She has published widely in international journals and books, and is the author of *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses* (2000). Marks is Assistant Professor of Film Studies at Carleton University.

Phillip Hoffman:

In Process

Collecting images and sounds, reflecting on them over days and

years, revising their order, slowly... allowing time to work on them. Hoffman speaks about this process and how it relates to his filmmaking and teaching. In taking film processing away from "the men in the white lab coats" one embarks on a chaotic journey of chance, loss, discovery.

Phillip Hoffman is one of Canada's best-known experimental filmmakers. His works have been featured at festivals, cinemathèques, and galleries worldwide. Images will present a two-program selected retrospective of Hoffman's films at the 2001 Festival (see p. 22 & 27), and launch *Landscape With Shipwreck*, a book on Hoffman's films.

Laiwan:

The Apparatus of Identity

Laiwan will discuss and illustrate aspects of her investigation into "open architecture," "anthropomorphic technologies" and "mimetic encounters" as explored in her film installations. Using the material structures of film as metaphor, these works raise

issues concerning our epistemological shift from analog to digital, and the presence/absence of "identity" along with the erasure of the "body" of race, class, gender and sexuality within our technological trajectory.

Laiwan was born in Harare, Zimbabwe, of Chinese origin, and immigrated to Canada in 1977.

She is an interdisciplinary artist whose work has been exhibited across Canada, and she teaches at Goddard College and the Emily Carr Institute of Art and Design. Excerpts from her project "Machinate: a projection in two movements" will be on exhibition at YYZ, Toronto, from May 9 to June 9.

Brenda Longfellow:

Experimental Documentary and the Nostalgia for Film

Why film? Why now? Digital technologies of production and reception have in the last decade facilitated a tremendous proliferation of documentary à la Discovery channel. Digital has obviously enhanced certain forms of access

but it has inextricably bound most documentary to an industrial model where aesthetic form takes a backseat to information.

Brenda Longfellow is a documentary filmmaker who teaches Film at York University. She recently completed shooting (on film!) a documentary about Tina Modotti, a key modernist photographer who was known for her radical political engagements.

Mike Hoolboom

Not the slut of the Normandy coast

Film versus video, cain and abel **Mike Hoolboom is a prolific film and video maker, writer, and advocate for artist' film and video.** Hoolboom's work was featured in a retrospective at the Images Festival in 1995. He is the author of *Inside the Pleasure Dome: Fringe Film in Canada* and *Plague Years: A Life in Underground Movies*. His video *Imitation of Life* appears in the Charles Street Video program "Lo-fi/Sci-fi" (see page 43).

3 PM PANEL: UNKNOWN HISTORIES

MODERATOR RICHARD FUNG

David Gatten:
**That Taking What is Mine,
with Me I Take You**

Working Notes on Painting, Film and Cellophane Tape. Containing explanations of works completed and intimations of works to come... To which is prefix't a short discourse on technological change in the 15th, 19th, and 21st centuries. Illustrated with 16mm film projections.

David Gatten is an Assistant Professor in the Department of Cinema and Photography at Ithaca College. Gatten's films explore questions of language, history, authorship, inscription, and the development of cinematic texts through the use of cameraless image-making and non-standard sound generation processes. His latest film, *Moxon's Mechanick Exercises, Or, The Doctrine Of Handy-Works Applied to the Art of Printing* (1999) receives its Canadian premiere at this year's Images Festival (see p. 25).

R. Bruce Elder:

Films: High-tech or Hand-made

In the last few years, a new practice has emerged in the avant-garde – one that (characteristically) has gone almost without notice. A movement around "hand-made" films has sprung up.

It is a tactile cinema pitched against the rise of the less immediate, less direct, less tactile technologies that corporate interests are celebrating. Elder situates this movement within the larger context of works concerned with the body, and what possibilities the technology of digital cinema offer for answering it.

R. Bruce Elder is a filmmaker, critic, and teacher of film at Ryerson Polytechnic University.

He is the author of three books on film, including the influential *Image and Identity: Reflections on Canadian Film and Culture*. His epic film cycle *The Book of All the Dead* was featured in its entirety at the 1997 Images Festival.

Janie Geiser:

Picture Performance

Geiser will discuss her work in film, theatre, and painting as a natural extension of *cantistoria*, or "picture performance," a genre found in many cultures and time periods. Picture performance includes forms such as panoramas, magic lantern shows, scrolls, and the Italian *cantistoria*, where a live performer works with an oversized book of painted images to tell a story.

Janie Geiser is an internationally recognized filmmaker and theatre

artist. She began making films in 1990, first as an element of her performance work, and then as a separate form. Since that time, Geiser's films have been shown at many international festivals, museums, and cinemathèques.

Pierre Hébert:

Scratching the Surface

"I grew up artistically in an environment of film, even before video appeared. Of course, this has changed radically, but I believe that the fact that from the start my relation to cinema was structured by the marginal practice of scratching directly on film both prepared me to apprehend an expanded vision of 'cinema' beyond its dependence on 'film' and nevertheless allowed me to perpetuate in a radically anachronical manner a direct and material relationship with 'film'."

Pierre Hébert is a filmmaker, film performer, and author of *L'ange et l'automate*. Hébert directed many experimental animated films for the NFB, and has also produced films for other artists. His "live scratch animation" performances are notorious.

5 PM: SCOTT MACDONALD: "IT'S A SERVICE OCCUPATION, REALLY"

"I seem to have committed myself, or at least a substantial portion of my working life, to one of the more marginalized cultural projects of our era. 'Avant-garde' or 'experimental' film/video – after all these years we can't even agree on what to call this project – seems not only peripheral to mainstream cultural developments, but now more than ever, is vulnerable to a variety of attacks. Truly, is there any progressive political efficacy to this field? Why would we continue to involve ourselves in this mechanical/chemical technology, now that the digital revolution threatens to render cinema entirely out of date? After all, even without the onslaught of the digital, the film gauges avant-garde filmmakers have depended on seem to be on their way out: 16mm is increasingly threatened, Super-8mm is seen in only a handful of venues,

and is video secure? Even in the academy, avant-garde film/video is largely ignored. Isn't it time to move on?

"The fact is that I cannot 'move on,' and do not want to. Indeed, I see the current moment as offering remarkable opportunities to those of us who remain engaged with this field, especially if we can move past counterproductive habits." – SCOTT MACDONALD

Scott MacDonald is a Professor of Film Studies and American Literature at Utica College.

He has been awarded numerous academic and teaching honours, including a National Endowment for the Humanities fellowship, and was named an Anthology Film Archives Preservation Honoree. MacDonald has programmed events and film series for the Robert Flaherty Seminar, Anthology Film Archives, the

Centre Georges-Pompidou, and many other organizations. As a scholar of, and advocate for, a wide range of independent and experimental film and video practices, MacDonald has made important contributions to journals such as *Artforum*, *Film Quarterly*, and *Wide Angle*, and to books and anthologies such as *A History of American Film*, *Lovers of Cinema* and *The Ethnic Eye: Latino Media Arts*. MacDonald is the author of several books, including *A Critical Cinema: Interviews with Independent Filmmakers*, volumes 1-3 (1988, 1992 & 1998) and *Avant-Garde Film: Motion Studies* (1993). His forthcoming book *The Garden in the Machine: A Field Guide to Films about Place* is scheduled for publication in the fall of 2001.

Book Launch: Images Between the Pages

TIME
2 pm
LOCATION
Lava
507 College St.
West of Bathurst

CO-PRESENTED BY
Pages Books and
Magazines,
Insomniac Press
AND
Arsenal Pulp Press

The IMAGES FESTIVAL is pleased to host this launch for two books on subjects closely related to our programming practice. Join the authors, editors, contributors, and publishers for eats and drinks and good conversation in an informal celebration of these important contributions to media arts discourse.

Landscape With Shipwreck: First Person Cinema and the Films of Philip Hoffman

Edited by Karyn Sandlos & Mike Hoolboom
(Co-published by the Images Festival and Insomniac Press,
254 pp., illustrated)

The publication of *Landscape With Shipwreck* coincides with our selected retrospective of Hoffman's films (see pages 22 & 27). In *Landscape With Shipwreck* Hoffman's films become the focal point for a wide-ranging and complex discussion of experimental documentary, autobiography in cinema, and the ethics and contradictions of representation, touching on many areas of cinema seldom considered in traditional criticism. Contributors include Peter Greenaway, Su Friedrich, Peter Harcourt, Matthias Müller, Polly Ulrich, Janieta Eyre, Michael Zryd, and many more.



Other Conundrums: Race, Culture, and Canadian Art

By Monika Kin Gagnon
(Co-published by Arsenal Pulp Press, Artspeak Gallery, and
Kamloops Art Gallery, 176 pp., illustrated)

Other Conundrums is an extraordinary collection of essays on Canadian art by Monika Kin Gagnon, one of Canada's most respected art writers and curators. The essays explore the history of cultural production in this country with an emphasis on race, cultural difference, and cultural hybridity. Including overviews of the work of such artists as Shani Mootoo, Paul Wong, Jamelie Hassan, Henry Tsang, and Dana Claxton, *Other Conundrums* is an essential snapshot of contemporary issues surrounding race and identity as revealed in the visual and media arts.



Making Contact: Distribution for Independent Film and Video Makers

TIME
3 pm
LOCATION
Innis Town Hall

CO-PRESENTED BY
The Liaison of
Independent
Filmmakers of
Toronto

ADMISSION
*Admission by
donation; LIFT
and Images
members free*



We have invited representatives of leading companies and organizations in independent media distribution to discuss strategies and approaches to distribution for independent film and video makers. These festival and television programmers, commercial film distributors and members of artist-run organizations will explain what they do and how decisions get made, and offer advice to artists looking for distribution opportunities.

Guests will include:

Jorge Manzano,
Moderator
Hussain Amarshi,
Mongrel Media
Naomi Boxer,
*Associate Producer,
TVOntario Documentary Unit*
Stacey Donen,
*Perspective Canada Programmer,
Toronto International Film Festival*
Tara Ellis,
*Programmer,
Canadian Reflections, CBC Television*
Chris Gehman,
*Artistic Director,
Images Festival of Independent Film and Video*
Alan McNairn,
*Director,
Canadian Filmmakers Distribution Centre*
Laura Michalchyshyn,
*Vice-President, Programming,
Showcase Television*
Shane Smith,
*Festival Director,
Canadian Film Centre's Worldwide Short Film Festival*
Kim Tomczak,
*Executive Director,
V Tape*

Japan Focus:

Opening Night Gala

Enter the soft cream world of Junko Wada. *Body Drop Asphalt* is the freshest, most eccentric low-budget feature we've seen emerge from the DV revolution so far. A charming comedy of shifting realities and styles, *Body Drop Asphalt* provides a glimpse into the psyche of young Tokyo today.

Body Drop Asphalt

Junko Wada, Japan

Video 96 minutes 2000

Cast: Sayuri Oyamada, Makoto Ogi

Japanese with English subtitles

TORONTO PREMIERE

Produced by a municipal arts centre in Aichi and directed by Junko Wada as a rebuke to love stories that end with "happily ever after," *Body Drop Asphalt* has its eye on more than just the romantic fantasies promoted to girls in Japan (and everywhere else). With a fearless wit, Wada takes on the literary intelligentsia; karaoke; Japanese hip-hop wannabes; and the difficulty of making a date in Toyko (with its incredibly complicated system of street addresses) – not to mention God and the atom bomb. The story of a lonely young woman's sudden rise to

fame with the publication of her novel *Soft Cream Love*, and her increasingly complicated and phantasmagorical life, *Body Drop Asphalt* is marked by a series of drastic and unexpected stylistic shifts and a witty deployment of terrific digital effects. Parallel narratives, whispered internal monologues, fictions nested within fictions, musical numbers, torrents of cliché – *Body Drop Asphalt* has it all! We predict a great future for Junko Wada.

PRECEDED BY

Insurrection

Rena Del Pieve Gobbi, Canada

35mm 4 minutes 2000

Music: Hard Rubber Orchestra

TORONTO PREMIERE

Rena Del Pieve Gobbi's crashing hand-painted abstraction

Insurrection marks an attempt to convey the emotional sensations of a sexual assault without resorting to voyeuristic representations.

JOIN US

Opening Night Party

Lee's Palace (529 Bloor St. West)

Featuring a performance by

badpacket Mike Steventon +

Michelle Kasprzak = badpacket

badpacket uses video performance as a method of exploring issues surrounding technology and relationships. The performers create a mediated space within which they examine and interrogate each other, producing a thoughtful commentary on the evolution of human communication in the age of smart machines. The performance

environment is a rich communications network, with multiple cameras capturing the action, video projectors transmitting sound clips into the space, and computers producing real-time animations and sound. Live audio for this performance will be provided by PROJECT (Lewis and Prasad).

FOLLOWED BY

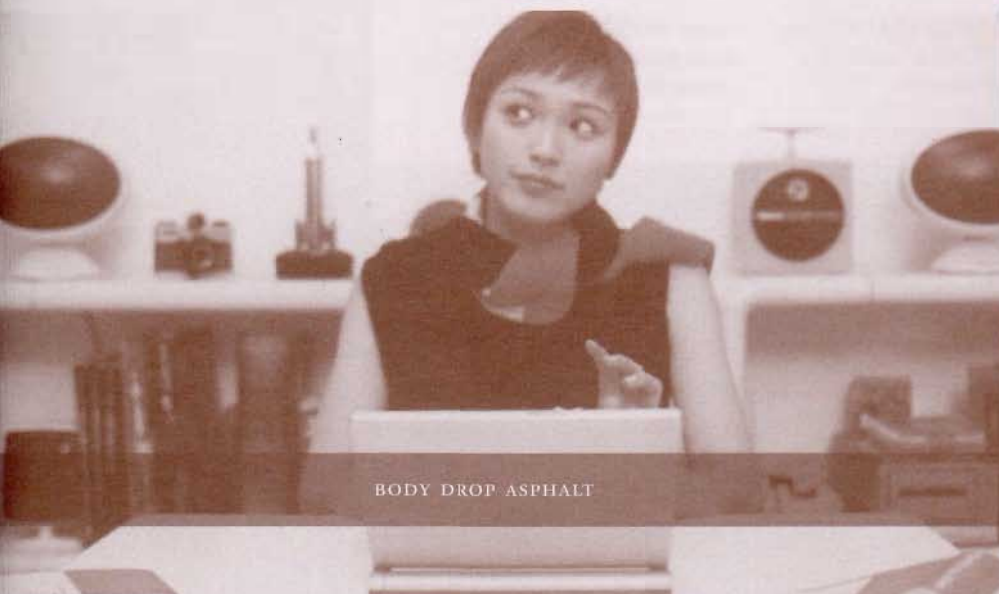
Deejays Nav

(*Movement Upside-Down, Shifting Gears*)

AND

John Kong

(*Movement FATmaki*)



BODY DROP ASPHALT



BADPACKET

Japan Focus:

Japanese Independent Film and Video Today

Japan has produced one of the world's great national cinemas, and has given the world a long line of great narrative film directors and documentarians – Ozu, Mizoguchi, Imamura, Ogawa, Oshima, Hara – as well as wildly inventive genre directors such as Seijun Suzuki. Japanese animation (*anime*) has flooded the world to the point where the animation sections in some video stores consist almost entirely of Japanese titles, and the Japanese influence is also widely apparent in advertising and music videos.

As in any country with a really vibrant cinema, however, there is another powerful current at play, one rarely glimpsed by those in other countries: the films and videos made by independent artists working outside of the commercial media industries, in defiance of the conventions of dramatic, documentary, and animated films and television. With little or no funding available to support them, these artists are true independents, who not only finance, but usually direct, shoot, and edit their own works.

Paradoxically, while many of the works featured in this series could be described as “experimental” or “avant garde,” they may embrace a very traditional Japanese aesthetic, as embodied in the narrative hand-scroll, the *ukiyo-e* wood-block print, or the poetic form of the *haiku*. In their simple elegance of form, and the dailyness of their subjects, some of these works seem “more devoted to evoking subtle emotional states or describing delicate gestures and unimportant events than to moving a story forward” (Scott Sinkler). Yoshio Fukuma’s lovely *Dannki* (p. 26), for example, consists of nothing more than a single steady shot of a subway tunnel. But Fukuma’s use of extremely long exposures, which effectively reduces the passing of trains to the play of their lights across tunnel walls, renders the scene mysterious, even ghostly.

If there is evidence of traditional cultural forms lurking among these films and videos, just as many are resolutely contemporary. Tabaimo’s animations (p. 33) – most of them made for presentation in elaborate installations – often use traditional drawing styles and familiar motifs, but in a distinctly ironic fashion. Junko Wada’s DV feature *Body Drop Asphalt* (p. 17) constructs a multi-leveled narrative about a lonely young woman and her sudden rise to success, while at the same time the story essays a portrait of young Tokyo’s manners and mores, recklessly mixing styles and levels of “reality.” Taku Furukawa’s animated *Tokyo Story* and Ippei Harada’s *Oz Mix* (both p. 33) irreverently rework the most revered classic in Japanese film, Ozu’s *Tokyo Story*, in thoroughly postmodern terms.

Japan Focus represents a rare opportunity to see the work of

dedicated and accomplished contemporary artists whose free and independent contributions to Japanese cinema are by turns eccentric and lyrical, fractious and formal, menacing and whimsical. Two additional feature-length works form sidebars to the three programs of shorts and *Body Drop Asphalt*: Shu Lea Cheang’s *I.K.U.* (p. 21), an experimental cybersex thriller; and Barbara Hammer’s fascinating *Devotion* (p. 48), which uncovers the complicated and contradictory history of documentary filmmakers Ogawa Productions. – CHRIS GEHMAN
Note: Artists’ names are presented in the conventional Anglicized form, with given name first, family name second. All films or videos which depend upon language for their significance are presented in Japanese with English subtitles.

Japan Focus Screenings:

Thursday, April 12 – 8 pm

Body Drop Asphalt (p. 17)

Sunday, April 15 – 7 pm

Gardening In Fields of Light, Part 1 (p. 26)

Wednesday, April 18 – 7 pm

Tokyo Stories (p. 33)

Friday, April 20 – 9 pm

Gardening In Fields of Light, Part 2 (p. 45)

Saturday, April 21 – 3 pm

Devotion (p. 48)



BODY DROP ASPHALT



GARDENING IN FIELDS OF LIGHT, PART 1



TOKYO STORIES



GARDENING IN FIELDS OF LIGHT, PART 2



DEVOTION

This program emerges from a Canadian-Japanese independent film and video exchange. The Images Festival gratefully acknowledges the generous support and assistance of the following individuals and organizations: Suichiro Ogino, Sanae Tada, Tani Miki & Koto Sato, Japan Foundation (Toronto); Zainub Verjee and Sandra

Bender, Canada Council for the Arts (Ottawa); Akihiko Morishita, Kobe Design University (Kobe); Asako Fujioka (Tokyo); Takashi Nakajima (Tokyo); Joss Winn (Saga); Katsue Tomiyama, Takashi Sawa, Ikeda Hiroyuki, & all the staff of Image Forum (Tokyo); Hidenori Okada, National Film Center (Tokyo); Ichiro

Sueoka & Keiji Aiuchi, Asagaya Art College (Tokyo); Yamaguchi Takuji & Hiroaki Satoh, Nippon Engineering College (Tokyo); Kaori Hino & Chieko Kinoshita, Kobe Art Village Center (Kobe); Takashi Inagaki & Takashi Ito, Kyoto University of Art & Design (Kyoto); Itaru Kato & Hajime Kawaguchi, Tohoku University of Art

& Design (Yamagata); the staff of the Yamagata International Documentary Film Festival (Yamagata); Yoshio Fukuma & Yasuko Miyata, Film Makers Field (Fukuoka); Harumi Iwashita & all the staff of the Fukuoka City Public Library Film Archives Section (Fukuoka); and Yuko Yamaguchi (Fukuoka).

Janie Geiser Retrospective

With the release of three stunning new films in 2000, Janie Geiser is one of the artists of the moment, and we thought it was high time for a retrospective screening. Her oneiric mystery films are among the finest experimental animations being made today. Geiser is also an illustrator and one of the most prominent contemporary creators of serious puppet theatre.

Although Geiser's films' connection to her theatrical performances is clear – they are often inspired by toy figures or inanimate objects – they are not documents of performances. Rather, they are profoundly cinematic works using multiple layers of imagery to create a complex sense of space and duration that at times recalls pre-Renaissance art. *Babel Town* bridges the worlds of puppet performance and cinema in telling the tale of a girl who flees her troubled home to experience the joys and terrors of the wide world, and returns to find she's grown too large to enter her house again.

The Red Book addresses the power of representations. With its peculiar red and black-and-white colour scheme, this film begins Geiser's layering of flat and deep space, which characterizes all of her subsequent films. *The Secret Story* creates "a child's vision of domestic immersion and foreboding out of crudely articulated dolls, toy blocks and paper cutouts" (Paul Arthur, *Film Comment*). The seductive black-and-white of *Immer Zu*, accompanied by music lifted from vintage film noir, discloses a world of undecipherable messages and cryptic gestures. In *The Fourth Watch* Geiser's characteristic dolls and puppets are replaced by flickering video images which emerge from the darkness and the wallpaper patterns to form a ballet of ghostly motions. In *Spiral Vessel* "a found psychological test kit yields puzzle figures with cutout ears, cutoff heads and pull-away parts. The ear opens into an interior world of shifting science book images which, when isolated, evoke mysteries more than they reveal facts" (Geiser). The program closes with the absolutely compelling *Lost Motion*, which follows the central figure, an enameled cast-metal businessman, through a harrowing series of encounters with shadowy characters who offer magic and menace. Geiser "creates worlds that are at once enchanted and broken, seductive and disturbed" (Fred Camper). This is Geiser's first Toronto appearance.

TIME

7 pm

LOCATION

Innis Town Hall



Babel Town

Janie Geiser, USA
16mm 7 minutes 1992

The Red Book

Janie Geiser, USA
16mm 11 minutes 1994

The Secret Story

Janie Geiser, USA
16mm 8.5 minutes 1996

Immer Zu

Janie Geiser, USA
16mm 8.5 minutes 1997

The Fourth Watch

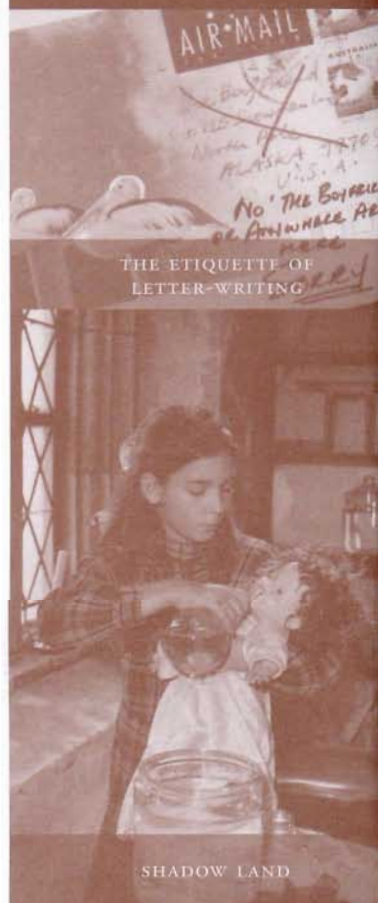
Janie Geiser, USA
16mm 9 minutes 2000
CANADIAN PREMIERE

Spiral Vessel

Janie Geiser, USA
16mm 6 minutes 2000
CANADIAN PREMIERE

Lost Motion

Janie Geiser, USA
16mm 11 minutes 2000
CANADIAN PREMIERE



LOST MOTION

THE RED BOOK

LOST MOTION

Between Science and Garbage

TIME
9 pm
LOCATION
Innis Town Hall

eye

Not to be missed: the world premiere of the first collaboration between a legendary Québec animator and one of America's finest experimental composers and performers. Hébert and Ostertag critique the day's news using digital sound and image technology combined with live animation.

Between Science and Garbage

Pierre Hébert & Bob Ostertag,
Canada/USA

Digital audio-visual performance
approx. 60 minutes 2001

WORLD PREMIERE

In addition to his many films, which culminated with the 1996 feature *La Plante Humaine*, Pierre Hébert has a long history as a performer of "live scratch animation," often presented with the musical collaboration of such Montréal notables as René Lussier and Jean Dérôme. He is also the author of *Lange et l'automate*, a theoretical book on music and technology. Bob Ostertag has been working at the leading edge of musical technology for more than two decades, and consistently combines high technology with an uncompromising political critique. His works include collisions of queer culture and avant-garde music in compositions such as the Kronos Quartet-commissioned *All the Rage*, and *Spiral*, a posthumous collaboration with artist and writer David Wojnarowicz. Ostertag's recent work, such as the digital performance *Yugoslavia Suite*, considers the convergence of the technologies used for playing games, making art, and making war, in concerts of sound and image.

The duo visual/aural concert *Between Science and Garbage* draws on the day's news, using a complex digital system to combine and recombine the televised sound and image with animation performed and captured live during the performance. These animated images constitute the central vector of the visual flow, and are organized together with previously digitized samples of Hébert's scratch animation. The performances of Ostertag and Hébert combine the risks and unpredictability of improvisation with high and low technology, a sure sense of overall structure, and a sharp political critique.

Special prices in effect for this event:

\$8 members / students;

\$10 non-members

International Program One: Worlds in Black and White

TIME
11 pm
LOCATION
Innis Town Hall

39.5
ciut
#1.3 in "the world, the ruble"

While it is virtually impossible to get a new feature film distributed or broadcast in black-and-white today, many independent artists prize the particular visual artifice and seduction of black-and-white stocks. This selection of inviting black-and-white works includes the rarest of the rare – a 16mm 3D film – alongside a very funny lesson in long-distance relationships, and two rigorous visual studies.

Shadow Land or Light from the Other Side

Zoe Beloff, USA

16mm 3D 32 minutes 2000

CANADIAN PREMIERE

Those who were here for last year's performance of *A Mechanical Medium* by Zoe Beloff and Gen Ken Montgomery won't want to miss the next chapter in Beloff's continuing investigation into the relationship between imagination and technology. This stunning, eccentric new film (made using an extremely rare, and very effective, 16mm 3D process) is adapted from the 1897 autobiography of Elizabeth d'Espérance, a materializing medium who could produce full body apparitions of beings from another world. "The female medium was considered an especially suitable conduit to the next world because of her 'passive nature.' Yet she produced phantoms that radically transgressed her Victorian upbringing through an extraordinarily exhibitionistic sexuality" (Beloff). *Shadow Land*, and Beloff's other projects, excavate a fascinating, largely-forgotten aspect of the origins of cinema, tracing the interaction between early film and spiritualism. The technical difficulties of exhibiting this film make it unlikely that it will be shown again anytime soon, so see it while you can.

Oona's Veil

Brian Frye, USA

16mm 8 minutes 2000

TORONTO PREMIERE

Using a found screen test of Oona Chaplin (Charlie's daughter), broken up by irregular interruptions of black emulsion, Frye creates a continuously shifting exchange of glances between her image and the audience: "a surpassingly intense meditation on viewing and being viewed."

– FRED CAMPER

(CHICAGO READER)

The Etiquette of Letter-writing

Lucy Lehmann, Australia

16mm 12.5 minutes 1999

TORONTO PREMIERE

Winner of the Funniest Film Award at the 2000 Ann Arbor Film Festival. An epistolary and instructional film: "Letter-writer should never write a letter knowing that it will never be sent... Instead, Letter-writer should take some exercise or go and see a movie."

White Road

Nicky Hamlyn, UK

16mm 13 minutes 2000

CANADIAN PREMIERE

All of Hamlyn's films aim to get across the sense of a particular space; here, it is an unpaved road in Umbria, and the trees that bend across it in the wind.

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Live Nude Girls Unite!

TIME
9 pm
LOCATION
Bloor Cinema

hot docs
Canadian International Documentary Festival

This funny, warm, and provocative documentary follows the efforts of a group of San Francisco strippers to unionize their workplace. *Live Nude Girls Unite!* winningly portrays the trials and tribulations of a group of smart, sexy, and determined women, dismantling stereotypes and showing the complicated relations between work in the sex trade, personal relationships, and public power.

Live Nude Girls Unite!

Julia Query & Vicky Funari, USA

Video 70 minutes 2000

TORONTO PREMIERE

"Two, four, six, eight. Don't go in to masturbate!" When comedian and part-time stripper Julia Query decided to get together with her co-workers at San Francisco's Lusty Lady club to form the country's first stripper's union, she also began to make a film of the process. Query and co-director Vicky Funari documented the women's struggle to unionize while, behind the scenes, Query had to "come out" to her activist feminist mother as a stripper, fearing she wouldn't approve. With humour and heart, Query and Funari set about smashing stereotypes about "the kind of woman" who works in the sex industry, and providing a realistic,

uncensored view of what these women's work and working conditions are really like. It's a rare documentary that manages such a winning balance of activism, narrative suspense, humour, and sex. Amidst a recent glut of documentaries that have used the sex industry as a hook, this film is different (despite all the "live nude girls"). As *The New York Times* put it: "Believe it or not, *Live Nude Girls Unite!* is a movie that would make any mother proud."

I.K.U.

TIME
11 pm
LOCATION
Bloor Cinema

"Everybody who has heard about *I.K.U.* is losing their shit trying to see it... No wonder: finding a tight mix of quality porn with hyperdelic colour bursts, hypnotic swirling vortexes, revamped Pizzicato-style pop music, and a multitude of musky, latex-drenched Japanese guys and girls can be quite daunting." – VICE MAGAZINE

I.K.U.

Shu Lea Cheang, Japan

Video 73 minutes 2000

TORONTO PREMIERE

Taiwanese-American film, video, and new media artist Shu Lea Cheang (director of *Fresh Kill* and the first artist commissioned to produce a web-based work for the Whitney Museum) signed on with Japanese production company Uplink Productions for this wild cyberexploitation feature. The introduction frames *I.K.U.* as a quasi-sequel to *Blade Runner*: "Special data collectors – I.K.U. Runner Units – had orders to fuck to retrieve, upon detection, any full data I.K.U. Coders. This was not called love. It was called sex." But, true to pornographic form, *I.K.U.* is not terribly concerned with telling a coherent story. It presents a series of loosely connected,

explicit sexual tableaux and transformations, many of which take place in eye-popping electronically-generated spaces. *I.K.U.* (the Japanese word "iku" means "I'm coming") evokes the adrenaline-drenched night world of Tokyo's sexual underground catapulted into a hypersexed future. It cannily mirrors western fantasies of a certain style of high-tech Tokyo decadence, and reconfigures that image to be presented to audiences both east and west. North American distributors were at first excited by the promise of a cybersex feature, but have been scared off by the wall-to-wall sex, so see it now while you have a chance!



LIVE NUDE GIRLS UNITE!

I.K.U.

Landscape with Shipwreck: The Films of Philip Hoffman

Program One

Philip Hoffman has long been recognized as Canada's preeminent diary filmmaker. For over twenty years he has been straining history through personal fictions, using the material of his life to deconstruct the Griersonian legacy of documentary practice. As an artist working directly upon the material of film, Hoffman is keenly attuned to the shape of seeing, foregrounding the image and its creation as well as the manufacture of point-of-view.

Hoffman's films are deeply troubled in their remembrances; beginning with *On the Pond* (1978), he dusts off the family archive to examine how estrangement fuels a fascination with the familiar surroundings of home.

Mortality forms the absent centre of Philip Hoffman's oeuvre, a body of films that seems to foreshadow a penultimate loss that will take the maker to the outer and inner reaches of grief. Through the repeating figure of death – whether a boy lying on a Mexican roadside, the death of an elephant at the Rotterdam Zoo, or his uncle's legacy of insanity and death in *passing through/torn formations* – Hoffman approaches the limits of representation and the ethical burdens of vision and reproduction. – KARYN SANDLOS

This retrospective coincides with the publication of *Landscape With Shipwreck: First Person Cinema and the Films of Philip Hoffman*, a book on Hoffman's work, edited by Karyn Sandlos and Mike Hoolboom. The book is published by the Images Festival and Insomniac Press; see page 15 for book launch information.

TIME
7 pm
LOCATION
Innis Town Hall

CO-PRESENTED BY
Pleasure Dome
AND
Canadian
Filmmakers
Distribution
Centre

Pleasure **Dome**



On the Pond

Philip Hoffman, Canada
16mm 9 minutes 1978

Hoffman's first completed film already bears the traits of his future works: an interest in family history and the reconstruction of memory; a complex temporal scheme that also calls into question the "truth value" of documentary material; a deep feeling for the Canadian landscape; and a certain clarity and honesty about his own position as filmmaker. *On the Pond* can appear at first viewing as a fairly simple familial reminiscence about a former family home, a dog who has since passed away, and the rituals of childhood play: hockey for the boys, figure skating for the girls. Close attention to the film's form, however, discloses a surprising complexity and richness in its structuring of time, its ambiguity regarding the "documentary" character of much of the material, and its sound-image relations.

What these ashes wanted

Philip Hoffman, Canada
16mm 58 minutes 2001

WORLD PREMIERE

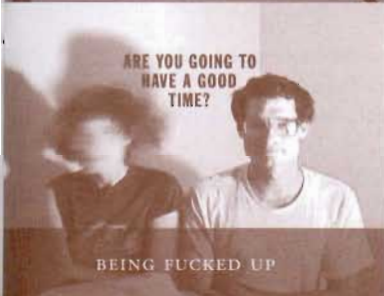
The world premiere of *What these ashes wanted* places flesh on the poet Ann Carson's words, "Death lines every moment of ordinary time." With this new work Hoffman resides in an acutely intimate time, a daily practice of loss lived precariously between the terror of psychic disintegration and the provisional solace taken through public rituals of mourning. *What these ashes wanted* is not a story of surviving death, but rather, of living death through a heightening of the quotidian moments of everyday experience.



ON THE POND



WHAT THESE ASHES WANTED



International Program Two: Home, Heart, Hand, Tongue

Our bodies are the homes we carry with us, but they often yearn for another home, a connection across space to another person, another place. These works locate bodies in relation to other bodies, other spaces, to what is absent and desired.

Going Back Home

Louise Bourque, Canada
35mm 20 seconds 2000

TORONTO PREMIERE
The disasters of life can make it hard to go home. Bourque's brief, beautiful, and affecting film goes by so quickly it's printed twice on the reel, so you can get a second look.

The Mission

Johanna Householder &
b.h. Yael, Canada
Video 4.5 minutes 2000

A contribution to the emerging genre of artists' film and video "remakes": Householder plays the Martin Sheen part in this shot-for-shot recreation of the opening scene from *Apocalypse Now*. By simple substitutions, the artists perform a critical, and very funny, act of interrogation on Coppola's film.

Being Fucked Up

Cooper Battersby &
Emily Vey Duke, Canada
Video 11.5 minutes 2001

TORONTO PREMIERE
A sequel of sorts to Battersby's and Vey Duke's beloved *Rapt and Happy*. Our heroes once again find themselves fucked up in a fucked up world.

Le Chapeau (The Hat)

Michèle Cournoyer, Canada
Music: Jean Dérôme
35mm 7 minutes 2000
Long-time Montréal independent Michèle Cournoyer has been picking up awards all over the place with this forceful and disturbing film. A series of stark, simple brush drawings explore the painful sexual confusion resulting from abuse.

Two Women

Alix Pearlstein, USA
Video 2.5 minutes 2000

TORONTO PREMIERE
Two Women uses deep focus with a wit to turn Orson Welles green with envy. A brilliantly compact consideration of sex, size, and sound-image relations.

Spit

Jeremy Drummond, Canada
Video 2 minutes 2000

TORONTO PREMIERE
The latest and best in Drummond's continuing series of performance videos celebrating "distasteful" bodily secretions.

Wood

Leighton Pierce, USA
Video 8 minutes 2000

TORONTO PREMIERE
Pierce's extraordinary works have the quality and quiet of a mirage. In *Wood*, Pierce draws the outline of a backyard situation, investing it with a special kind of grace glimpsed in moments, gestures and fragments.

Micromoth

Julie Murray, USA
16mm 6 minutes 2000

TORONTO PREMIERE
Julie Murray, best known for her combines of found and original footage, moves into the microworld with this exploration of the body of a moth. A hypnotic rhythm is established by the repeated shifting of focus along wing, leg, antenna, and abdomen.

Hong Kong (HKG)

Gerard Holthuis, Netherlands
35mm 13 minutes 1999

TORONTO PREMIERE
Using only the simple tools of precise framing and editing, *Hong Kong (HKG)* estranges Hong Kong city scenes by focusing on a steady stream of aerial intruders. A remarkable work of subdued surrealism and impeccable cinematography.

In Absentia

Brothers Quay, UK
Music: Karlheinz Stockhausen
35mm 20 minutes 2000

TORONTO PREMIERE
The latest animation by the Brothers Quay, their first new film in six years, is a collaboration with German composer Karlheinz Stockhausen. Through the film, we enter the mind of a woman confined to an asylum; the shifting lights and dramatic, commanding music forcefully convey the sense of a mind subject to the compulsion of forces and voices that impose their will without recourse to words. Simultaneously delicate and harrowing.

JOIN US

Join us after the screening for a party at *sPaHa* (66 Harbord St. at Spadina), including a program of *Global Techno Video* (see p. 24).

TIME
9 pm
LOCATION
Innis Town Hall
**SHOW
CASE**
TELEVISION WITHOUT BORDERS

sATURDAY APRIL 14

TIME
Midnight
LOCATION
sPaHa
66 Harbord St.

Digital Interference:

Global Techno Video

This program of experimental video from Japan, Taiwan, Scotland and Austria blurs the boundaries between fine art video and contemporary club culture, drawing on influences from both worlds, and moving comfortably between them. These artists take on abstraction, noise, digital animation, sonic pulses, and techno music tracks in the search for an ever-evolving hybrid aesthetic. These tapes will screen during our Saturday night party at sPaHa; all are Toronto premieres.

IP

Kota Ezawa & Karla Milosevich, USA
Video loop 7 minutes 2000
TORONTO PREMIERE

Noise Drome

Fujui Wang, Taiwan
Video 5 minutes 2000
TORONTO PREMIERE

Aus

Skot, Austria
Video 4 minutes 1998
TORONTO PREMIERE

Unterwerk

Dariusz Krzeczek, Austria
Video 2 minutes 2000
TORONTO PREMIERE

Relifted

Tinhoko, Austria
Video 7 minutes 2000
TORONTO PREMIERE

Notdef./Version One

maia./notdef, Austria
Video 4 minutes 2000
TORONTO PREMIERE

<Rewind>

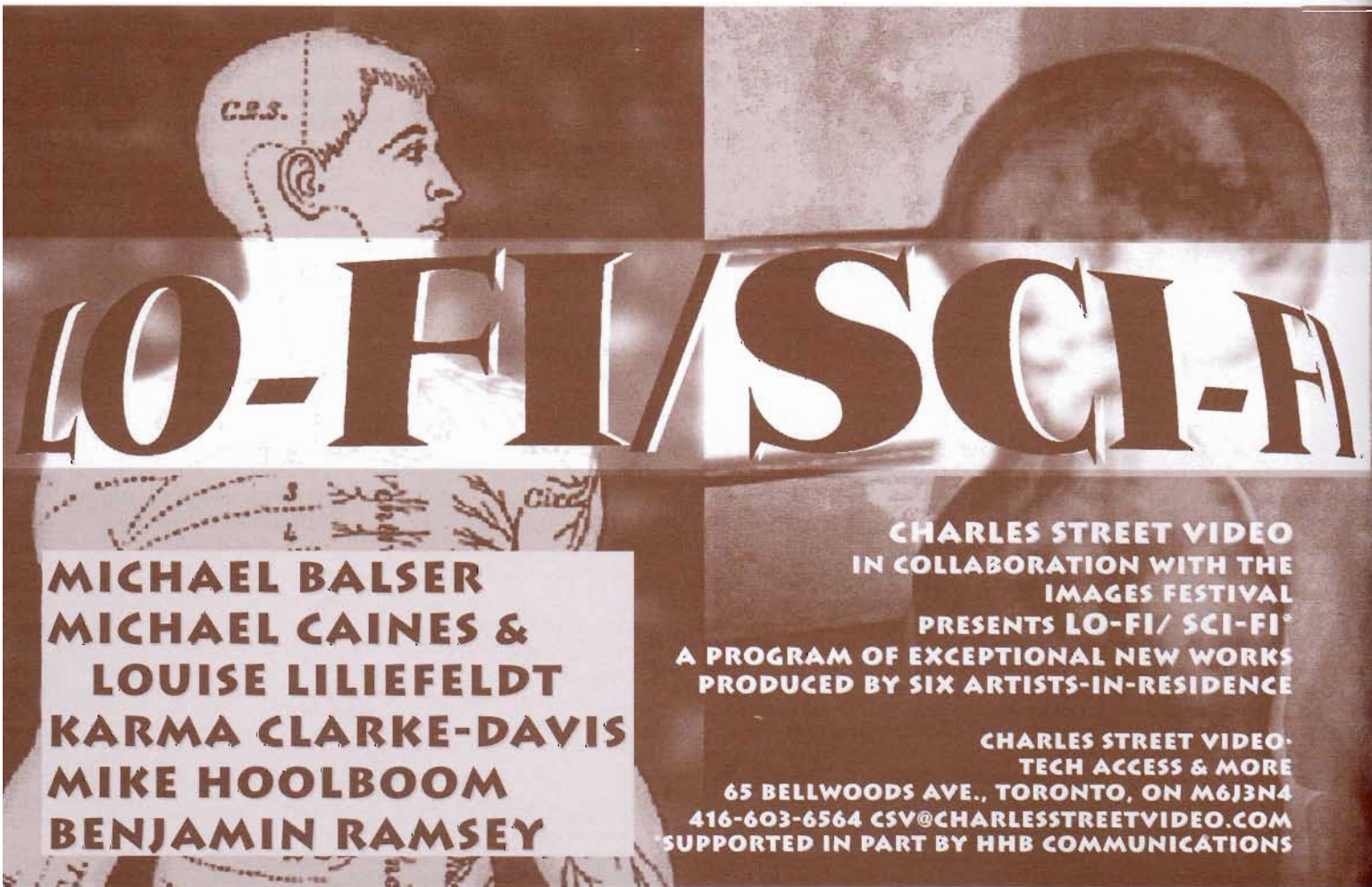
nja, Austria
Video 5 minutes 1999
TORONTO PREMIERE

Itch

Mary Morrison, Mark Haddon &
Ewan Bush, Scotland
Video 4 minutes 1999
TORONTO PREMIERE

Mirror Line

Shin'ichi Yamamoto, Japan
Video 4 minutes 1998
TORONTO PREMIERE



**MICHAEL BALSER
MICHAEL CAINES &
LOUISE LILIEFELDT
KARMA CLARKE-DAVIS
MIKE HOOLBOOM
BENJAMIN RAMSEY**

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TIME

5 pm

LOCATION

Innis Town Hall

House of Toast

International Program Three:

Mind and Matter

Journeys and ordeals. In these seven films and tapes, mind and self find themselves in a fluctuating relationship to the material world, their own self-conceptions, technology, and spirit. From the Bible to the Big Bang, from deep freeze to deep space, join us for an investigation of inner and outer space.

Open Book

Milosh Rodic, Canada

Super-8mm 3 minutes silent 1999

Rodic's lovely one-reeler challenges the soft granularity of a high-speed black-and-white film with the fine leaves of a book whose pages continually shift in the wind. In their agitation and restlessness, the softly shifting shapes become a metaphor for the inner self exposed to the world.

Mirror

Keith Sanborn, USA

Video 7 minutes 1999

CANADIAN PREMIERE

Keith Sanborn, filmmaker, video artist, and translator of Situationist films, shapes an ecstatic reverie. Judy Garland as Dorothy Gale and Falconetti as Joan of Arc merge into one consciousness and take flight as a flock of birds: "Divine intelligence... has made of you its mirror."

Blizzard Blizzard

Julie-Christine Fortier, Canada

Video 3.5 minutes 2000

TORONTO PREMIERE

Portrait of the young woman in an artificial snowstorm.

Twilight Psalm II: Walking Distance

Phil Solomon, USA

16mm 23 minutes 1999

Solomon has achieved such a pitch of control at every stage of his making, from filming to chemical treatments and optical printing, that his recent work has a quality unlike that of anyone else working with similar methods. This is the second in a series of films inspired by favourite episodes of the original *Twilight Zone* series, but is far from a simple reworking of found footage.

Moxon's Mechanick Exercises, or, The Doctrine of Hand-works Applied to the Art of Printing

David Gatten, USA

16mm 26 minutes silent 1999

CANADIAN PREMIERE

Gatten's always-challenging work has been featured at Images in past years, and *Moxon's Mechanick Exercises* extends his exploration of the concealed philosophical aspects of cinema. The film's long introduction deals with an early text on the printing press, implicitly drawing a parallel between printing on paper and printing on film, while the shorter main body of the work is a cameraless study of an early mechanically-printed bible.

Mechanical Rodeo

Julie-Christine Fortier, Canada

Video 1.5 minutes 2000

TORONTO PREMIERE

Portrait of the young woman as a mixed-up wind-up toy.

The Alpha Expedition

James MacSwain, Canada

16mm 17 minutes 2000

TORONTO PREMIERE

A tale told with a profusion of animated cut-outs, and the occasional intrusion of an authorial hand or head. Entering deep space, a team of scientists has been given the mission of discovering the Alpha Point, that point where our universe began in the Big Bang. Depression and elation flow through them, childhood memories haunt them, boredom drags at their extended lives.

"Imagining one of those rusted medieval film cans having survived centuries, a long lost Biograph/Star, a Griffith/Méliès co-production, a two-reeler left to us from, say, the Bronze Age, a time when images were smelted and boiled rather than merely taken, when they poured down like silver... free to reform and coagulate into unstable, temporary molds." - PHIL SOLOMON



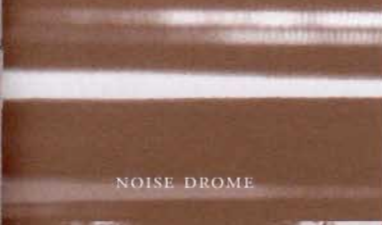
MOXON'S MECHANICK EXERCISES



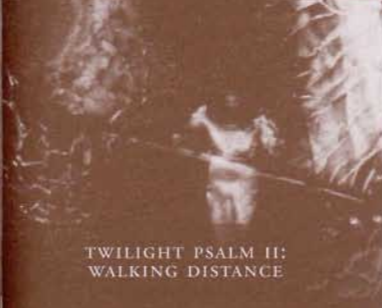
BLIZZARD BLIZZARD



MIRROR



NOISE DROME



TWILIGHT PSALM II: WALKING DISTANCE

Japan Focus: Gardening in Fields of Light, Part One

TIME
7 pm
LOCATION
Innis Town Hall
國際交流基金
The Japan
Foundation

These artists, working with restricted means, produce extraordinary, moving works from the interaction of the camera with the stuff of everyday life: light, time, the home, the city, moments of calm, moments of activity. It is curious how many of these filmmakers are able to wrest a kind of isometric perspective – which harmonizes with traditional Asian perspectival forms – from a camera lens and mechanism which are explicitly designed to reproduce a Renaissance linear perspective.

Seventeenth Summer

Yasuko Miyata, Japan
Super-8mm 3 minutes 1996

CANADIAN PREMIERE

Yasuko Miyata's tender, lyrical *Seventeenth Summer* uses multiple superimpositions, anchored by several takes of a cat in silhouette, to describe the days of the artist's aging cat.

Dannki

Yoshio Fukuma
Super-8mm 3 minutes silent: 1983

CANADIAN PREMIERE

Yoshio Fukuma's *Dannki* employs extremely long exposures in the depiction of a subway station; the method renders the trains themselves invisible, only their lights playing on the walls giving evidence of their passing.

Sparkling

Itaru Kato, Japan
16mm 11 minutes 1991

CANADIAN PREMIERE

Itaru Kato's *Sparkling* is among the finest and most moving of the many responses of artists around the world to the spectacle of the Gulf War. The film begins with a visual rhyme between the rising, twisting bubbles in a glass of champagne and the tracer bullets of futile anti-aircraft guns firing over Baghdad. Kato's camera then takes on the persona of a guided missile, honing in on everyday targets – "bringing it all back home" in a chilling manner.

Gestalt

Takashi Ishida, Japan
16mm 6 minutes 1999

TORONTO PREMIERE

Takashi Ishida's *Gestalt*, an elaborate animated film made by con-

tinuous repainting of the wall of a room, is a tour de force of shifting representational space that plays with conventions of perspective and effects of spatial perception. Ishida is currently completing a three-part work based on Bach's *Art of the Fugue*. (*Gestalt* won an Award for Excellence at the 1999 Vancouver International Film Festival.)

Three by Shiho Kano

Shiho Kano is among the most impressive of the new generation of independent filmmakers. She creates extremely spare and elegant studies of light and form, which also convey subtle impressions of personal history and narrative associations with the most minimal of information. Kano's cinema will be represented by three films: *Landscape*; *Still*; and *Rocking Chair*.

Landscape

Shiho Kano, Japan
Super-8mm 13 minutes 1998

TORONTO PREMIERE

Still

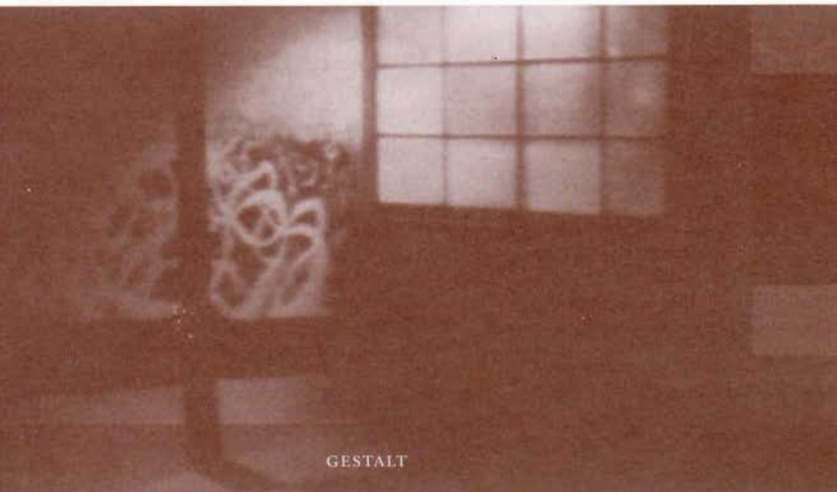
Shiho Kano, Japan
Super-8mm 15 minutes 1999

TORONTO PREMIERE

Rocking Chair

Shiho Kano, Japan
16mm 13 minutes 2000

TORONTO PREMIERE



GESTALT



SPARKLING

Landscape with Shipwreck:

The Films of Philip Hoffman

Program Two

This selection of Hoffman's work encompasses some of the diverse forms through which he has explored his characteristic themes. Each of the films is informed by a profound sense of the responsibility of representation, often withholding precisely the sort of "money shots" that a conventional filmmaker would unthinkingly exploit. By foregrounding these ethical concerns in the structuring of his material, Hoffman simultaneously engages our most active critical awareness of the means by which the films are constructed.

Somewhere Between Jalostotitlan and Encarnacion

Philip Hoffman, Canada
16mm 6 minutes 1984

An elegy of sorts. *Somewhere Between* is organized entirely around the absence of an image, anticipating the more complex reworking of this fundamental notion in *?O, Zoo!* Memories of the roadside death of a boy in Mexico give way to layered images of a religious procession in Toronto, transforming the participants into mourners for this anonymous child.

?O, Zoo! (The Making of a Fiction Film)

Philip Hoffman, Canada
16mm 23 minutes 1986

In *?O, Zoo!* Hoffman grapples with the Griersonian legacy of Canadian documentary cinema. Largely shot around the produc-

tion of Peter Greenaway's *A Zed & Two Naughts*, the film constructs a labyrinthine fiction out of "documentary" materials, and places the story of a death at its unseen centre. Witty, contrary, and exquisitely photographed, *?O, Zoo!* was nominated for a Genie Award in 1987.

passing through/torn formations

Philip Hoffman, Canada
16mm 43 minutes 1988

Generally regarded as Hoffman's masterpiece to date, *passing through/torn formations* wends its way through the often painful and contradictory relations of one side of his family. Moving back and forth between Canada and Hoffman's mother's homeland in Czechoslovakia, the film uncovers the lingering effects of war and epidemic, displacement and migration. "Philip

Hoffman's editing throughout is true to thought process, tracks visual theme as the mind tracks shape, makes melody of noise and words as the mind recalls sound." - STAN BRAKHAGE

Opening Series 2

Philip Hoffman, Canada
16mm 10 minutes silent
1992/ongoing project

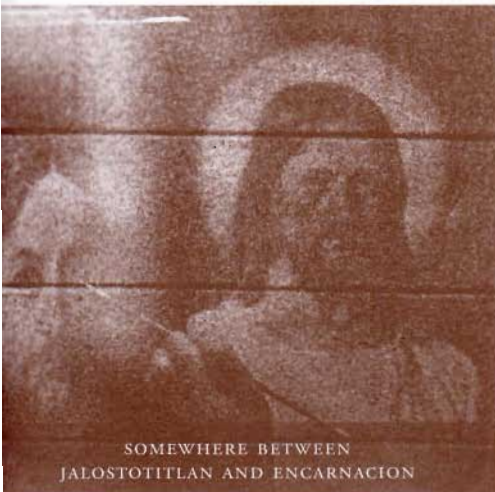
A continuing series of films that are projected in a different order each time they're shown, *Opening Series* gives evidence of Hoffman's interest in chance and open form. *Opening Series* is presented to the audience in several separate film canisters, each labeled with a unique graphic, as they enter the theatre. Each participant changes the position of one of the boxes, and the final result is edited together on the spot, in an order determined by the collective choices of the audience.

TIME
9 pm
LOCATION
Innis Town Hall

CO-PRESENTED BY
Canadian
Filmmakers
Distribution
Centre
AND
Pleasure Dome



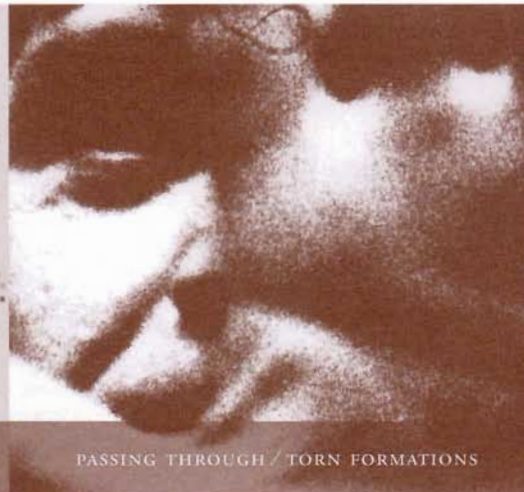
Pleasure Dome



SOMEWHERE BETWEEN
JALOSTOTITLAN AND ENCARNACION



?O, ZOO!



PASSING THROUGH / TORN FORMATIONS

MONDAY APRIL 16



LINT PEOPLE



MURMUR



WHERE MONSTERS LIE

TIME
7 pm
LOCATION
Innis Town Hall

COORDINATED BY
Angela Keenlyside
AND
V.T. Higgs

Student Film: F is for Film



Define me, if you can: Amidst an encroaching digital revolution, the number and quality of works submitted to this program prove that film remains a popular and effective medium with which to push the boundaries of expression. After much thought and debate, our group of filmmakers and cinephiles has selected a program which reveals the wide range of student talent today. While the films may differ greatly in idea and execution, all investigate the complicated nature of identity. Deconstructing race, class, gender, sexuality or form itself, these films reveal that our traditional ways of seeing are insufficient to process the world around us.

The members of the 2001 Images Student Film Jury: *Ryan Feldman; Jenn Gerlach; V.T. Higgs; Angela Keenlyside; Jowita Kepa.*

More or Less

Tim Saltarelli, Canada
Ryerson Polytechnic University
16mm 5 minutes silent 1999
A silent work of light and colour proving that often less is more.

Where Monsters Lie

Ann LaVigne, USA
Rhode Island School of Design
16mm 6.5 minutes 1999
We all live with monsters. One woman tells her story.

Lez-be-eet

Ms. Moustache (Tamar Eylon), Canada
Gulf Islands Film and Television School
Video 2.5 minutes 2000
A witty self-portrait on coming out.

Murmur

Ryan Redford, Canada
York University
16mm 9 minutes 2000
A series of vignettes depicting silent refusals, quiet laments and the sometimes absurd circumstances of our lives.

Kinetic Forms

Krikor Torossian, Canada
Ryerson Polytechnic University
16mm 1.5 minutes 2000
An example of abstract cinema, *Kinetic Forms* gives movement to the geometric shapes found in architecture.

Hello! I Love You

Shawn McPherson, Canada
Ontario College of Art and Design
Video 4 minutes 2000
Hello! I Love You is a piece about form and structure in narrative which asks the question, "What are we watching?"

Fair Play

Jeanie Wread, USA
American Film Institute
16mm 14 minutes 2000
How do you choose between an

aching desire to fit in and the chance to make a real friend?

On Stay'n Calm

Ms. Moustache (Tamar Eylon), Canada
Gulf Islands Film and Television School
Video 5 minutes 2000
Through a repeated film image and changing voice-over, *On Stay'n Calm* plays with the impact of audio on perception.

Breathe

Spencer Saunders, Canada
Ryerson Polytechnic University
Video 3 minutes 2000
Breathe addresses the physical effects distant memories have on the body.

Sadisinfetenz

Giulia Frati, Canada
Concordia University
16mm 2 minutes 1999
What does the world look like when passion depends on the whims of clinical rational thought and hope is reduced to a mere daydream?

Lint People

Helder K. Sun, USA
California Institute of the Arts
35mm 7.5 minutes 2000
Inside an abandoned laundromat lives a whole different world. In the midst of the mayhem, a child stands up to a menacing father.

Schrecksekunden (Reaction Times)

Philipp Wohlleben, Germany
Academy of Media Arts, Köln
16mm 7.5 minutes 1999
Four episodes: *Clear-cut Case; Finished Work; Flight of Steps;* and *Sunset* show to what lengths people will go to achieve the ultimate adrenaline rush.

Lèzenvisib

Korbett Matthews, Canada/Haiti
Concordia University
16mm 7.5 minutes 2000
Set to a poem by Felix Morriseau-Leroy, *Lèzenvisib* ("the invisible ones") takes us on a journey across the sunburnt landscape of Haiti, revealing the impact of the tourist's camera on its inhabitants.



FANCY



IT DID IT



PASS IT ON

Student Video: V is for Video

TIME
9 pm

LOCATION
Innis Town Hall

COORDINATED BY
Julie Booker



V is for Video, now in its 18th year, was pleased to receive submissions from as far away as Germany, Israel, and Australia. This year's entrants had a polished "non-student" feel to them, evincing a strong sense of narrative and a move away from the trendy fast-cut, sound-based pieces of previous years. In the age of digital video, when red is red and high quality picture is more easily achieved than ever, a strong concept is essential. These thirteen works have it all, displaying both smart ideas and technical finesse.

The members of the 2001 Images Student Video Jury:
Dana Samuel; Marty Spellerberg; Michelle Sung.

The Cycle of Life

Shawn McPherson, Canada
Ontario College of Art and Design
Video 1.5 minutes 2000
Using the most recognizable symbols of the 20th century, the artist describes the cycle of life, from the beginning to war to peace to love and back.

Fancy

Hee-Seon Kim, Germany
Academy of Media Arts, Köln
Video 7 minutes 2000
A camera follows six people through an underground.

Flesh

Maia Pushchin, Canada
University of Toronto/
Sheridan College
Video 18 seconds 2000
This piece talks about how we perceive the body through our eyes. *Flesh* is present and absent at the same time.

Boxed

Vanessa Lam, Canada
Ontario College of Art and Design
Video 1.5 minutes 2001
Tentatively, a girl tries to make contact with the people outside her solitary world.

I Love You

Josh Avery, Canada
Ontario College of Art and Design
Video 3 minutes 2000
A look at romance through the lens of the hyper-real.

causality: reverb

David Lewis, Canada
Ryerson Polytechnic University
Video 4.5 minutes 2000
A meditation on being viewed through haptic experience.

It Did It

Peter Brinson, USA
California Institute of the Arts
Video 17 minutes 2000
The artist's story before and after taking Prozac. A humorous and alarmingly real self-examination through the scientific method.

Thank You Kate Bornstein

Mark Woods, Canada
University of Toronto
Video 4 minutes 2000
What is a man and what is a woman? Inspired by the works of Kate Bornstein.

Pass It On

Brian Batista, Canada
Alberta College of Art and Design
Video 6 minutes 1999
A kiss is passed on from one person to the next.

Family Reunion: I Wish My Dad Had a Video Camera

Chantelle Oliver, Canada
University of Toronto
Video 6 minutes 2000
This work explores how video, popular culture and memory intersect and perform as critical segments of identity.

Waiting and Absolution

Johnny Vong, Canada
Ontario College of Art and Design
Video 8 minutes 2000
A poetic piece addressing the feelings of waiting, in a heart-felt conversation between a little girl and her brother.

Frame Action

Nicholas Stedman, Canada
Ryerson Polytechnic University
Video 3 minutes 2000
A message is spoken simultaneously in two languages and played back at subsequently faster speeds, revealing the different baud rates of each.

Red Balloon

Melissa Pauw, Canada
University of Guelph
Video 4 minutes 2000
With a nod to early video art, a performance piece with a balloon.

JOIN US

Join us after the student screenings for a party at *Ciao Eddie* (489 College St., just west of Bathurst)

SPONSORED BY



International Program Four: Society Against the State?

Who says history has ended? These artists, by turns coolly analytical, fractious, and utopian, take on civilization, capital, and a garden bench... In short, things as they are as opposed to things as they should be. Crashbangsmash the state!

Boat 2

John Wood & Paul Harrison, UK
Video 2 minutes 2000

CANADIAN PREMIERE

There are two basic approaches to take when civilization ceases to function as intended; this instructional video neatly demonstrates both.

Fighting to Win: OCAP at Queen's Park

Toronto Video Activist Collective, Canada

Video 15 minutes 2000

Welcome to democracy Mike Harris-style. This is a raw video document from the infamous battle on June 15, 2000 between the Harris government's riot cops and protestors supporting the Ontario Coalition Against Poverty. A reminder of what life can be like for those who take the trouble to protest an unjust economic system in "Toronto the good." Not what you'll see on the CBC evening news.

Crashbangsmash

Gunilla Josephson, Canada
Video 4 minutes 2000

A domestic orgy of destruction. The author of these blows chooses to remain anonymous, carefully edited out of the image except for arm, hand, and hammer.

Surface Noise

Abigail Child, USA
16mm 18 minutes 2000

CANADIAN PREMIERE

Child returns to, and elaborates on, the fast-paced montage style of her eighties classics

Covert Action, Perils, Mayhem, and *Mercy*. In this extraordinarily dense and complex film, composed of found footage taken from a myriad of sources, she explores a series of oppositions relating to private and public space, industry and leisure, class and gender.

Carl Andre's Overalls

Gary Kibbins, Canada
Video 11 minutes 2000

CANADIAN PREMIERE

In rhyming couplets, Kibbins traces a history of the relationship between art, labour, and capital, from God to Andy Warhol, with stops between for such notables as Karl Marx and Henry Ford, against coolly composed images of a real factory in operation. Beneath Kibbins's typical mordant wit lies a biting anger.

Broadcast

Istvan Kantor, Canada
Video 20 minutes 2000

Kantor keeps a sharp eye on the shifting political situation of Ontario, and Toronto in particular. *Broadcast* takes the rapid gentrification of certain parts of Toronto, formerly homes to low-income people and artists, as the cue for an insurrectionary fantasia. A band of revolutionaries occupies a series of urban spaces, transforming them into sites for explosive sexual tableaux. Kantor's collision of the human body with architecture, technology, and dense, elaborate digital image manipulation reaches a new pitch with *Broadcast*.

TIME

7 pm

LOCATION

Innis Town Hall

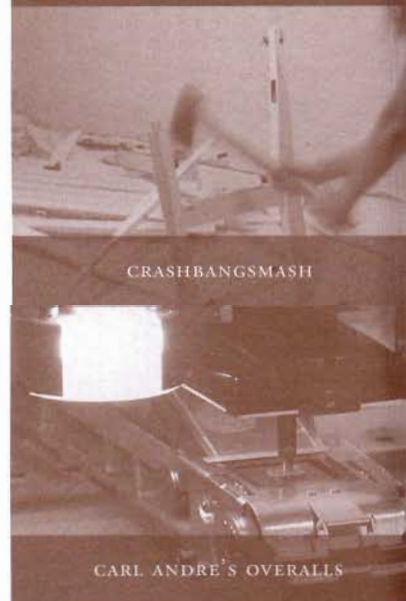
Ed Video
media arts centre



CONFEDERATION PARK



CRASHBANGSMASH



CARL ANDRE'S OVERALLS



SURFACE NOISE

TIME
9 pm
LOCATION
Innis Town Hall



International Program Five: Close to Far from Home

The musician and illustrator Peter Blegvad once produced a series of drawings of objects based on three categories of image: observed, remembered, and imagined. A film can encompass all three categories at once, as shown by this collection of films about place.

Moon Streams

Mary Beth Reed, USA

16mm 6 minutes silent 2000

CANADIAN PREMIERE

Reed, a student of Stan Brakhage, is both courageous and gifted enough to work in the idiom of the hand-painted film to which Brakhage has made so brilliant and prolific a contribution. Incredibly densely worked, *Moon Streams* imagines a lunar landscape layered with flowing water, the whole given in the most subdued colours until its glorious flowering in the final few moments.

Time and Tide

Peter Hutton, USA

16mm 33 minutes silent 2000

CANADIAN PREMIERE

For three decades, Peter Hutton shot some of the world's most careful, gently-shaped landscape films and city

portraits on Tri-X black-and-white reversal stock. *Time and Tide* is Hutton's first colour film, a loving meditation on the Hudson River Valley that forms a sequel to his *Portrait of a River* (1996-97). The film opens with a time-lapse reel shot by Billy Bitzer (D.W. Griffith's cameraman) on a trip down the river in 1903, and continues with Hutton's images made during several voyages between New Jersey and Albany on the tugboat "Gotham" as it moved the barge "Noel Cutler" and its 35,000 barrels of gasoline up river and down. Hutton's landscapes are always imbued with an empathic sense of the history and ecology of a place, and this may be the film which best encompasses the range of his interests: formal, ecological, historical, and social.

Confederation Park

Bill Brown, USA

16mm 32 minutes 1999

TORONTO PREMIERE

Canada as the subject of the bemused anthropological observations of an American. Texas filmmaker Bill Brown (*Roswell, Hub City*) follows the same general path that Joyce Wieland took to make her experimental classic *Reason Over Passion*, beginning at Canada's easternmost tip and travelling across the country to the west coast (though with some pretty big gaps in the middle!). Brown's razor-sharp framing, precise comic timing and inquisitive mind show us Canada from the perspective of an interested outsider: shocked that such a seemingly polite and peaceful nation was ever the site of FLQ bombings; puzzling over what exactly holds the country together.

The Boy Who Saw the Iceberg

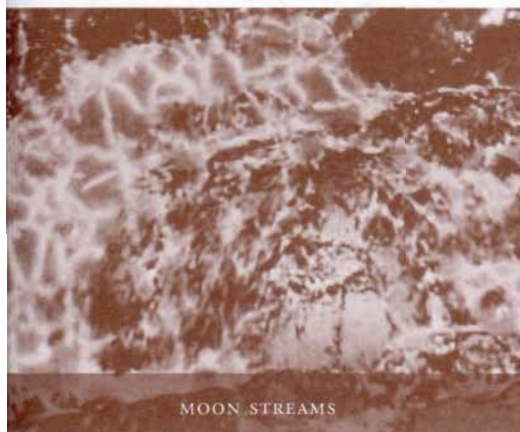
Paul Driessen,

Canada/Netherlands

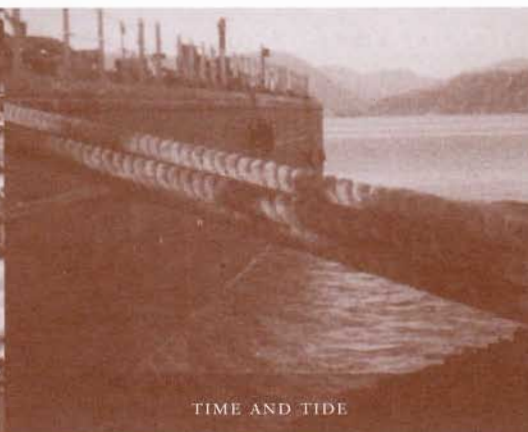
35mm 9 minutes 2000

TORONTO PREMIERE

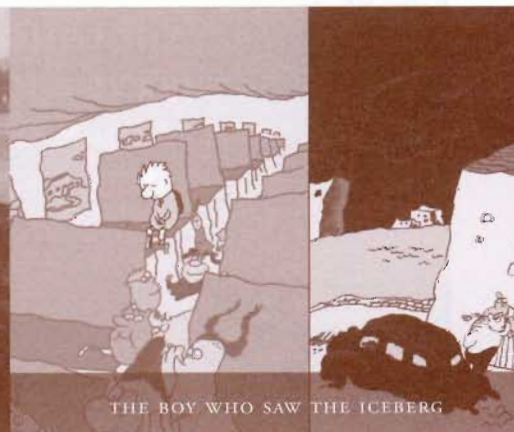
Be careful what you wish for. Dutch animator Paul Driessen never ceases to experiment with narrative structures. In *The Boy Who Saw the Iceberg*, the entire film up to its devastating conclusion is presented in split-screen, with one side of the image representing a bored boy's ordinary daily life at home and school, while the other gives us his daydreams and nightmares of a more exciting life.



MOON STREAMS

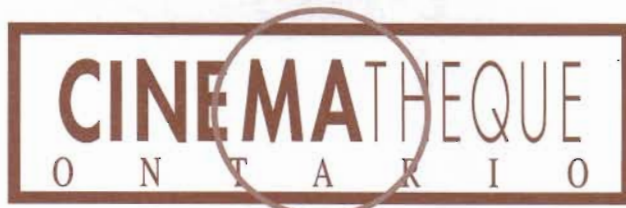


TIME AND TIDE



THE BOY WHO SAW THE ICEBERG

May 25–31, 2001

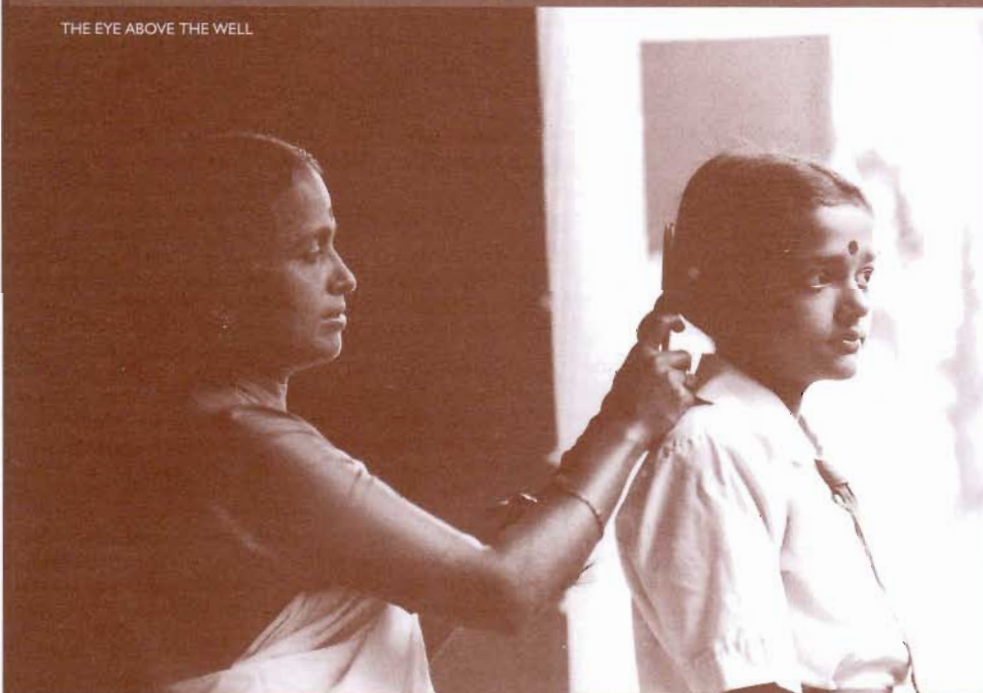


A DIVISION OF THE TORONTO INTERNATIONAL FILM FESTIVAL GROUP

Tribute to Johan van der Keuken

The arts world was deeply saddened earlier this year by the news of Johan van der Keuken's death at the age of 62. His accomplishments as a filmmaker are many and demonstrate rare insight into the complexities of global economics, politics, regional traditions, and cross-cultural exchange. In partnership with Contact 2001, we are delighted to present a tribute to the unique vision of a filmmaker whose aesthetic was linked to his love of photography from a very young age.

THE EYE ABOVE THE WELL



"Few filmmakers working today can match the absolute commitment, intelligence, perfectionism, and humility that Johan van der Keuken brings to his work.... for the Dutch filmmaker and photographer affectionately known to his fans as JvdK, filmmaking is not only a profession but also a calling, a way of seeing and a way of life."

- Marcy Goldberg

For more information visit the Official Website or call:

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www.bell.ca/filmfest

Programme highlights include:

THE LONG HOLIDAY (The Netherlands, 2000, 142 minutes)

THE EYE ABOVE THE WELL (The Netherlands, 1988, 88 minutes)

AMSTERDAM GLOBAL VILLAGE (The Netherlands, 1996, 228 minutes)

Special thanks to: Astral Media, Bell Canada, Cineplex Odeon Corporation, Goodman and Carr, Herzig Eye Institute, In Style, TFO.

All screenings held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas Street West and are restricted to individuals 18 years of age or older.

Ticket prices (including GST):

\$8 Non-Members, \$4.80 Members, \$4.25 Seniors and Student Members.

The Toronto International Film Festival Group is a charitable, cultural, and educational organization devoted to celebrating excellence in film and the moving image.



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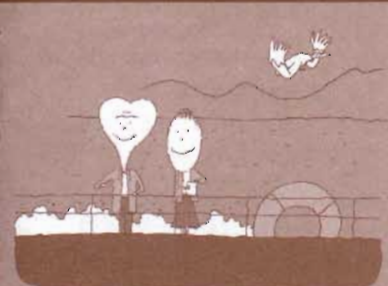
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HEAD WREST – SPILT MILK



PHASES OF THE REAL



TOKYO STORY

Japan Focus:

Tokyo Stories

Yasujiro Ozu's 1953 classic *Tokyo Story* remains one of the key stylistic and thematic reference points in Japanese cinema, and this program is bookended by two pieces that are explicitly related to Ozu's best-loved film. These works uncover the subconscious longings, repressed conflicts, and inexplicable impulses seething below the orderly surface of daily life. Family and strangers, housewives and salarymen, students and tough guys, all are ingredients in the *Japanese Kitchen*.

Oz Mix

Ippe Harada, Japan
Video 7 minutes 1999

TORONTO PREMIERE
Ippe Harada's *Oz Mix* uses Ozu's film as the source for visual and aural "samples" which are rhythmically re-edited with "scratch-style" subtitles, creating a peculiar form of hybrid found-footage music video that also reconfigures the interior spaces and emotional tone from *Tokyo Story*.

Killer Camera

Yoichiro Serizawa, Japan
16mm 3 minutes 1996

CANADIAN PREMIERE
In *Killer Camera* Yoichiro Serizawa uses elaborate optical printing to mount an essay about the mutual hostility between a camera and its subject – in this case an obnoxious sexist jerk who refuses to leave the frame and allow the camera to film the peaceful leaves of fall. Perhaps a parody of experimental filmmakers as much as irritating pests?

Phases of the Real

Hajime Kawaguchi, Japan
Video 30 minutes 1999

NORTH AMERICAN PREMIERE
Hajime Kawaguchi's *Phases of the Real* appears to begin as a simple portrait of the relationships among a group of students and their teachers, starting with footage from an informal reunion. As the web of relationships is progressively exposed, it grows more and

more complex until it collapses into the realm of the absurd.

Peach Baby Oil

Junko Wada, Japan
Super-8mm (transferred to video)
16 minutes 1995

Junko Wada's quietly erotic *Peach Baby Oil*, a sort of prequel to her feature *Body Drop Asphalt* (see p. 17), creates a subdued portrait of a young woman who recoils from her own developing sexuality. Filled with desire, she simultaneously wishes to hold it at bay – seeking refuge in a prolonged childhood – and give in to it. "What to do if that part grows larger?" she asks.

Japanese Kitchen: Three Stories

(Three minutes cooking; Bottled men's brain (High quality); Magic Seaweed)
Tabaimo, Japan

Video 9 minutes 2000
NORTH AMERICAN PREMIERE
Tabaimo has gone from art student to art star in just over a year with a series of provocative installation works. *Japanese Kitchen: Three Stories* was commissioned by a television network as an extension of the video element in her first, award-winning, installation, *Japanese Kitchen*. Tabaimo's grotesque short animations envision the "average Japanese" as a lumpen housewife, whose cooking ingredients include recognizable stereotypes of contemporary society.

Head Wrest – Spilt Milk

Takumi Kawai & Hiroki Okamura, Japan

Video 2.5 minutes 2000
CANADIAN PREMIERE
The team of Kawai and Okamura have produced a series of aggressive short videos using wrestling as a metaphor for social conflicts. In the frantic *Head Wrest – Spilt Milk*, two disembodied heads pummel each other in the ring while the crowds cheer for blood.

Tokyo Story

Taku Furukawa, Japan
35mm 14 minutes 1999

TORONTO PREMIERE
Taku Furukawa's animated *Tokyo Story* is an unabashed postmodern remake of Ozu's classic. The film takes its aging couple to contemporary Tokyo, where they are inevitably neglected by their cel phone-toting progeny. Furukawa's twist, perhaps an example of cynical optimism, is that despite the grunge, the noise, and their rude children, the old folks realize they've had a good time anyway...

TIME

7 pm

LOCATION

Innis Town Hall

國際交流基金

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IMAGINATION KNOWS NO BOUNDS

The Ontario Arts Council (OAC) is proud to support the Images Festival and to have contributed to many of the works included in this year's program.

OAC offers the following programs to Ontario-based, professional film and video artists:

Artists' Film and Video

A production program to assist independent artists using film and video as a form of creative expression.

Deadline: April 15, 2001 and
October 15, 2001

First Projects: Film and Video

A production program to encourage and support first-time and emerging film and video artists undertaking an original project.

Deadline: December 15, 2001

For more information contact:

Ontario Arts Council

151 Bloor Street West

5th floor

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Toll-free in Ontario: 1-800-387-0058

E-mail: info@arts.on.ca

Web site: www.arts.on.ca

*Ces renseignements existent
également en français.*



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

TIME
9 pm
LOCATION
Innis Town Hall



La Bande Vidéo

La Bande Vidéo, a video production collective based in Québec City, storms Toronto with this collection of recent work. Made with acute technical acumen, these pieces embrace performance and abstraction, animation and politics, lyricism and aggression. Dayglomatic!

La Bande Vidéo grew out of the earlier Centre Populaire d'animation Audio-Visuel de Québec and its off-shoot, La Bande vidéo et film de Québec. In 1995 the group changed its focus to concentrate on creation, research, and experimentation with contemporary video technology. This program, drawn from work produced through La Bande Vidéo over the past two years, shows the breadth of the interests of the artists working through the centre; if anything, these works share a tendency to compactness, a high level of technical finesse, and a playful approach to the medium. The material ranges from the bio-organic abstractions of Marco Dubé's *Régénérescence* and the supersaturated post-pop colours of Annie Baillargeon's and Simon Lacroix's *Dayglomatic* to the grimly funny parable of wartime treachery in Cus and Chocolie's animated *Théatri Simon*. Video artist and performer Éric Gagnon weighs in with two short, sharp blasts of video montage: *18-3*, a quick pop take on a dancer's motions; and *Sans Valeur Commerciale*, a triptych of dripping liquids and body parts. Karen Guttman's *Duet* takes advantage of glorious distortions of proportion and perspective as she dances nude, reflected in an aging brass doorknob. *G*, by Nicolas Bolduc, takes us on a ride through the city at night, with arbitrary overlays of imagery creating a second, flat space across the screen. Catherine Genest's *Douce Fraternité* adds layer upon layer of imagery to follow a woman through a difficult day. *Zdogle* follows the journey of a newly-born creature across a landscape made up of domestic objects. Bruno Lefebvre's searing *Why Pay More*, by layering images of plenitude and starvation from television with a flickering effect created by passing his fingers quickly in front of the lens, suggests that there may well be a good reason to pay more. *Les Filantes Étoilées* is a hymn to the sun and its children. *Pure Juice*, Boris Firquet's tour de force of industrial video density, ends the program with a bang.

18-3
Éric Gagnon, Canada
Video 2 minutes 2000
TORONTO PREMIERE

Duet
Karen Guttman, Canada
Video 5.5 minutes 2000
TORONTO PREMIERE

Dayglomatic
Annie Baillargeon & Simon Lacroix, Canada
Video 5 minutes 2000
TORONTO PREMIERE

G
Nicolas Bolduc, Canada
Video 2 minutes 2000
TORONTO PREMIERE

Régénérescence
Marco Dubé, Canada
Video 3 minutes 2000
TORONTO PREMIERE

Douce Fraternité
Catherine Genest, Canada
Video 2.5 minutes 2000
TORONTO PREMIERE

Théatri Simon
Cus & Chocolie, Canada
Video 8 minutes 2000
TORONTO PREMIERE

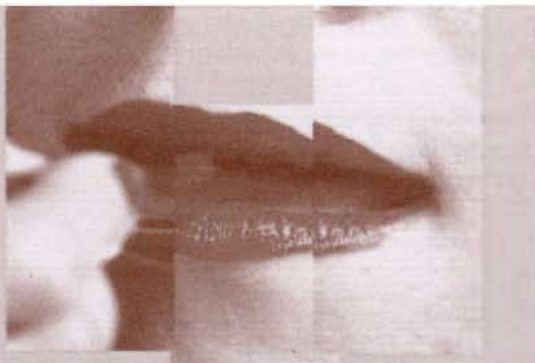
Zdogle
Kiwistiti, Canada
Video 7 minutes 1999
TORONTO PREMIERE

Why Pay More
Bruno Lefebvre, Canada
Video 3 minutes 2000
TORONTO PREMIERE

Les Filantes Étoilées
Odile Trépanier, Canada
Video 12 minutes 1999
TORONTO PREMIERE

Sans Valeur Commerciale
Éric Gagnon, Canada
Video 2.5 minutes 2000
TORONTO PREMIERE

Pure Juice
Boris Firquet, Canada
Video 11 minutes 2000
TORONTO PREMIERE



DAYGLOMATIC



LES FILANTES ÉTOILÉES



THÉATRI SIMON



G



ZDOGLE



DUET



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RYERSON



SOME MEMORIES ARE BEST FORGOTTEN.

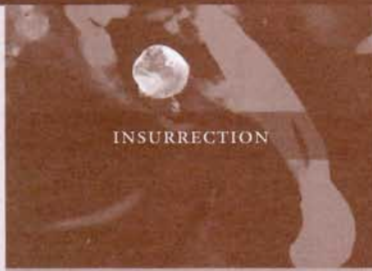
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MEMENTO

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PROGRAM SCHEDULE



INSURRECTION



SPIT



ZO, ZOO!



CONFEDERATION PARK

THURSDAY, APRIL 12

8 pm
Bloor Cinema
Gala Opening Night Screening
Japan Focus:
Body Drop Asphalt and Insurrection
Junko Wada (Japan),
Rena Del Pieve Gobbi (Canada),
page 17

10:30 pm
Lee's Palace (529 Bloor Street West)
Opening Night Party
Performance by badpacket with
sound by P R O J E C T
DeeJays Nav & John Kong,
page 17

FRIDAY, APRIL 13

7 pm
Innis Town Hall
Janie Geiser Retrospective
Janie Geiser in attendance,
page 18

9 pm
Innis Town Hall
Between Science and Garbage
Pierre Hébert & Bob Ostertag in
performance,
page 19

9 pm
Bloor Cinema
Live Nude Girls Unite!
Julia Query & Vicky Funari,
page 21

11 pm
Innis Town Hall
International Program One:
Worlds in Black and White
Zoe Beloff, Brian Frye, Lucy
Lehmann, Nicky Hamlyn,
page 19

11 pm
Bloor Cinema
I.K.U.
Shu Lea Cheang,
page 21

SATURDAY, APRIL 14

Other Cinemas:
A Symposium on Film in the Age
of Electronic Reproduction

1 pm
Innis Town Hall
Technology and Risk
Panel: Laura U. Marks, Philip
Hoffman, Laiwan, Brenda Longfellow,
Mike Hoolboom, page 12

3 pm
Innis Town Hall
Unknown Histories
Panel: David Gatten, Pierre Hébert,
Janie Geiser, R. Bruce Elder, page 13

5 pm
Innis Town Hall
Scott MacDonald:
"It's a Service Occupation, Really"
page 13

7 pm
Innis Town Hall
Landscape with Shipwreck:
The Films of Philip Hoffman,
Program One
Philip Hoffman in attendance,
page 22

9 pm
Innis Town Hall
International Program Two:
Home, Heart, Hand, Tongue
Louise Bourque, Johanna Householder
& b.h. Yael, Cooper Battersby & Emily
Vey Duke, Michèle Cournoyer, Alix
Pearlstein, Jeremy Drummond,
Leighton Pierce, Julie Murray,
Gerard Holthuis, Brothers Quay,
page 23

11 pm
sPaHa (66 Harbord Street)
Images Off-Site Party
Digital Interference:
Global Techno Video
Mary Morrison & Mark Haddon &
Ewan Bush, Skot, Dariusz Krzeczek,
Tinhoko, maia/notdef, nja,
Fuji Wang, Shin'ichi Yamamoto,
page 24

SUNDAY, APRIL 15

2 pm
Lava (507 College Street)
Book Launch
Landscape With Shipwreck:
First Person Cinema and the
Films of Philip Hoffman
eds. Karyn Sandos & Mike Hoolboom
Other Conundrums:
Race, Culture, and Canadian Art
Monika Kin Gagnon,
page 15

3 pm
Innis Town Hall
Making Contact:
Distribution for
Independent Film and
Video Makers
page 15

5 pm
Innis Town Hall
International Program Three:
Mind and Matter
Milosh Rodic, David Gatten,
Keith Sanborn, Julie-Christine Fortier,
James MacSwain, Phil Solomon,
page 25

7 pm
Innis Town Hall
Japan Focus:
Gardening in Fields of
Light, Part One
Yasuo Miyata, Yoshio Fukuma, Itaru
Kato, Takashi Ishida, Shiho Kano,
page 26

9 pm
Innis Town Hall
Landscape with Shipwreck:
The Films of Philip Hoffman,
Program Two
Philip Hoffman in attendance,
page 27

MONDAY, APRIL 16

7 pm
Innis Town Hall
F is for Film
Top student films, local, national, and
international, page 28

9 pm
Innis Town Hall
V is for Video
Recent student videos from Canada
and beyond, page 29

TUESDAY, APRIL 17

7 pm
Innis Town Hall
International Program Four:
Society Against
the State?
John Wood & Paul Harrison,
Toronto Video Activist Collective,
Gunilla Josephson, Abigail Child,
Gary Kibbins, Istvan Kantor,
page 30

9 pm
Innis Town Hall
International Program Five:
Close to Far from Home
Mary Beth Reed, Peter Hutton,
Bill Brown, Paul Driessen,
page 31

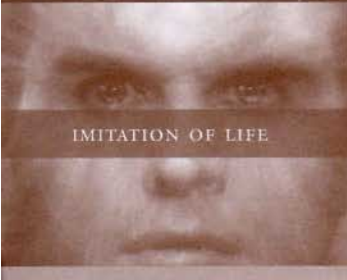
WEDNESDAY, APRIL 18

7 pm
Innis Town Hall
Japan Focus:
Tokyo Stories
Ippai Harada, Yoichiro Serizawa,
Hajime Kawaguchi, Junko Wada,
Tabaimo, Takumi Kawai &
Hiroki Okamura, Taku Furukawa,
page 33

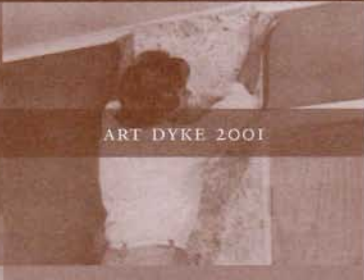
9 pm
Innis Town Hall
La Bande Vidéo
Éric Gagnon, Karen Guttman,
Annie Baillargeon & Simon Lacroix,
Nicolas Bolduc, Marco Dubé,
Catherine Genest, Cus & Chocofie,
Kiwistiti, Bruno Lefebvre, Odile
Trépanier, Boris Flirquet,
page 35

< MONDAY, APRIL 16

Join us after the screening for a party at
Ciao Edie (489 College St. West)



IMITATION OF LIFE



ART DYKE 2001



wide

AN EXHIBITION OF VIDEO FILM AND NEW MEDIA INSTALLATIONS

THURSDAY, APRIL 19

SATURDAY, APRIL 21

7 pm
Innis Town Hall
When a Woman Speaks
Debra Prince in Attendance
Curated by Debby Keeper
& Debra Prince, Dana Claxton,
Arnait Ikkajurtigilt, Thirza Jean
Cuthand, Amy Happ, Saundra Sharp,
Nora Naranjo-Morse, Colleen Simard,
page 42

9 pm
Innis Town Hall
Lo-Fi / Sci-Fi
**A Charles Street Video
Presentation**
Benjamin Nemerofsky Ramsay,
Karma Clarke-Davis, Mike
Hoolboom, Michael Caines &
Louise Liliiefeldt, Michael Balsler,
page 43

3 pm
Innis Town Hall
Japan Focus:
Devotion
Barbara Hammer,
page 48

5 pm
Innis Town Hall
International Program Seven:
**Innocence Regained /
Innocence Disdained**
Yuri A, Matt McCormick, Amy Lockhart,
Nancy Andrews, Clare E. Rojas &
Jeffrey Wright, Meesoo Lee, D. Gregor
Hagey, Eri Yoshimura,
page 49

7 pm
Innis Town Hall
International Program Eight:
Labyrinths
Pierre-Yves Clouin, Jay Rosenblatt,
Les LeVeque, Robert Todd,
Antonie Frank, Isabelle Hayeur,
Marion Kainz, Seongho Cho,
Jem Cohen, page 50

9 pm
Innis Town Hall
**The Search for
Art Dyke 2001**
page 51

10 pm
Ted's Wrecking Yard
(549 College Street, upstairs)
Califone Meets Harry Smith
page 52

11 pm
B Side (129 Peter St. at Richmond)
**Closing Night
Blow-Out Party**
Deejay Denise Benson

SUNDAY, APRIL 22

3:30 pm
Innis Town Hall
**Awards Presentation and
International Program Nine:**
Let Ends Begin
Elida Schogt, Ken Kobland,
Zachery Longboy, Gariné Torossian,
Steve Reinke, Nadia Roden,
page 53

THURSDAY, APRIL 19
Join us after the screening for a party at
Bar Mercurio (270 Bloor St. West)

FRIDAY, APRIL 20

7 pm
Innis Town Hall
International Program Six:
Inventions of Desire
Sarah Abbott, Chris Chong,
Ariana Gerstein-McCollum,
Si Si Peñalosa, Erik Saks
& Michael Goedecke, Jes Benstock
& Graeme Kennedy, René Aeberhard,
page 44

9 pm
Innis Town Hall
Japan Focus:
**Gardening in Fields of
Light, Part Two**
Tomohiro Nishimura, Ichiro Sueoka,
Teruo Koike, Aihara Nobuhiko,
Yulko Matsuyama, Akihiko Morishita,
Takashi Ito, Yasuo Kurita,
page 45

**A Space
Sweet Illusion**
by Adriana Arenas Ilian
DATES April 14 to 28
LOCATION 401 Richmond St. W.
Suite 110

**Area
Break** by Marion Coutts
DATES April 11 to 28
LOCATION 401 Richmond St. W.
4th floor

**Art System
Chemical Vision** by David Clark
Panorama by Joe Kelly
DATES April 12 to 28
327 Spadina Avenue, 2nd floor

**Gallery 44 Vitrines
11 pm, December 31, 2000**
by Johanna Householder
DATES April 10 to 21
LOCATION 401 Richmond St. W.
outside the gallery, Suite 120

**Innis Town Hall
After Motion Picture Series**
by Richard Kerr
**Deathread Taped to Freezer
Framed** by Shane Hope
IP by Kota Ezawa and
Karla Milosevich
DATES April 13 to 22
LOCATION 2 Sussex Ave. at
St. George St.

**InterAccess
Guardian Angel** by David Rokeby
Talk Nice by Elizabeth Vander Zaag
DATES April 14 to 28
LOCATION 401 Richmond St. W.
Suite 444

**Mercer Union
Venus...I See Blue**
by Lynne Marsh
DATES March 29 to May 5
LOCATION 37 Lisgar St.

**Paul Petro
Contemporary Art
Bellevue** by Doug Back, Michael
Buchanan & Norman White
Ecstasy by Paulette Phillips
Stable by Stéphane Gilot
DATES April 14 to May 12
LOCATION 285A Queen St. W.

**Trinity Square Video
Gallery
Darkwood** by Dara Gellman
& Leslie Peters
DATES April 12 to May 5
LOCATION 35 McCaul St. #310

**V Tape
The Bay Model**
by Stacey Lancaster
DATES April 12 to 28
LOCATION 401 Richmond St. W.
Suite 452

**YYZ Artists' Outlet
Short Circuits**
by Alan van Wijgerden
DATES March 28 to April 28
LOCATION 401 Richmond St. W.
Suite 140

Window Shopping
Curated by R.M. Vaughan
DATES April 12 to 22
7 site-specific video loop
installations

Ian Jarvis:
Cocktails Cure Fags
This Ain't The Rosedale Library,
483 Church St.

Germaine Koh:
Lines
Arka Ukrainian Books & Gifts,
575 Queen St. W.

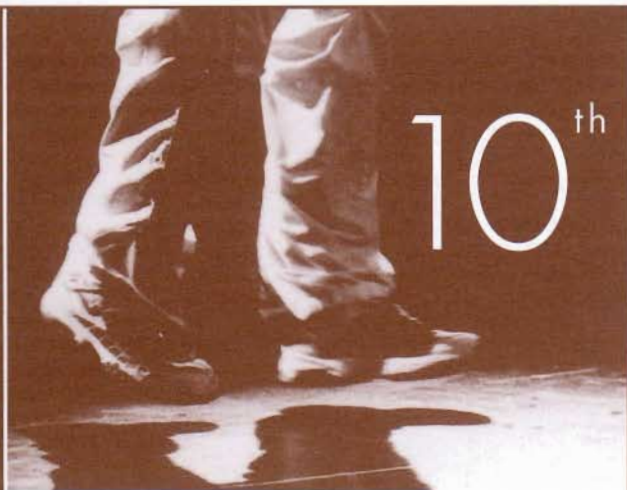
Daniel Olson:
Philosophical Moments
Saving Grace, 907 Dundas St. W.

Michael Achtman:
Organics
Essence of Life Natural Foods,
50 Kensington Ave.

Allison Mitchell:
Video Killed the Rodeo Star
Akau Framing and Art Inc.,
742 Queen St. W.

Sally McKay:
You Do Bike
Mothership, 670 College St.

Ingrid Chu:
Rapture
Hoax Couture, 114 Cumberland St.



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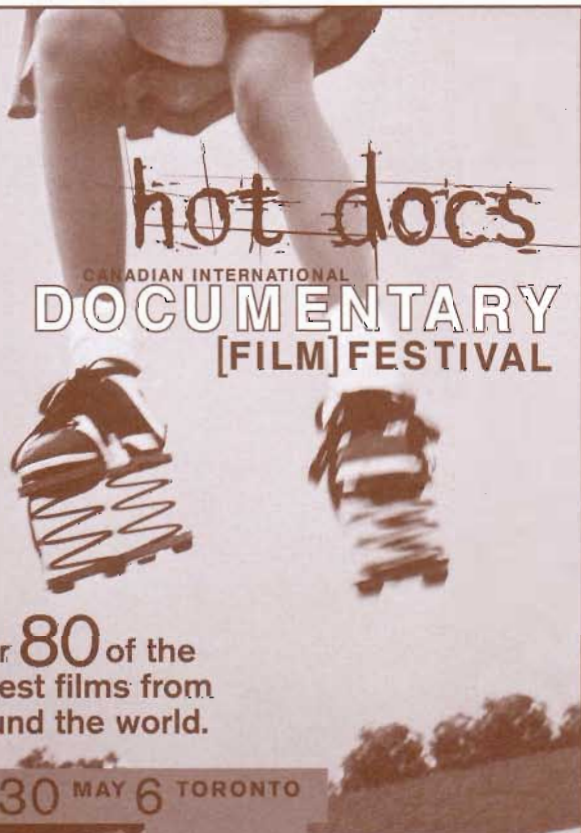
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davidjw@home.com

When a Woman Speaks

A celebration of the talent and excellence of Aboriginal and Indigenous women in film and video. This program is a slight variation on one originally presented as part of the Iskewew Festival: The Feminine in Indigenous Film and Video, a festival hosted by Urban Shaman Inc. in Winnipeg, October, 2000. CURATED BY DEBBY KEEPER AND DEBRA PRINCE.

TIME

7 pm

LOCATION

Innis Town Hall

imagineNATIVE



Aboriginal Peoples
Television Network



NEW COLLEGE
University of Toronto

“When a woman speaks she should be highly respected and so should her children because they are so precious.”

— AGATHA MARIE GOUDINE,
100-YEAR-OLD MOTHER, IN
ALANIS OBOMSAWIN’S 1977
MOTHER OF MANY CHILDREN

I Want to Know Why

Dana Claxton, Canada

Video 6.5 minutes 1994

Claxton investigates the women in her family who have succumbed prematurely to external forces of racism and poverty. Using repetition and manipulation of western images of First Nations culture with an at-first timid, then demanding voiceover, the video moves through sorrow and indignation at the processes of cultural genocide.

Qulliq

Arnait Ikkajurtigijt (The Women's Video Workshop of Igloodik), Canada

Video 12 minutes 1992

Members of Arnait Ikkajurtigijt utilize the new technology of video to joyfully reenact an older technology – the ritual of Qulliq (the lighting of the seal oil lamp). Their story is told in song.

Through the Looking Glass

Thirza Jean Cuthand, Canada

Video 12.5 minutes 1999

Half-breed Alice attempts to become queen and struggles with the Red Queen's and the White Queen's disapproval of her racial transgressions. A

funny and quirky take on race, starring Cosmosquaw as the Red Queen, Shawna Dempsey as the White Queen, and Thirza Cuthand as Alice.

Resilience

Amy Happ, USA

16mm 14 minutes 1997

This affecting memoir employs haunting imagery and personal narration to evoke the relationship between the filmmaker, her beloved stepmother Vyola, and Vyola's battle with alcohol addiction. Recalling her experiences as an Alaskan Eskimo woman living in white middle America, Vyola describes how drinking became her refuge. This thoughtful, accessible film is a powerful portrayal of racism's searing effects, the cycles of addiction, and changing definitions of family.

Picking Tribes

Saundra Sharp, USA

16mm 7 minutes 1988

Picking Tribes takes a light look at a daughter of the 40s as she struggles to find an identity between her Black American and Native American heritages. It features original watercolours by Carlos Spivey and vintage photographs in a limited animation style. Winner of a Completion Grant from Women in Film Foundation in Los Angeles, a National Black Programming Consortium “1988 Prized Pieces” Selection, and First Prize Winner of the 11th Annual Black Talkies on Parade (*Black American Cinema Society*).

Gia's Song

Nora Naranjo-Morse, USA

Video 8 minutes 1997

Filmed entirely on the Santa Clara Pueblo in northern New Mexico, this short video examines the issues surrounding traditional Pueblo mud structures and the onslaught of government-issued frame houses. These houses have been cropping up on many reservations across the United States since the early 70s. The images create a visual dichotomy between the traditional methods of Pueblo architecture and the more modern alternative of cheaply built, Americanized houses for Native people. Naranjo-Morse's use of slow motion warps visual time and gives prominence to the narration.

The Red Paper

Dana Claxton, Canada

16mm 13.5 minutes 1996

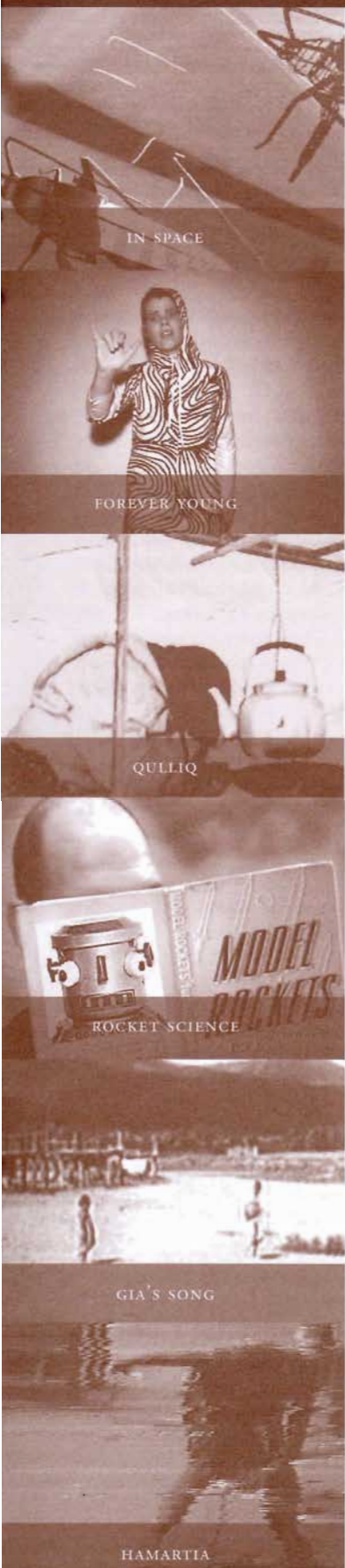
This highly stylized experimental drama takes its name from the official response by the National Indian Brotherhood to the Canadian government's “White Paper” on Indian policy, authored in 1969 by Jean Chrétien, then Minister of Indian Affairs. Claxton's film portrays a pastiche story of invasion, savagery and brutality from Indigenous peoples' perspectives. Aboriginal actors in flowing gowns, ruffled shirts and buckled boots, deliver a pseudo-Elizabethan dialogue of “art thous,” with two European actors representing a distillation of European male and female figures.

Home

Colleen Simard, Canada

Video 3.5 minutes 2000

Home deals with the conflicting worlds of Aboriginal people, the view of the urban Aboriginal and the view of the rural Aboriginal. Which is better? Rural or urban? There is no better, of course, only the chance to change for the future. There is a resurgence of strength within our traditional culture, our songs, our artists, and our children. We do not have to return to the country to find it, it is inside us.



Lo-Fi / Sci-Fi

Charles Street Video presents five new tapes by six super-powered art mutants, piped in from a parallel universe especially for this screening. These videos crack open alternative futures, secret histories, and undiscovered dialectics, uncovering the anxieties and desires of a whole realm of utopian/dystopian longing in the process. Join us for a journey in space and time...

Forever Young

Benny Nemerofsky Ramsay, Canada
Video 4.5 minutes 2001
Languages: English, German, French, Swedish, American Sign Language

If the future's so bright, why are we obsessed with staying young, freezing ourselves in time? An information overload of simultaneous translations, satellite weather reports and defragmenting computer screens, *Forever Young* is an anthem – part love poem and part lament – to our visions of the future. Do you really want to live forever?

In Space

Karma Clarke-Davis, Canada
Video 5 minutes 2001
 In space, no one can hear you scream... In a not so distant future, on a planet very like our own, an insectoid being fights the good fight. Invaded by an evil computer-generated virus, our heroine mysteriously repels invasion. Uncertain of her own contaminated body, she assumes a state of silent suspension, fleeing into self-inflicted exile. Adrift over alien lands. Alone in being, alone, in space.

Imitation of Life

Mike Hoolboom, Canada
Video 20 minutes 2001
With: Janieta Eyre, Liza Agrba, Ken Thompson, Sasa, Kika Thorne, Bill Evans
 A sequel to last year's *Plunder* program? Hoolboom pillages all of cinema for this epic meta-science fiction, in which the future and the present are conceived, first, as an endless parade of images. Science fiction as a realm of displaced fears and dreams, a place to imagine a future that's already here. *Imitation of Life* continues Hoolboom's love/hate affair with Hollywood (already familiar from such works as *White Museum* and *Shooting Blanks*), cutting deeper into those swooping camera movements and seamless special effects to lay bare the alien under the skin.

Rocket Science

Michael Balsler, Canada
Video 12 minutes 2001
Featuring Randall Lanthier
 What bizarre corner was turned in the Canadian television industry that left the barren, talent-free disaster we now call Lifestyle Television? Find out in this exclusive, tell-all interview with one of the casualties.

Hamartia

Michael Caines & Louise Liliefeldt, Canada
Video approx. 4 minutes 2001
 This is what you will find when you open my story:
Behind the eyes, a scrap of storm cloud,
Torn, tasted and swalled in thunder,
Then inhaled up into the brain.
In the lungs,
Feathers from the wings of cranes.
In between,
My mouth full of rain.

TIME
9 pm
 LOCATION
Innis Town Hall

A Charles Street Video Collaboration



JOIN US

Join us after the screening for a party at *Bar Mercurio* (270 Bloor Street West)

TIME
7 pm
LOCATION
Innis Town Hall

MIX

Independent art & culture magazine
www.MixMagazine.com

International Program Six: Inventions of Desire

The body takes in: sounds and visions, sensations, tastes, and smells. The body projects: ideas and fantasies, desires, fears, and feelings. Somebody spoke, and I fell into a dream...

Rug

Sarah Abbott, Canada
Video 18 minutes 2000

WORLD PREMIERE
Local light Sarah Abbott has made the shift from film to video with a characteristically uncompromising intensity, fastening onto distinct aspects of the medium. What appears at first as a minimalist exercise in the combination of sound and image gradually expands into something larger, something unexpected. An unusual marriage of the rigorous and the erotic.

Let Me Start By Saying

Chris Chong, Canada
16mm 3 minutes 2001

WORLD PREMIERE
A gay man has fallen in love with a woman; she has gone away, and the image of her face haunts him. Desperately, he tries to come up with a way to be close to her again.

Sick Dream of Chicken Soup

Ariana Gerstein-McCollum, USA
16mm 8 minutes 2000

CANADIAN PREMIERE
The title, in a way, says it all. In a fevered reverie, the body demands a sacrifice.

Thumper

Si Si Peñaloza, Canada
Video 6 minutes 2000

In extreme close-up, *Thumper* explores the alternative uses Peñaloza has found for a strange custom-made horse-grooming machine. Is this the ultimate vibrator?

Jet-Set Download

Erik Saks &
Michael Goedecke, USA
Video 1 minute 2000

An unholy combination of universal pictograms, J.G. Ballard's *Crash*, and air travel.

Poof

Jes Benstock &
Graeme Kennedy, UK
Video 30 minutes 1999

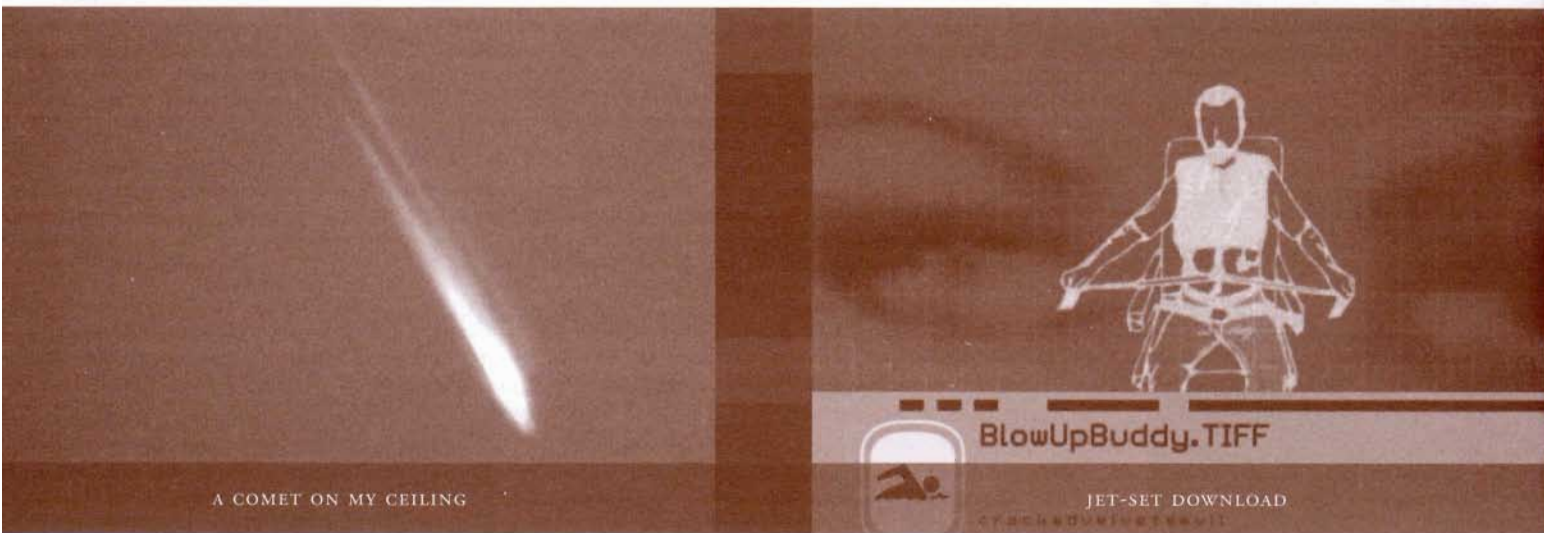
TORONTO PREMIERE
Late afternoon on a Thameslink commuter train: a trio of surly punks are joined by a friendly bloke, while they smoke and swear and mock the suits around them. With the mere mention of homosexuality, however, the atmosphere in the car turns ugly: while one punk lets out a seemingly endless stream of vicious (but admittedly hilarious) homophobic cursing and invective in a thick accent, another stares pointedly out the window. Their new acquaintance shows unusual courage, the kind we all need more of every day, while the businessman across the aisle, with quiet bitterness, explains why gay sex "holds no appeal" for him. *Poof* proceeds with a

continuous, deft exchange of point-of-view, never allowing us to become complacent in our identification with one character for long.

A Comet on My Ceiling

René Aeberhard, Switzerland
Video 7 minutes 1999

CANADIAN PREMIERE
A single shot; a beautiful illusion; a testament to the power of naming.



A COMET ON MY CEILING

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JET-SET DOWNLOAD

Japan Focus: Gardening in Fields of Light, Part Two

TIME

9 pm

LOCATION

Innis Town Hall

國際交流基金

The Japan
Foundation

One strategy of artists with limited financial resources is to work in a meticulous frame-by-frame manner which requires an enormous investment in time, but not always in money. These artists use single-frame construction methods in animation, optical printing, in-camera mattes, etc., to explore spatial illusions, graphic patterning and the creation of imaginary worlds.

The Stone Steps with a Blue Handrail

Tomohiro Nishimura, Japan

Super-8mm (transferred to video)
6 minutes 1990

CANADIAN PREMIERE

Tomohiro Nishimura's incredibly elaborate *The Stone Steps with a Blue Handrail* uses concentric circular in-camera mattes to fragment a simple city scene filmed with a moving camera into brilliant graphic shards.

Pourquoi la Vache Qui Rumine?

Ichiro Sueoka

Super-8mm 5 minutes 2000

One of a series of "poached films" made using found footage and hand-processing, *Pourquoi la Vache Qui Rumine?* uses wide-angle footage of a cow with a continuously rolling frameline, and a peculiar colour palette resulting from Sueoka's chemical process.

Ecosystem-9: A Quicksand Eclipse

Teruo Koike, Japan

16mm 13 minutes 1993

CANADIAN PREMIERE

Teruo Koike's *Ecosystem-9* is part of an extended series of film that work with abstract patterns of extraordinary density and complexity; it is inspired by the complex chaos systems present in nature.

Wind

Aihara Nobuhiro, Japan

16mm 6 minutes 2000

CANADIAN PREMIERE

Aihara Nobuhiro's masterful animated film *Wind*, also inspired by patterns in nature, suggests scientific studies of airstreams passing around unseen objects.

Field

Yuiko Matsuyama, Japan

Super-8mm 5.5 minutes 2000

Matsuyama's intriguing study of unknown liquids inevitably evokes the question, "How did she do that?" The screen becomes a surface for fluid light.

Robo Robo

Yasuo Kurita, Japan

Video 12 minutes 1997

CANADIAN PREMIERE

Yasuo Kurita's *Robo Robo* adopts a deliberately naïve style, entering fully into the world of video games with its absurd physical conflicts and strange creatures.

X-N

Akihiko Morishita, Japan

16mm 5 minutes 1992

Busy film and video artist, curator, and critic Morishita has produced work in many modes, including structural explorations like this elegant black-and-white motion study.

Spacy

Takashi Ito, Japan

16mm 10 minutes 1981

Takashi Ito is one of Japan's best-known experimental filmmakers, and his *Spacy* is an established classic which elaborates the concept of the "infinite regress" through a zoom in to a stand on which animated photos show a zoom in to the same stand, ad infinitum, with reverses and variations.

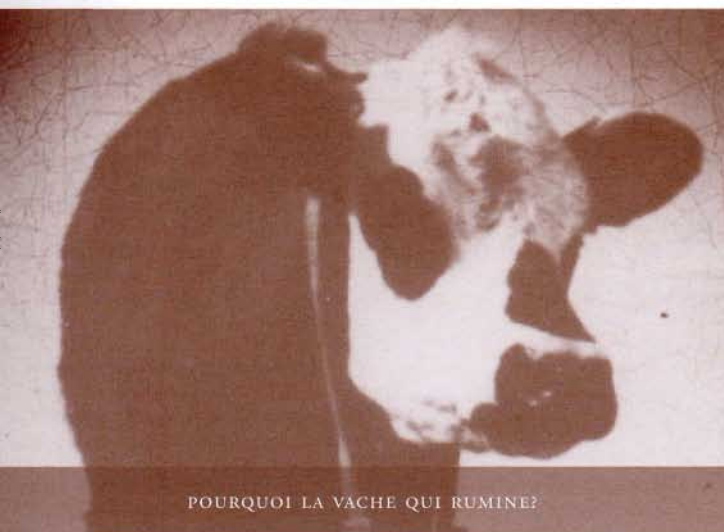
Zone

Takashi Ito, Japan

16mm 13 minutes 1995

CANADIAN PREMIERE

Ito's recent films are more ambiguous, and often sinister, than his early structural/perceptual works. *Zone* combines a headless animated figure trapped in a room with uncanny objects and projections to create an ominous dreamscape reminiscent in tone of the films of the Brothers Quay.



POURQUOI LA VACHE QUI RUMINE?



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Upcoming:
The Etiquette Issue
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Eija-Liisa Ahtila
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Fiona Bowie
Peter Ghmeling
Darlene Naponse
Deirdre Logue
Karen Everett
Lynne Marsh
Ahn Young-seok
Istvan Kantor
Naomi Uman
Karma Clarke-Davis
Kang Man-jin

These are just a few of the artists who have published their work in **MIX**. So yeah, if you know of any shy yet mind-altering contemporary artists who work in video, film, photography, new media, terrorism, performance and installation—to name a few obvious disciplines that we favour—then call us. If we don't know them, we want to. Contact the Editors mix@web.ca or (416) 506.1012 Find out more on the web: www.MixMagazine.com

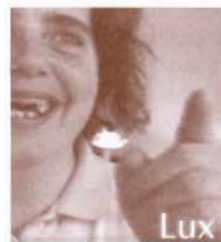
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LUX: A Decade of Artists' Film and Video

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Lux is a landmark work, sure to be a primary resource on Canadian and international artists' film and video of the 1990s

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We salute independent artists...



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Japan Focus: Devotion

TIME
3 pm
LOCATION
Innis Town Hall
國際交流基金
The Japan
Foundation

Barbara Hammer has been a long-time fan of the films of Shinsuke Ogawa, whose documentaries about the protests against the building of Narita Airport remain some of the most important films in Japanese cinema. When Hammer set out to document the story of Ogawa Productions, an organization involving hundreds of people over a period of three decades, she uncovered a history riddled with the complexities of hierarchy, sexual politics, and the fine line between idealism and obsession.

Devotion: A Film about Ogawa Productions

Barbara Hammer, USA
Video 85 minutes 2000

CANADIAN PREMIERE

Barbara Hammer describes her latest work as "the most difficult film or video I have ever undertaken." The films of Ogawa Productions are widely recognized as some of the most influential and important of Japanese non-fiction films.

Under the leadership of Shinsuke Ogawa, this nominal collective lived among the subjects they filmed, producing distinctly partisan films; in particular, the four Narita films loom large in the activist cinema of the late 60s and early 70s. Nine years after Ogawa's death, Hammer interviewed some of the hundreds of individuals who had devoted substantial parts of their lives to Ogawa

Productions. The chorus of voices she has organized from these encounters both confirm and contradict the public image that Ogawa maintained. Behind the group's communitarian vision was a simple hierarchy: Ogawa effectively ran the show through a combination of charisma, persuasion, and single-minded determination. Some of the filmmakers became disillusioned and left

the group, while others stayed on for years. One man makes it clear that he was in love with the director. Using a polyphony of interviews (with subjects including Nagisa Oshima, Kazuo Hara, and Robert Kramer), archival footage, stills, and diary excerpts, Hammer creates a contradictory and unsettling portrait of a great filmmaker.



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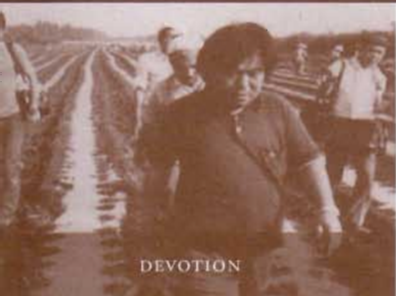
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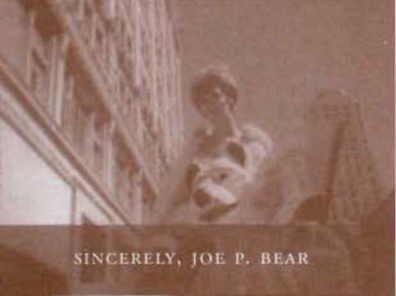
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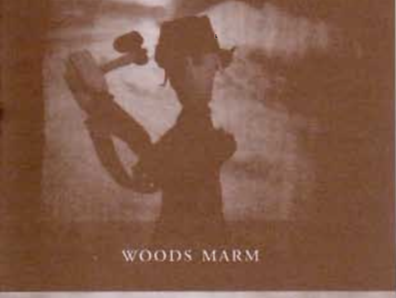
DEVOTION



"P"



SINCERELY, JOE P. BEAR



WOODS MARM



MY HAIR DIARY

International Program Seven: Innocence Regained/ Innocence Disdained

In an age of universal cynicism and acquiescence, one may be forced to adopt a manner of innocence or naïvete in order to reawaken a deeper sense of outrage, or curiosity, or heartbreak, or joy. Meet the Douanier Rousseaus of cinema.

"P"

Yuri A, Switzerland
16mm 6 minutes 1999
TORONTO PREMIERE
"P" explores a single theme: excrements. However, it does so in bright primary colours, using approved corporate logos, prefab plastic and the assistance of many attractive babies, rendering a potentially off-putting subject entirely acceptable. We are sure you will agree.

Sincerely, Joe P. Bear

Matt McCormick, USA
16mm 4 minutes 1999
TORONTO PREMIERE
An emotionally wounded polar bear analyzes his unrequited love for a beauty queen.

The Devil Lives In Hollywood

Amy Lockhart, Canada
16mm 6 minutes 1999
Floating images of ice cream and crippled supermen, and that perfectly confident solitary voice. Amy Lockhart knows where the devil lives.

Woods Marm

Nancy Andrews, USA
16mm 29 minutes 1998
CANADIAN PREMIERE
Surrealism by way of Henry David Thoreau: Miss Hermione Pine leaves the noise and "ugly, mocking children" of San Francisco, and settles to live in the forest where her car runs out of fuel. "For a time she published the journal *Moth Studies Afield*, printed on a paper stock made from discarded vegetable scrapings and

shells." Timeless black-and-white photography, a grand old-style symphonic movie score, an eccentric combination of puppets, chalk animation, typed-out intertitles, and a strangely foreign-sounding narration, conspire to make *Woods Marm* a true original, and truly hard to place.

The Manipulators

Clare E. Rojas & Jeffrey Wright, USA
16mm 2.5 minutes 1999
TORONTO PREMIERE
Completely juvenile, but *in a good way!* When Rojas and Wright take liquid paper to magazine ads and fashion spreads, they seem to be speaking for all of us.

Seven by Meesoo Lee & Friends

Meesoo Lee's video zines, "recorded in mono lo-grade fourth generation VHS," must make him Canada's most prolific video artist, outpacing even the champion Steve Reinke! Lee's short, simple videos use everyday materials to explore a home-made aesthetic of failure, frustration and futility. The often crappy video quality, careful comic timing, and ludicrous scenarios provide a direct pipeline to a sort of unadulterated, painful/funny reality. We present here a small selection of Lee's prodigious output from the past two years.

A Good Philosophy

Meesoo Lee, Canada
Video 1 minute 2000

My Hair Diary

Jeanette Ordas, Canada
Video 2.5 minutes 2000

Problem

Meesoo Lee, Canada
Video 3.5 minutes 2000

A Dream of Donuts

Meesoo Lee & Jeanette Ordas, Canada
Video 1.5 minutes 2000

Scene from an Airport Foodcourt

Meesoo Lee, Canada
Video 2.5 minutes 2000

Anxiety

Meesoo Lee, Canada
Video 1 minutes 2000

My Suicide

Meesoo Lee, Canada
Video 55 seconds 2000

Monster

D. Gregor Hagey, Canada
16mm 4 minutes 1999
Everyone knows that kids ask too many questions, but when the questions have to do with monsters, do they really want the answers? The horror film gets back to folk-tale basics.

Stripe Stripe Stripe

Eri Yoshimura, Japan
Video 7 minutes 1994
CANADIAN PREMIERE
The delightful *Stripe Stripe Stripe* fills every part of the frame with complex patterns representing fanciful creatures, in a series of fragmentary and elliptical encounters.

TIME
5 pm
LOCATION
Innis Town Hall
TAKE ONE
FILM & TELEVISION IN CANADA

International Program Eight: Labyrinths

TIME

7 pm

LOCATION

Innis Town Hall



Neither stories nor visual materials need be treated within traditional dramatic or narrative structures, in three acts with a nice neat climax. These eight films and videos, which encompass a range of documentary, experimental, and narrative forms, employ more complicated structures that loop, repeat, and turn back on themselves.

Anti-Social Elevator

Pierre-Yves Clouin, France

Video 4.5 minutes 2000

CANADIAN PREMIERE

"The anti-social elevator isn't stuck, it's laughing." - CLOUIN

Nine Lives (The Eternal Moment of Now)

Jay Rosenblatt, USA

16mm 1 minute 2001

CANADIAN PREMIERE

A housecat dreams of her past lives.

Fable:

I Want the World, Clean

Robert Todd, USA

16mm 15.5 minutes 1999

CANADIAN PREMIERE

Todd's poetic documentary excavates the history of a family home that has been passed down over five generations. It uncovers a sort of violence done in the course of carving up the land and trying to purify one's family histories.

Fragment

Antonie Frank, Sweden

35mm 2.5 minutes 1999

CANADIAN PREMIERE

A girl. An event. A memory. The parts of this memory are given, but do not form a complete picture.

Vertigo (Vertigo)

Isabelle Hayeur, Canada

Video 10.5 minutes 2000

TORONTO PREMIERE

Time seems to stand still in Hayeur's hypnotic exploration of landscape. An extremely sophisticated and rigorous use of digital imaging that explores new relations of visual time and space.

The Day that Vanished into the Handbag (Der Tag Der in Der Handtasche Verschwand)

Marion Kainz, Germany

Video 30 minutes 1999

CANADIAN PREMIERE

A sort of vision of hell. Frau Mauerhoff has recently been moved into an old people's home; but her deteriorating memory means that she is constantly confused about where she is and who all these people are. Everyone knows more about her life than she does herself. Kainz's expert shaping of her material, and the sympathy her camera extends to Frau Mauerhoff, transform this documentary material to the level of a disturbing nightmare reminiscent of Kafka.

Cold Pieces

Seongho Cho, USA

Video 11 minutes 1999

Korean-American artist Cho

has moved through several phases in his making. *Cold Pieces* is part of a movement away from language and towards an almost architectural structuring of tactile, sensual material. *Cold Pieces* uses a limited set of elements – a tap, a stream of running water – to create a consideration of the fluid aspects of light.

Little Flags

Jem Cohen, USA

Video 3 minutes 2000

TORONTO PREMIERE

Among the architectural canyons of an American city, a celebration: the world's greatest military power has once again triumphed over a hopelessly mismatched enemy. They called it the Gulf War.

FRAGMENT

THE DAY THAT VANISHED INTO THE HANDBAG

THE DAY THAT VANISHED INTO THE HANDBAG

COLD PIECES

Closing Night Star Search: Art Dyke 2001

It's our closing night gala, so get ready to rock the room and see which of our lovely and talented contestants will be chosen to lay down a glamour fix for the coming year. We at Images know that if you want to get anything done, ask a dyke. And we know that if you want it done artfully, ask an art dyke.

Given the theme of "fix," each of the eleven contestants has created a three-minute Super-8mm film. Eleven films, eleven women, and a theatre full of people with definite ideas about who should win. A set-up for a raucous evening for sure. Our slate of esteemed judges will have the difficult task of deciding who will walk away with the Art Dyke 2001 prize power tool. We're sure she can handle it.

Amy Satterthwaite

Dear Amy:

Best of Luck in Art Dyke 2001

Ms S is an emerging artist dyke who makes a little art, sings in CHYX (an 80s dyke band), teaches iMac skills to charming housewives, and delights in servicing visitors at the AGO. *Amy lets her friends fix it for her.*

Carolyn Hurren

The Plumber

Ms H studied filmmaking at New York University and now works as a film grip in Toronto. Her first short film, *Coffee*, will be completed soon, and her latest piece of smut/porn/erotica can be seen on www.hercurve.com under the name of Cari. She usually writes screenplays of a non-sexual nature. *Carolyn fixes pipes.*

Sophie Levy

The Fix

Ms L is not from 'round here. Nor is her work. She's been on both ends of the journalism brush and loves talking about stuff.

Sophie fixes relationships, bad and good.

Elizabeth Littlejohn

Rose Tints Toronto

Another graduate from New York University's Film Department, Elizabeth has directed three animated films and worked in various capacities on twenty short films and two features. However, since she compulsively doodles, Ms L has decided to focus on animation.

Elizabeth fixes Toronto.

Martha Newbigging

Dress Code

Ms N discovered Super-8 when she was nine years old, but never imagined she would be an Art Dyke in the new millennium.

Martha fixes lingering gender stereotypes and doors.

Shannon Olliffe

Lady Godiva

Ms O, a full-time Art/Design student, is a lazy dyke who is working on taking her art a little more seriously, and herself a lot less. She's serious about radio, painting, silk-screen printing, and graphic design. *Shannon fixes her cravings.*

Nas Khan

Cocktales

Nas is a high school art teacher and currently runs the Queer Youth Digital Video Project at the Inside Out Festival. Ms K's film and drinks are mixed by Sharon Sliwinski, a York U. Ph.D. student and bartender.

Nas fixes a mean drink.

Suzy Richter

Dressed to Drill

Suzy is a musician and an independent filmmaker. Since 1988, her music projects have ranged from punk to cabaret to alternative pop-rock. Ms R was lead singer and co-founder of The Nancy Sinatras, and from 1994-99 she was the lead singer of Claudia's Cage.

Suzy fixes herself up.

Tenacious aka T.J. Bryan

No, You Cyant Touch It!

T.J. is a Black conscious, queer, femme, published writer and visual artist. Tenacious hosts and participates in many grassroots arts and literary events in town. Kunle (behind the camera) is an emerging screenwriter. He is completing training under the International Photographer's Union as a camera assistant.

T.J. fixes her hair.

Lex Vaughn

Slickster Fixter

Lex has 4 cowlicks and puts great physical demands on her body for a laugh. Her work

TIME

9 pm

LOCATION

Innis Town Hall

CURATED BY

Roy Mitchell

HOSTED BY

Roy Mitchell and
Jane Farrow

11th LESBIAN + GAY
FILM + VIDEO FESTIVAL



come
as you are

leans towards the absurd and at times wishes to be darkly humorous. Ms V is an actor and a video gamer.

Lex fixes anything that gets in her way.

Zöe Whittall

One Stuck Muffy

Ms W is a freelance journalist, poet and aspiring super-8 lovely. In the year 2000, she won an honorable mention in the *Queen Street Quarterly* poetry contest, and a collection of her poetry, *The Best Ten Minutes of Your Life*, is due out in 2001. *Zöe fixes things with duct tape.*

Your EmCeas

Your Captain & Tenille

Jane Farrow

Ms Farrow does CBC radio, magazine pages, and indie film, but her passion is for power tools in the basement.

Roy Mitchell

Mr. Mitchell has always wanted to be the gay synthesis of Bob Barker and Hugh Hefner. He is happy to surround himself with babes and wonders what price he will pay for it later. He teaches and makes films and videos.

JOIN US

Join us after the screening for our closing night blow-out party at *B Side* (129 Peter Street at Richmond) with deejay Denise Benson.

Califone Meets Harry Smith

TIME
10 pm

LOCATION
Ted's Wrecking
Yard
549 College Street
(upstairs)

"Califone's sound is unlike any other...their debut album sounds like a blueprint for the brilliant work to come." - ALTERNATIVE PRESS "Any music goes with any film." - HARRY SMITH

Chicago-based *Califone*, led by former *Red Red Meat* members Tim Rutili and Ben Massarella, have been turning heads – or is that twisting ears? – with their debut c.d. on the *Perishable/Flydaddy* labels. Digging deep into their adjective-bags, the critics have come up with an assortment of unholy descriptions for *Califone's* sound: "Acoustic blues sidles up against beatboxes, dubwise reverb, one-fingered piano and urban ambience" (eye); "subtle synthetic textures...inscrutable absurdity...mush-mouthed singing" (Magnet); "a bubbling stew of piano tinkering, electronic spurts, and twisted guitars" (Puncture). Tonight, for the first time ever, *Califone* will perform live musical accompaniment for Harry Smith's famous, but rarely-screened, *Early Abstractions*. Smith, who is best known as the compiler of the influential *Anthology of American Folke Music*, was also a key experimental filmmaker beginning in the late

thirties, as well as a member of the inner circle of the O.T.O., and the world's foremost collector of paper airplanes. *Early Abstractions* collects several of Smith's early cameraless films and optical animations, mesmerizing and rapidly-changing works of vibrant colour. *Califone* performs one set to Smith's film, and a second set of music alone.

Early Abstractions

Harry Smith, USA

16mm 23 minutes c. 1939-1957

Special prices in effect for this event:
\$8 members/students; \$10 non-members.

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TIME

3:30 pm

LOCATION

Innis Town Hall

 TORONTO Film & Television Office

Awards Presentation *and* International Program Nine: Let Ends Begin

We've saved some of the best for last. Following the presentation of the Images Festival's annual awards, stick around for the final screening of Images 2001, which includes some favourites we've unearthed at other festivals and distributors, as well as some killer premieres.

The Walnut Tree

Eilda Schogt, Canada
16mm 11 minutes 2000

The second in Schogt's projected trilogy of experimental documentaries following the history of her family's experiences before, during, and after the Holocaust. *The Walnut Tree* tells the story of Schogt's grandparents' concealment in the Netherlands during the war, and their eventual capture by the Nazis, with a grave and eloquent combination of still photographs, hand-worked film, and contemporary footage. A consideration of what is lost forever, and what remains.

Arise!

Walk Dog Eat Donut

Ken Kobland, USA
Video 29 minutes 1999

TORONTO PREMIERE
Film and video maker Ken Kobland has written that he strives in his work for "relationship in displacement; the sensibility of ambiguity, which

always seems, or is, a more revealing and irresistible truth about the world than blunt, blank, fact." His extraordinary video *Walk Dog Eat Donut* concentrates unsettlingly on the haunted quality of the most banal landscapes and travels of everyday life: the views from subway and commuter train windows, sharply framed by Kobland's sympathetic but sardonic camera, are underscored by fragments of a Russian ballad that chronicles in verse after verse the banality and underlying despair of the daily routine. Subtly disturbing and oddly humorous, this is one of the most compelling videos of the past few years.

The Stone Show

Zachery Longboy, Canada
Video 9 minutes 1999

Zachery Longboy's testament to his grandmother is tinged with regret. She is remembered in the words of her daughter (Longboy's mother), her familiar landscapes, and her artworks.

Death To Everyone

Gariné Torossian, Canada
16mm 6 minutes 2000

CANADIAN PREMIERE
Using the drawings of Bruno Schulz, who must be numbered among the great writers of the 20th century for his two slim books of short stories, Torossian builds up a disturbing imagescape of sexual malice and voyeurism. Torossian's films are characterized as much by her reuse of other artists' work as they are by her trademark collage techniques.

Blinded By Light

Simon Pummell, UK
Video 7 minutes 2000

TORONTO PREMIERE
What would happen if a blind man, at the age of fifty, were given an operation that enabled him to see for the first time since infancy? It might not be a blessing. Pummell's speculative fiction imagines the consequences in a single-minded multi-screen video monologue.

Sad Disco Fantasia

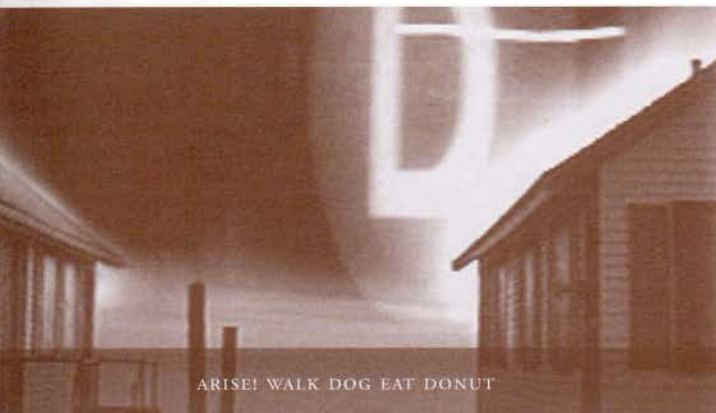
Steve Reinke, Canada
Video 24 minutes 2001

CANADIAN PREMIERE
"I know why Michael Jackson grabs his balls and yells." Reinke's latest is the work of an artist in-between. With his characteristic casually cutting humour, Reinke discourses on dislocations and death, drawing on material shot in Canada and the States, on home movies and digital animations, on circle jerks and Peanuts cartoons. *Sad Disco Fantasia* wraps irony in irony, so that each statement, each image, seems to imply its obverse, and then several possible versions of itself.

Serenade

Nadia Roden, USA
16mm 6 minutes 1999

TORONTO PREMIERE
Roden renders her tale of desire in elegant brush and charcoal drawings: a violinist pours her heart out in music to the city around her, and is rewarded. Made with lightness, precision, and love.



ARISE! WALK DOG EAT DONUT



SERENADE

Installations



wide

an EXHIBITION OF VIDEO FILM AND NEW MEDIA INSTALLATIONS

The wide-angle lens is a device intended to increase the width, height and depth of the view, to expand the perimeter, to get it all in the picture. It stretches to accommodate more geography. It reshapes the image and calls for a reshaping of the screen.

The numerous reconfigurations of the cinematic screen – as a template, a frame, and as an object – that have been energetically explored by artists over the last four decades, have also widened the angle. The result has been an increased emphasis on audience and image relationships, architecture, the site-specific, and the performative. This is especially apparent, and resonant, in those areas where new media practice overlaps with installation art.

wide is an exhibition angle that draws attention to the pervasiveness of these hybrid practices, and encourages their nomadic inclinations. It creates a temporary network that can be entered through any one of eighteen portal spaces: AREA GALLERY; ART SYSTEM; A SPACE; GALLERY 44; INTERACCESS; INNIS TOWN HALL; MERCER UNION; PAUL PETRO; TRINITY SQUARE VIDEO; V TAPE, YYZ, and seven storefront windows throughout Toronto. Each space offers an encounter, a situation that makes space complex. It offers not just something to see or read, but something you do. **wide** is something you come into after having traveled to find it.

This traces the recent course of installation work which has itself started to roam, to wander outside of its commonly known haunts, to take on a more nomadic life, searching for the right conditions for survival, no matter how temporary. Space, resources, and contexts are constantly shifting but this movement has also been animated by our needs as an audience searching for meaningful sites and contexts.

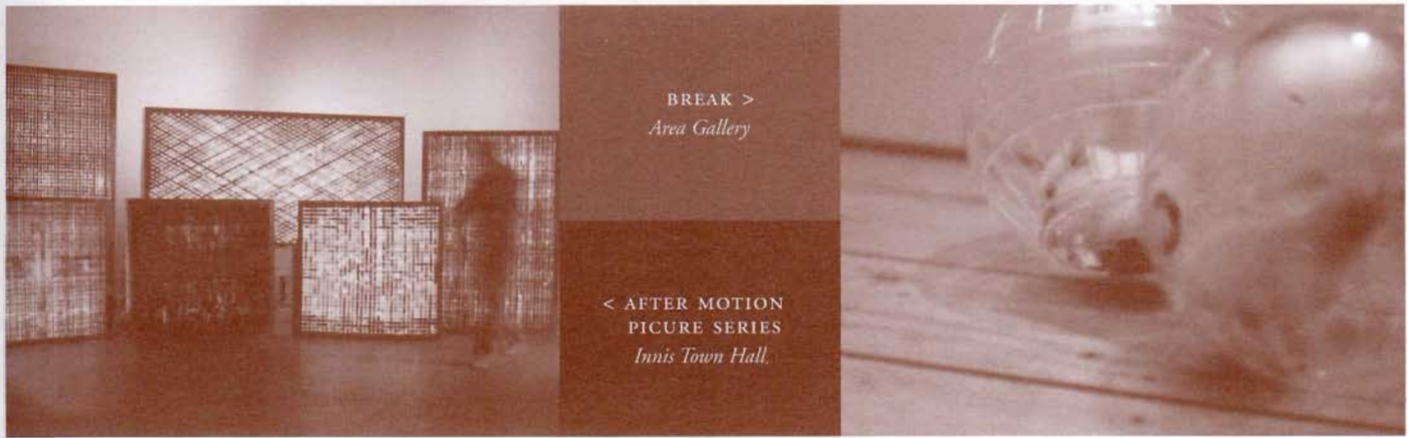
Traveling the city, encountering the situations that the exhibition comprises, the **wide** audience follows a flexible circuit in which each concentrated moment rebounds back to the collecting question: What happens to the screen when its shards are everywhere?

The process of exploring video, film, and new media installations has been a focus of the Images Festival since 1995. This project has been and continues to be dependent on the generosity and good will of a number of Toronto's most interesting artists' organizations and galleries. The works in the 2001 exhibition were selected by Paul Petro, Daniel Borins, Kim Tomczak, Deirdre Logue, Kelly Langgard, Kathleen Pirrie Adams, and Chris Gehman. WIDE was developed, coordinated and executed by Deirdre Logue, Kathleen Pirrie Adams and Amanda Ramos.

SPONSORED BY  Telefilm Canada

TECHNICAL SUPPORT BY





Innis Town Hall

LOCATION 2 Sussex Avenue at St. George Street
 DATES April 13 to 22
 HOURS Viewing prior to all Images screenings at
 Innis Town Hall (see calendar pages 38-39)



innis townhall

After Motion Picture Series

Richard Kerr, Canada

Light box installations, 1996-98

Filmmaker Richard Kerr has found another way to work with 16mm film in these carefully constructed light box works. Kerr weaves together strips of film to create a matrix that forms subtle and entrancing patterns of modulated light. Here, the rhythmic manipulation of light, which in projected film is carried out primarily in time, is transformed into a fixed spatial rhythm. Part of the beauty of these pieces is their effectiveness at different distances: take a look from up close as well as far away.

"Almost as a side benefit for those who encounter and engage these pieces, Kerr's woven light boxes... bring us into an intimacy with cinema that, unless we happen to make films, we never would have known about but have always, unknowing, needed."

- BART TESTA, CANADIAN ART

IP

Kota Ezawa & Karla Milosevich, USA

Video loop installation 7 minutes, 2000

CANADIAN PREMIERE

IP is a common abbreviation for Intellectual Property, a section of law dealing with inventions and ideas. The words appearing and disappearing are actual patent names that were filed with the US Patent Office in 1999 and 2000. *IP* was conceived and produced during a residency at Lademoen Kunstnerverksteder in Trondheim, Norway.

Kota Ezawa and Karla Milosevich are video artists living in San Francisco. Recent exhibitions of their collaborative work include: *Stuttgarter Filmwinter* (2001); *LA Freewaves* (2000); *Kunstverein Düsseldorf* (2000); and *Vitra Platform, San Francisco* (1999).

Deathread Taped to Freezer Framed

Shane Hope, USA

Video loop installation approx. 60 minutes, 2001

Deathread Taped to Freezer Framed "is an on-going comedy turned into reference material where magnetic tape succeeds the assembly line and a repetition of a death is thereby not a death. If these objects are livable then they are mediated, if they are living then they are media. Dead foliage, like dead media, passes on through understanding in the between like the mandrake utters a moaning cry when uprooted." - SHANE HOPE

BREAK >
 Area Gallery

< AFTER MOTION
 PICTURE SERIES
 Innis Town Hall

A Space

LOCATION 401 Richmond St. W. Suite 110
 DATES April 14 to 28
 HOURS Tuesday to Friday,
 11 am to 6 pm; Saturday, Noon to 5 pm



Sweet Illusion

Adriana Arenas Ilian, Colombia, USA

Video/Audio installation, 1999

Cotton candy is a delicate web of spun sugar. It is so fragile that almost any physical contact destroys it. Its ephemeral sweetness offers a ready metaphor for romantic love. *Sweet Illusion* combines mirror-image projections of a working cotton candy machine with karaoke-style videos of popular love songs. The sung endearments combine with the mirrored visual of the bright pink confection to provide a witty reflection on romance.

Adriana Arenas Ilian was born in Colombia in 1969 and moved to New York in 1996. The Museo de Arte de Pereira in Columbia organized a solo show in 1999. Her work has been featured in exhibitions in New York, Milan, and Bogota.

Area Gallery

LOCATION 401 Richmond St. W. 4th Floor
 DATES April 11 to 28
 HOURS Monday to Saturday, 11 am to 6 pm

Break

Marion Coutts, UK

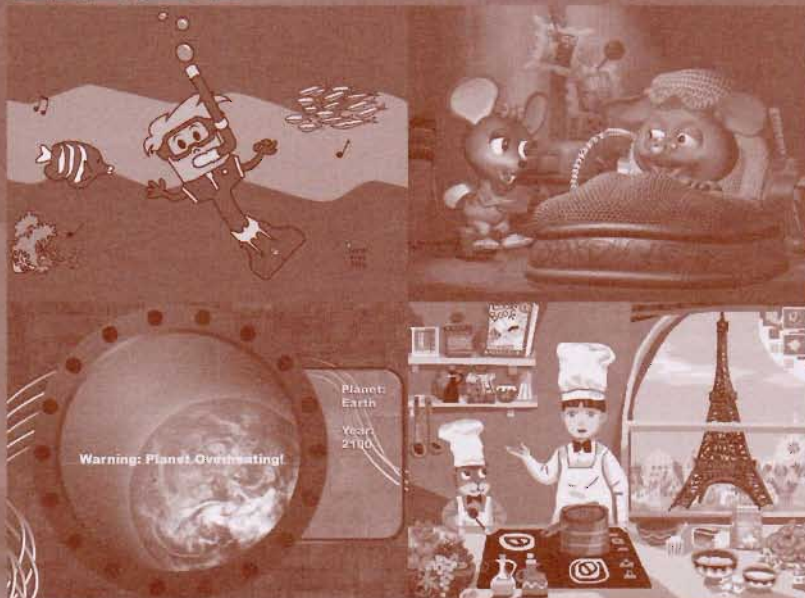
Video/Audio installation, 2000

Break lies somewhere between a behavioural experiment and a dance piece. Three hamsters in transparent exercise balls move constantly through space in their personal, mobile cages. Collisions are frequent. The pace of the action is repetitive, sometimes violent, with occasional periods of motionless lassitude. The title refers to snooker breaks, to school breaks and to the hamsters' unflinching will to escape.

Marion Coutts was born in Nigeria, studied painting at the Edinburgh College of Art, and pursued a parallel career as a trumpet player and vocalist. Her solo exhibitions include The Commercial Gallery, London, and the Folsal Gallery in Warsaw. She is currently the Momart Fellowship holder at the Tate, Liverpool. Her subjects include communal existence, collective behaviour and communication.

Telefilm Canada

A new media partner



BUDDY BRUSH AND THE PAINTED SEA
M/A

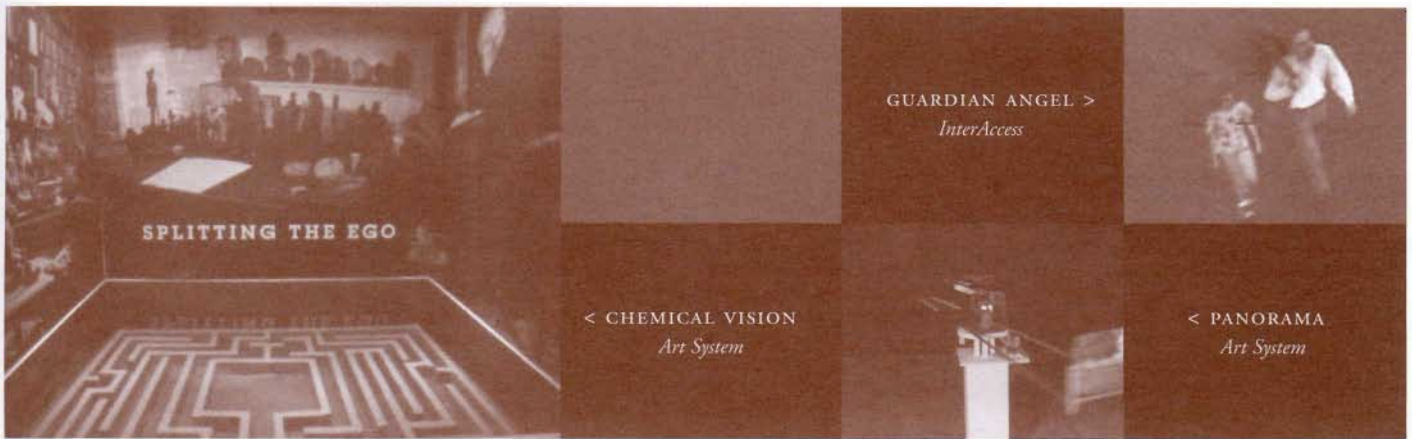
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Canada



Art System

LOCATION 327 Spadina Avenue

DATES April 12 to 28

HOURS Tuesday to Saturday, Noon to 5 pm



Chemical Vision

David Clark, Canada

Music: Jeff Toyne

Multimedia interactive installation, 2000

"The law of periodicity first enabled us to perceive undiscovered elements at a distance which was formerly inaccessible to chemical vision." – IVAN MENDELEEV (DISCOVERER OF PERIODIC LAW)

David Clark's *Chemical Vision* is modeled on the idea of the science museum. It treats the periodic table of the elements as both theme and structuring principle, unearthing imaginative and associative connections to the table in a group of interactive displays. The centrepiece of the exhibition is a giant computer mouse that moves itself across a stylized Ouija board on which the alphabet has been replaced by the abbreviations of the elements. *Chemical Vision* "creates an interplay between past, present and future by juxtaposing ancient ways of seeing, technology, the physical methods of vision, and optical illusion." – AMANDA DAWN CHRISTIE

David Clark has produced works of sculpture, film, video, and interactive digital media. He currently teaches media art and film production at the Nova Scotia College of Art and Design. Clark's *The Ill Id* and *The Odd Sea* was featured at the Images Festival in 1992.

Panorama

Joe Kelly, Canada

Kinetic film projection installation, 2000

The historical links between films and trains are strong. From the Lumière Brothers' famous film of a train entering a station, which frightened its first audiences, to films by Vertov, Hitchcock, and countless others, travel by train has been a privileged subject in film. This results in part from the clear visual rhyme between railway tracks and a strip of film frames. Joe Kelly's *Panorama* draws on this long history, and the contemporaneous decline of film and of rail travel, in a moving projection which is activated by the viewer's entrance to the room. *Panorama* provides a rotating 360-degree view of a Calgary train yard scheduled to go out of service. The perfected representation of the camera movement by the moving projector recreates the sense of magical illusion that must have been experienced by the first cinema audiences.

Joe Kelly is a Newfoundland-born, Calgary-based media artist. He works primarily in film, and often employs experimental processes involving hand-processing, optical printing, and cameraless filmmaking.

GUARDIAN ANGEL >

InterAccess

< CHEMICAL VISION

Art System

< PANORAMA

Art System

InterAccess

LOCATION 401 Richmond St. W., Suite 444

DATES April 14 to 28

HOURS Tuesday to Saturday, Noon to 5 pm

InterAccess

Talk Nice

Elizabeth Vander Zaag, Canada

Interactive speech program, 2001

Using the SAY (Speak and Yell) voice analysis tool, users are coached to "talk nice" by talking up at the end of a sentence. *Talk Nice* examines speech styles of young women and Canadians. The interactivity of the work provides the user with a unique performance-based agency and explores the possibility of mapping the user's emotions to narrative flow.

Elizabeth Vander Zaag has been working in video and computer arts since the 1970s. She lives in Vancouver and has been actively involved with Video In and The Western Front. She was featured in a retrospective exhibition at The National Gallery, and has shown extensively in Canada, the United States and Europe. *Talk Nice* was produced at the Banff Centre as part of the Canadian Creative Innovation Initiative.

Guardian Angel

David Rokeby, Canada

Video surveillance system, 2001

Rokeby's most recent video installation uses new motion tracking technologies and the web to look at the relationship between two types of surveillance: one that focuses on the body in space, the other involving data mining for marketing purposes. Aiming a video camera with a head-tracking device at the Spadina and Richmond intersection outside the gallery, the camera zooms in on and follows the movements of unsuspecting passers-by. The person's processed image is projected inside the gallery and marched on screen with information about on-line consumer purchase options.

David Rokeby has been creating interactive installations that directly engage the human body, or that involve artificial perception systems. He was awarded the first Petro-Canada Award for Media Arts in 1988, the Prix Ars Electronica Award of Distinction for Interactive Art (Austria) in 1991 and 1997 (with Paul Garrin) and recently installed a permanent exhibition entitled *Watched and Measured*, London Science Museum, London, UK.



< VENUS... I SEE BLUE
Mercer Union



Gallery 44 Vitrines

LOCATION 401 Richmond St. W., Suite 120
DATES April 10 to 21
HOURS Tuesday to Saturday, 11 am to 5 pm

11 pm, December 31, 2000

Johanna Householder, Canada

Video stills, 2001

"I'm having a lot more difficulty concentrating *and the days run away like wild horses over the hills.*

I'm changing a lot but no one seems to notice. Maybe I'm not changing after all.

I smell different. I spend a lot of time sniffing underwear.

It worries me that the people who hate Bush will just end up watching the West Wing.

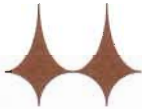
Do you find you're focusing on the texture of the skin on her cheek instead of listening to what she's saying?"

The point of departure for these stills is a collaborative video project by Johanna Householder and b.h. Yael.

Mercer Union

LOCATION 37 Lisgar St.
DATES March 29 to May 5
HOURS Tuesday to Saturday, 11 am to 6 pm

Mercer Union



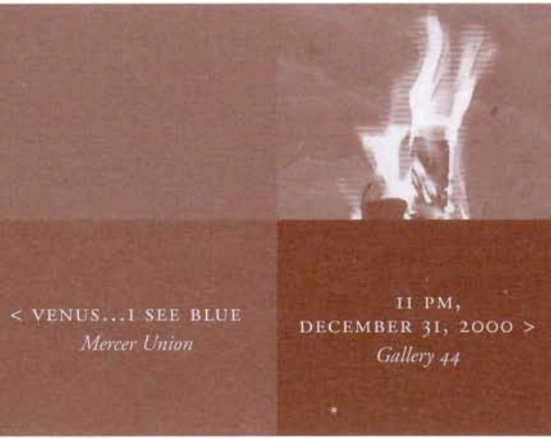
Venus... I See Blue

Lynne Marsh, Canada

Video/Audio Installation, 1998

Marsh's wall-size video installation combines moving NASA images of the planet Venus with a proud Venus figure of her own devising. "At what point does space become fictional to the viewer and at what point does it become real? In *Venus... I See Blue*, I play a construct-like character inspired by female heroines in virtual fighting video games. I also extract specific representational elements from popular imagery, including streetwear, martial-arts movies, and animation, to create a character that mixes cultural references and characteristics, in order to move them somewhere else, somewhere slightly different... This installation explores the potential in inventing a fictional space and the questions arising out of these issues." - LYNNE MARSH.

Lynne Marsh has been creating photo and video installations since the early 1990s. Marsh's work has been included in numerous solo and group exhibitions in Canada, the United States and the United Kingdom. Her 1994 series *Annie Get your Gun* was exhibited at several galleries in Canada and the U.S. Lynne Marsh is currently living in the UK undertaking a digital art fellowship.



< ECSTASY
Paul Petro Contemporary Art

11 PM,
DECEMBER 31, 2000 >
Gallery 44



Paul Petro Contemporary Art

LOCATION 265A Queen St. West
DATES April 14 to May 12
HOURS Wednesday to Saturday, 11 am to 5 pm



Ecstasy

Paulette Phillips, Canada

Video loop installation, 2001

Ecstasy is the third in a continuing series of video installations by the artist. The work, while alluding to conditions of abandonment, relocation/dislocation and self-inflicted injury, is centred on a repetitive and gestural video-based component which reflects, among many things, a complex and paradoxical relationship to social ethics and morality. Her three-month installation *the secret life of criminals* was included in the 2000 Images Festival. Phillips is based in Toronto and teaches at the Ontario College of Art and Design.

Stable

Stéphane Gilot, Canada

Multimedia installation, 2001.

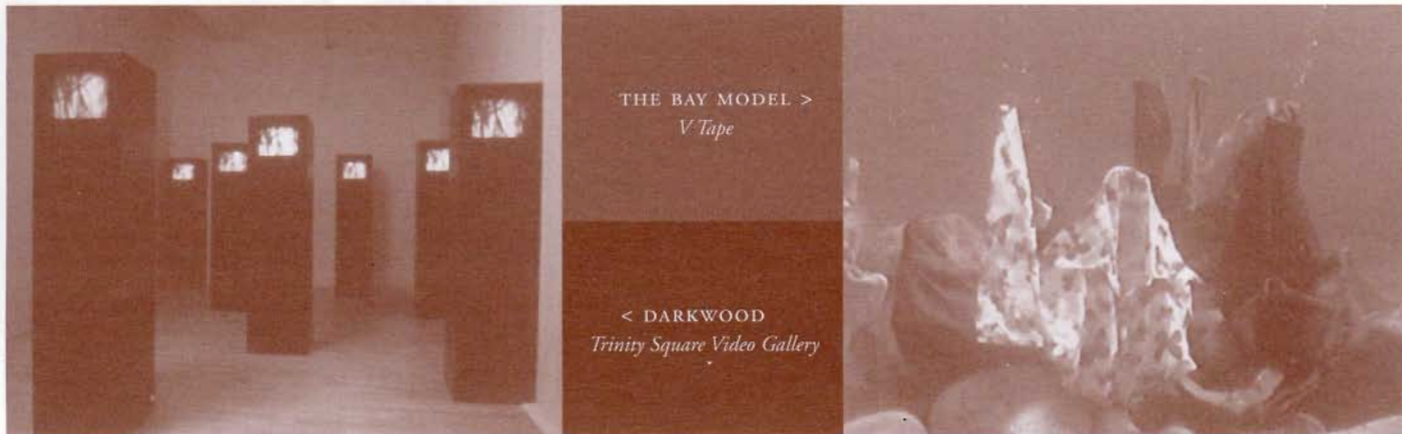
Stéphane Gilot's large-scale installation *Stable* incorporates video, photography, sculpture, drawing and... beach volleyball. Gilot says he devises each of his projects like a square in a gigantic game: "My interest in children's games is linked to the way we relate to learning, since the acquisition of knowledge depends on how we have learned to learn." Pierre Landry, curator at the Musée d'art contemporain de Montréal, says of Gilot's works: "Focusing on the notions of space and surface, fragment and virtuality, they endeavour to create, within a given setting, a situation/fiction that confronts the visitor with various constraints and possibilities." A native of Belgium, Stéphane Gilot has lived and worked in Montreal since 1996.

Bellevue

Doug Back, Michael Buchanan + Norman White, Canada

Multimedia installation, 2001.

Bellevue brings together the technology-based work of Doug Back, Michael Buchanan and Norman White. Doug Back's most cinematic work to date, *Seet* is a small sculpture with moving arms that is programmed to perform ritualistic movement. Animated by a light sensor and a light projection system, *Seet* is a model that simulates some sort of low order brain function. Michael Buchanan's *To Do* investigates the use of personal electronic devices such as palm-pilots, and how these devices influence our approaches to temporality, media, and more importantly, our personal relationships. In an ironic return to painting, Norman White revisits a past work and introduces to it a surveillance-type device. Doug Back and Norman White teach in the Photo-Electric Arts department at the Ontario College of Art and Design. Michael Buchanan teaches Electronics for Sculpture at the Toronto School of Art.



Trinity Square Video Gallery

LOCATION 35 McCaul St., Suite 310

DATES April 12 to May 5

HOURS Monday to Wednesday, 10 am to 6 pm;

Thursday/Friday, 10 am to 7 pm



Darkwood

Dara Gellman & Leslie Peters, Canada

Multiple monitor video installation, 2000

Darkwood examines the distinctive, uncertain, and inexplicable capacity of video to express abstract ideas. The images in the installation are blurred, nearly abstract, captured at the moment of twilight when the blue of the sky attains its greatest depth. This blue evokes a mood of introspection and contemplation; it is used in the work to define an ambiguous space, but also as a source of light.

Dara Gellman and Leslie Peters are video and installation artists who have worked collaboratively for the past four years. They have also worked together as curators under the name VVV. The VVV exhibition *Videocentric*, featuring several international video artists, is scheduled for exhibition at YYZ in late 2001.

V Tape

LOCATION 401 Richmond St. W. Suite 452

DATES April 12 to 28

HOURS Tuesday to Friday, 11 am to 5 pm;

Saturday, Noon to 4 pm



The Bay Model

Stacey Lancaster, Canada

Video loop installation 7 minutes, 2000

The Bay Model is one of a series of "travel" videos by Stacey Lancaster that follow a meandering route across the continent, vaguely directed from east to west and north to south. Lancaster describes these videos as "nothing more than the sum total of one person's detours and diversions, preoccupations, sidelong glances, private mutterings and occasional moments of clarity." In this tape, a wetsuit-clad woman dives into a large bay and proceeds to sink her belongings, creating a colourful temporary reef before the items drift apart. The slurred and distorted underwater sound of languorous groans and odd squeaks and pops punctuate the erratic rhythms of the bay's sonic landscape.

Stacey Lancaster's video installations have been exhibited at numerous galleries, including The Power Plant, Mercer Union, The Saidye Bronfman Centre for the Arts (Montréal), and Southern Exposure (San Francisco).

The Bay Model is presented courtesy of Robert Birch Gallery (Toronto)

YYZ Artists' Outlet

LOCATION 401 Richmond St. W. Suite 140

DATES March 28 to April 28

HOURS Tuesday to Saturday, 11 am to 5 pm



Short Circuits

Video loop installation of 3 titles:

Video Head, The All Electric Home & Sent to Coventry, 1990-93

Alan Van Wijgerden, UK

Alan Van Wijgerden is a photographer and film and video maker from Coventry who has been producing work for over 15 years. "Along with the rest of us, he lives in a hopelessly-wired world. The artist acknowledges British kitchen-sink realist drama as a formative influence, but the ghosts of television and absurdist theatre insist on editing that realism. The artist and his collaborators appear to live and work in a bed-sit, and the external world is reduced to a piss-take on a hometown celebrity documentary. Van Wijgerden likes telling stories, but knows that linearity is crap. Real and surreal trip over each other in the artists' confined spaces – the everyday becomes exotic because there's no other choice."

— ANDREW JAMES PATERSON

Women's Art Resource Centre

LOCATION 401 Richmond St. W. Suite 122

DATES April 12 to 21

HOURS Tuesday to Friday, 10 am to 5 pm;

Saturday, Noon to 5 pm

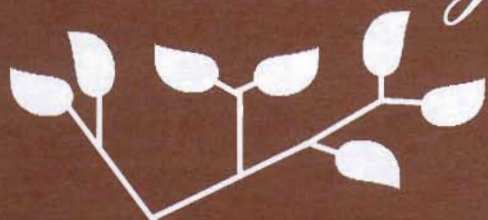


WARC Video Library

Serenades and Insurrections: Animation by Women

The WARC Video Library will offer an international selection of animated films by women that are featured as part of this year's Images Festival. The video tapes are available for viewing by visitors any time during regular gallery hours. The following titles are included: *Insurrection* by Rena Del Pieve Gobbi (Canada); *Woods Marm* by Nancy Andrews (USA); *Japanese Kitchen: Three Stories*, by Tabaimo (Japan); *Immer Zu* and *Lost Motion*, by Janie Geiser (USA); and *Serenade*, by Nadia Roden (USA). See title index (p. 73) to find program notes for each work.

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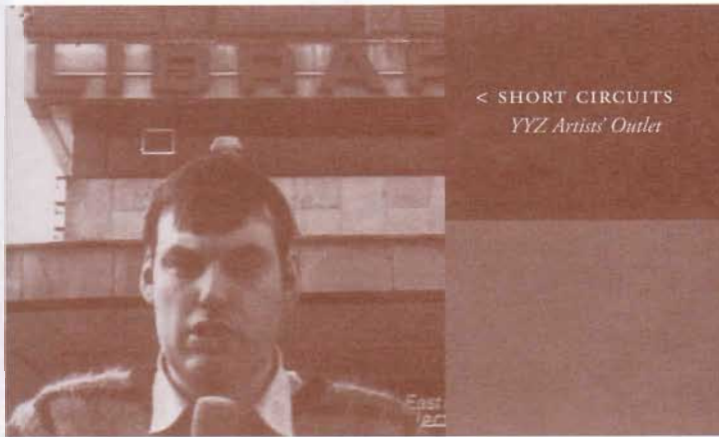
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< SHORT CIRCUITS
YYZ Artists' Outlet

Window Shopping

Curated by R.M. Vaughan

7 Site Specific, Video loop installations

Ian Jarvis: *Cocktails Cure Fags*

This Ain't The Rosedale Library, 483 Church Street

Germaine Koh: *Lines*

Arka Ukrainian Books & Gifts, 575 Queen Street West

Daniel Olson: *Philosophical Moments*

Saving Grace, 907 Dundas Street West

Michael Achtman: *Organics*

Essence of Life Natural Foods, 50 Kensington Avenue

Allyson Mitchell: *Video Killed the Rodeo Star*

Akau Framing and Art Inc., 742 Queen Street West

Sally McKay: *You Do Bike*

Mothership, 670 College Street

Ingrid Chu: *Rapture*

Hoax Couture, 114 Cumberland Street



Why did I buy that? and Where did all my money go? are, I'm convinced, the two most frequently asked questions in Toronto. Our city is mad for merchandise, nuts with knick knacks, crazy from credit – and that's one of the reasons I love living here. But sometimes one has to wonder how much of our insatiable appetite is real and how much is constructed?

Living in a media-saturated "media centre," we've come to tolerate, even expect (dare we say love?) a surplus of advertising, those large and small reminders of who is paying for all our pretty entertainments. It's not a bad deal, really, considering that the packaging is often more interesting than the toy inside. But the constant barrage must be slowing us down, must be making us less adept at distinguishing flirtation from assault, winks from nudges. In short, advertising is making us stupid, no matter how clever the ads may be.

As a small remedy, a David-like gesture, Images has asked seven artists to make and display new video works that somehow engage and disrupt (or perhaps adore) the world of advertising and its sneaky charms. The artists represented are a mixture of filmmakers and installation makers, story tellers and documentary debaters, politicians and good-time gals. Their works will be displayed, appropriately enough, in storefront windows, those shiny glass cubes where commerce and impulse and distraction all meet (and compete) on a daily basis.

So, walk around, take a tour, do some shopping, and see what these talented people have to show you about a world you already know so well – the one you're paying for. – R.M. VAUGHAN

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wide receptions

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1 pm

Mercer Union

37 Lisgar Street

2 pm

Paul Petro

265A Queen Street West

3 pm

Trinity Square Video

35 McCaul Street, Suite 310

4 pm

401 Richmond Street West:

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Gallery 44 Suite 120

YYZ Suite 140

Area 4th floor

InterAccess Suite 444

V tape Suite 452

5 pm

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Anytime during the day, make sure to look at the storefront window installations as part of the Window Shopping project. And after a long day on the circuit, drop in anytime after 10 pm to *sPaHa* on the corner of Spadina and Harbord. The party features a free screening of international techno videos at midnight, as well as a sneak screening of the installation piece *IP*, featured at Innis Town Hall later in the festival.

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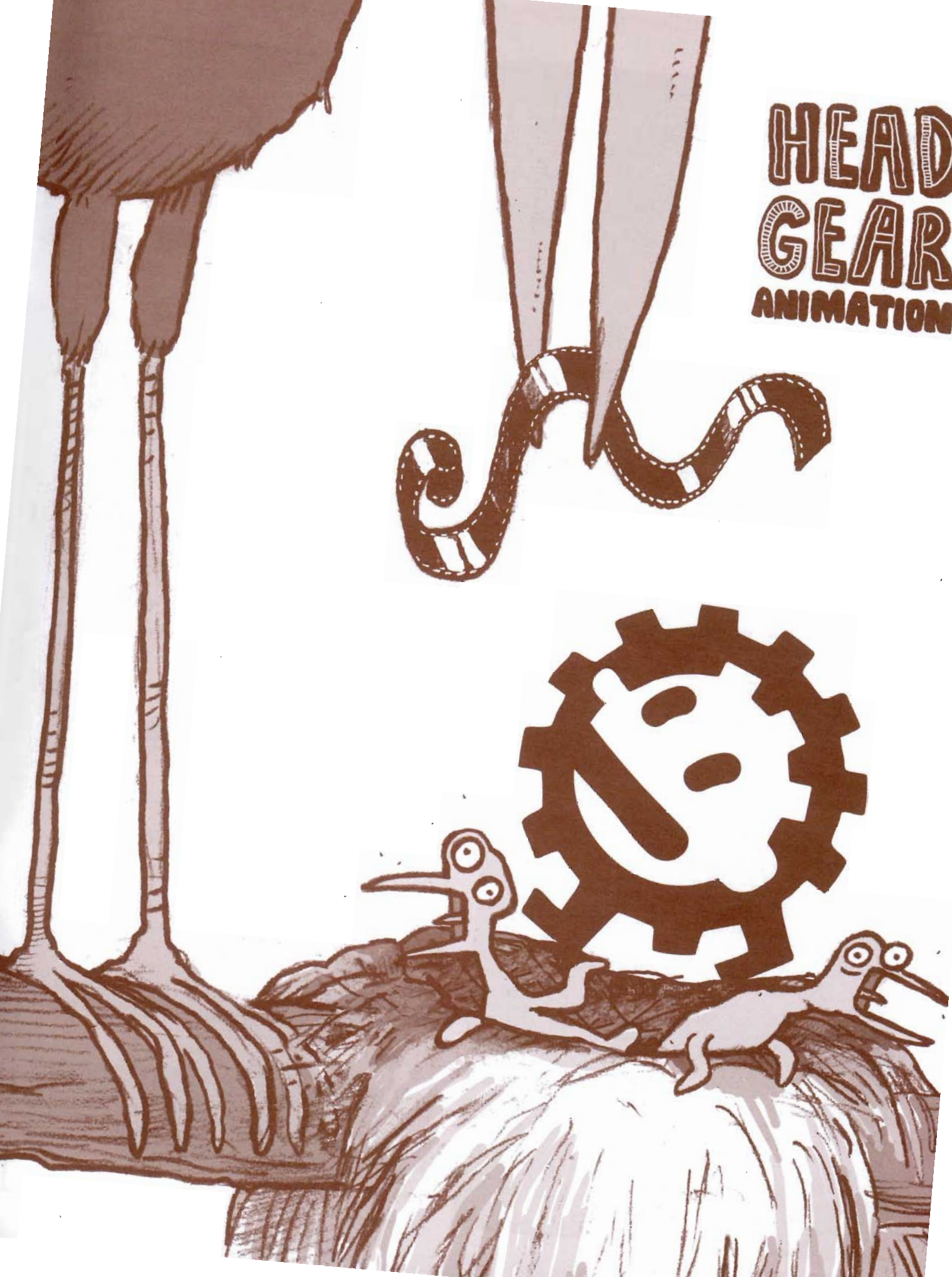
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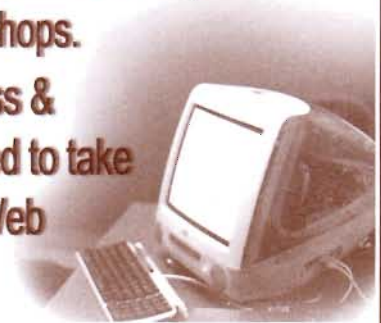
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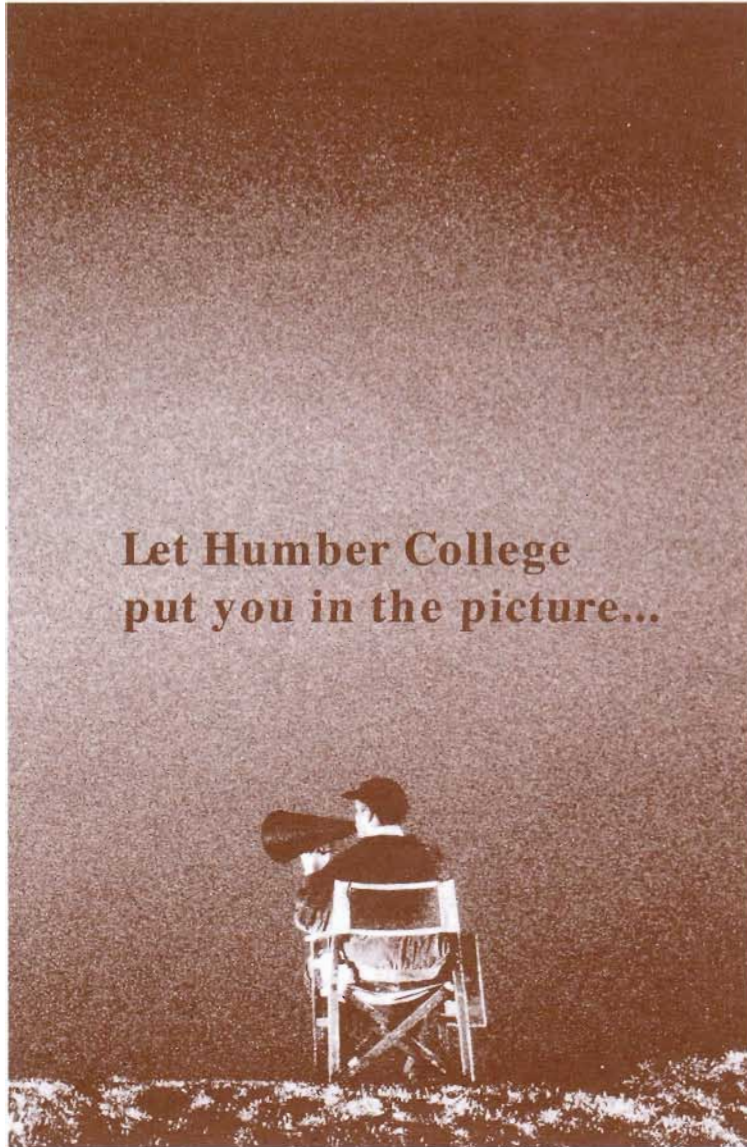
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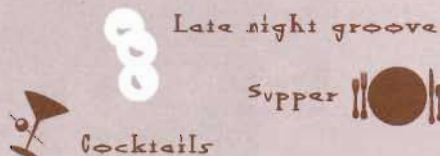
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Richard Kerr
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