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VENUE AND TICKET INFORMATION

SCREENING VENUES

Innis Town Hall
2 Sussex Avenue,
at St. George just south of Bloor

Bloor Cinema
506 Bloor Street West,
just east of Bathurst

Latvian House
491 College Street,
just west of Bathurst

TICKET PRICES

Regular screenings:

\$8/\$5 members & students

Book of five tickets: \$35

Opening and Closing Night Galas:

\$12/\$10 members & students*

Live Events (Beloff & McClure, Mark Hosler, GUH): \$12/\$10 members & students

Urban Space Symposium:

\$5 per event / \$10 all three

\$3 per event / \$7 all three members & students

Festival Pass:

\$75 / \$50 members & students

All ticket prices include GST.

*MEMBER PRICING IS IN EFFECT FOR PLEASURE DOME MEMBERS FOR THE CLOSING NIGHT GALA

BOX OFFICE

Info Line: 416 969 0543

Same day tickets are available at the door starting 30 minutes prior to each screening. Rush tickets may be available for sold-out screenings.

ADVANCE TICKETS

Pages Books & Magazines

(256 Queen Street West):

Opening and Closing Night tickets and festival passes will be available from April 3-10.

Innis Town Hall Box Office

(2 Sussex Avenue):

During the festival, advance tickets for all screenings and events will be available at the Images' Box Office at Innis Town Hall starting Friday, April 11 at 6:30pm. The Box Office opens 30 minutes prior to the first screening of the day and closes at the start of the last screening of the day.

MEMBERSHIPS

Memberships will be available at the Town Hall Box Office (see above for hours) throughout the festival. See page 5 for details.

CATALOGUE LISTING INFO

Unless otherwise noted, films and videos are in colour, with sound. All running times are given in minutes ("min.") or seconds ("sec."). "Video" is used as a general term to cover all exhibited video formats. Works eligible for awards that have been included in special curated programs (outside of the Competition Programs) are indicated by a **C**

Admittance to all screenings is restricted to those 18 years of age or older.

The Images Festival believes in freedom of artistic expression, but under the Ontario Theatres Act, film and video festivals are required to adopt a blanket adult rating in order to hold public screenings without having to submit all works for prior classification. Film and video are the only forms of expression subject to this kind of censorship system in Ontario. The Images Festival complies with the Ontario Theatres Act under protest.

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PROGRAM SCHEDULE

WEDNESDAY APRIL 9

6:00PM
I THOUGHT I WAS
SEEING CONVICTS:◀
Opening Reception
(Harun Farocki)
Art Gallery of Ontario
PAGE 72

THURSDAY APRIL 10

8:00PM
OPENING NIGHT GALA:
TAMALA 2010:
A PUNK CAT IN SPACE ◀
Bloor Cinema
PAGE 17

10:00PM
OPENING NIGHT GALA:
PARTY WITH WABI ◀
Tequila Lounge (794 Bathurst St.)
PAGE 17

FRIDAY APRIL 11

7:00PM
HARUN FAROCKI 1:
IMAGES OF THE WORLD ◀
Innis Town Hall
PAGE 20

8:00PM
SOURCE PUNCHLIST
BEFORE PARTY ◀
401 Richmond St. West
PAGE 72

9:15PM
COMPETITION PROGRAM 2:
LINES DRAWN AND CROSSED ◀
Innis Town Hall
PAGE 21

10:30PM
SOURCE PUNCHLIST
AFTER PARTY ◀
Mercer Union (37 Lisgar St.)
PAGE 72

SATURDAY APRIL 12

12:00PM – 5:00PM
SOURCE
EXHIBITION OPENINGS ◀
Various Locations
PAGE 72

5:00PM
COMPETITION PROGRAM 3:
BOXED LIFE ◀
Innis Town Hall
PAGE 22

7:00PM
COMPETITION PROGRAM 4:
DECASIA ◀
(Bill Morrison)
Innis Town Hall
PAGE 24

9:15PM
McCLURE & BELOFF ◀
Latvian House
PAGE 25

SUNDAY APRIL 13

1:00PM
URBAN SPACE PANEL 1:
USEFUL FICTIONS ◀
Innis Town Hall
PAGE 26

3:00PM
URBAN SPACE PANEL 2:
PARAMETERS OF THE IMAGE
BETWEEN ART & TERROR ◀
Innis Town Hall
PAGE 27

5:00PM
URBAN SPACE KEYNOTE:
M. CHRISTINE BOYER ◀
Innis Town Hall
PAGE 27

7:00PM
URBAN SPACE PROGRAM 1:
INTERVENTIONS ◀
Innis Town Hall
PAGE 28

9:15PM
HARUN FAROCKI 2:
HOW TO LIVE IN THE
GERMAN FEDERAL REPUBLIC ◀
Innis Town Hall
PAGE 29

MONDAY APRIL 14

2:00PM
HARUN FAROCKI TALK:
BOMBS WHICH TAKE PICTURES ◀
Innis Town Hall
PAGE 19



7:00PM
DO THE WRONG THING 1:
QU'EST-CE QUE TU FAIS? ◀
Innis Town Hall
PAGE 32

9:15PM
DO THE WRONG THING 2:
SPEECH AND SORROW ◀
Innis Town Hall
PAGE 33

▶ JOIN US AFTER THE SCREENINGS FOR A RECEPTION AT SPAHA (66 HARBORD ST.) ◀

WEDNESDAY APRIL 16

7:00PM
COMPETITION PROGRAM 7:
THE IRREDUCIBLE TRUTH ◀
Innis Town Hall
PAGE 42

9:15PM
MINUTE MOVIES ◀
Innis Town Hall
PAGE 44

▶ JOIN US AFTER THE SCREENINGS FOR A GATHERING AT SPAHA (66 HARBORD ST.) HOSTED BY THE INDEPENDENT FILM & VIDEO ALLIANCE ◀

TUESDAY APRIL 15

7:00PM
COMPETITION PROGRAM 5:
BRIEF CROSSING ◀
(Catherine Breillat)
Bloor Cinema
PAGE 34

7:00PM
STUDENT VIDEO:
V IS FOR VIDEO ◀
Innis Town Hall
PAGE 36

9:15PM
COMPETITION PROGRAM 6:
I LOVE THE SOUND OF THE KALACHNIKOV ◀
(Philippe Vartan Khazarian)
Bloor Cinema
PAGE 35

9:15PM
STUDENT FILM:
F IS FOR FILM ◀
Innis Town Hall
PAGE 38

▶ JOIN US AFTER THE SCREENINGS FOR A PARTY AT SPAHA (66 HARBORD ST.) ◀

THURSDAY APRIL 17

7:00PM
COMPETITION PROGRAM 8:
SORTING THE EVIDENCE ◀
Innis Town Hall
PAGE 48

9:15PM
URBAN SPACE PROGRAM 2:
TRANSFORMATIONS ◀
Innis Town Hall
PAGE 49

FRIDAY APRIL 18

7:00PM
NEGATIVLAND:
CREATIVE MEDIA RESISTANCE ◀
(with Mark Hosler)
Innis Town Hall
PAGE 50

9:15PM
GUH MEETS MÉLIÈS ◀
Innis Town Hall
PAGE 51

11:00PM
COMPETITION PROGRAM 9:
SEVEN CIRCLES OF HELL ◀
Latvian House
PAGE 53

SATURDAY APRIL 19

3:00PM
HARUN FAROCKI 3:
VIDEOGRAMS OF A REVOLUTION ◀
Innis Town Hall
PAGE 55

5:00PM
COMPETITION PROGRAM 10:
FROM THE OTHER SIDE ◀
(Chantal Akerman)
PAGE 55

7:00PM
COMPETITION PROGRAM 11:
YOU'RE SOAKING IN IT! ◀
Innis Town Hall
PAGE 56

9:15PM
CLOSING NIGHT GALA & PARTY:
HOP-FU ◀
Latvian House
PAGE 59

SOURCE:
AN EXHIBITION OF MEDIA ART INSTALLATIONS
FOR A FULL SOURCE EXHIBITION LISTING AND EVENT SCHEDULE, SEE PAGES 63-75.
WWW.IMAGESFESTIVAL.COM/SOURCE

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PROGRAMS

CANADIAN SUBMISSIONS SCREENING COMMITTEE:
CHRISTINA BATTLE, ANNIE MACDONELL, JOHN MARRIOTT
DO THE WRONG THING: CURATED BY PAULETTE PHILLIPS
F IS FOR FILM: COORDINATED BY SHANNON BROWNLEE
V IS FOR VIDEO: COORDINATED BY ADAM LAUDER;
FACULTY ADVISOR, LISA STEELE

SOURCE EXHIBITION

FIELD OFFICE: KATHLEEN PIRRIE ADAMS (CURATOR
& WRITER), SCOTT BERRY (COORDINATOR), DEIRDRE
LOGUE (CURATOR), AMANDA RAMOS (EXHIBITION DESIGN)
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THOMPSON (YYZ)

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- 1 Images Festival T-shirt
- 1 VIP festival pass
- 3 chances to win great prizes in our members-only draw**

LARGE \$300
(\$425 VALUE) ←

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- 2 Images Festival T-shirts
- 4 tickets to all year-round screenings and events
- 2 VIP festival passes
- 9 chances to win great prizes in our members-only draw**

**ENTRY DEADLINE IS APRIL 18, 2003. PRIZES WILL BE DRAWN APRIL 19, 2003 AT THE CLOSING NIGHT PARTY. CONTEST OPEN TO RESIDENTS OF CANADA, EXCLUDING QUEBEC. IMAGES FESTIVAL STAFF AND BOARD MEMBERS ARE NOT ELIGIBLE TO ENTER. ODDS OF WINNING DEPENDS ON NUMBER OF ENTRANTS. NO PURCHASE NECESSARY. SEE WEB SITE FOR FULL CONTEST DETAILS.

GET WITH THE PROGRAM

If you think that putting on a festival is free, and that the support we get from the government and sponsors covers everything, well you're WRONG. Every year we count on the support of you – people who believe in something special, something you don't normally see in these parts of the woods – to help keep us running. So c'mon baby, tear out this page, fill it out, and drop the \$30 bucks!

Come check out our special Sneak Preview Festival Launch on March 25, 8pm at the Latvian House (491 College St.) and attend the live performance of **crevice**, an interdisciplinary art collective that explores the possibilities of immersive multimedia!

"I recommend that anyone interested in film try out the Images Festival. You will see truly experimental films here that you can not see anywhere else." - Lisa Roosen-Runge, filmmaker and long-time Images Member.

MEMBER BENEFITS

- Member discount**
on all year-round screenings and events
- Festival catalogue**
mailed to you in advance
- Opportunities**
for free passes to new commercial releases*
- 10% to 20% off**
at participating restaurants during the festival
- Your membership is in effect for the 2003 calendar year.**
(January 1, 2003 - December 31, 2003)

*COMPLIMENTS OF DISTRIBUTORS SUCH AS ODEON FILMS AND ALLIANCE ATLANTIS MOTION PICTURE DISTRIBUTION (WHEN AVAILABLE, WHILE QUANTITIES LAST)

I WANT TO JOIN

PLEASE FILL OUT AND RETURN TO:
**Images Festival, 401 Richmond Street West,
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ph: 416.971.8405 fax: 416.971.7412**

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I would like to make a tax receiptable donation to the Images Festival for \$ _____
(We will issue tax receipts for donations of \$25 or more)

I am interested in volunteer opportunities

- Small Membership (\$30)
- Medium Membership (\$100)*
- Large Membership (\$300)*

Payment method ←
 Visa cheque cash
Total amount enclosed \$ _____

Visa Information ←
Card number _____
Exp: ____/____
Signature _____

Please make cheques payable to the Images Festival. ←

*TAX RECEIPTS WILL BE ISSUED FOR A PORTION OF MEDIUM AND LARGE MEMBERSHIP PRICES. MEMBER FEES PAID TO IMAGES MAY BE TAX DEDUCTIBLE, ASK YOUR TAX CONSULTANT FOR MORE INFORMATION. OUR CHARITABLE REGISTRATION NUMBER IS #12741 8762 RR0001. IMAGES' MEMBERSHIP PROGRAM IS NON-VOTING.

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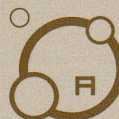
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THE FESTIVAL ACKNOWLEDGES THE ONGOING SUPPORT OF OUR PARTNERS IN THE PUBLIC SECTOR: DAVID POOLE, ZAINUB VERJEE, JOSETTE BELANGER & IAN REID (MEDIA ARTS SECTION, CANADA COUNCIL FOR THE ARTS); ALEX SOSA & KEITH CLARKSON (TELEFILM CANADA); KIMBERLEY JONES & KARLA HARTL (DEPARTMENT OF CANADIAN HERITAGE); BRIAN CONWAY (THE ONTARIO TRILLIUM FOUNDATION); CAROLYN VESELY & LISA WÖHRLE (ONTARIO ARTS COUNCIL); BILL HUFFMAN (TORONTO ARTS COUNCIL); AND TAMMY SIEGERSMA (NATIONAL FILM BOARD). THANKS ALSO TO OUR PARTNERS IN OTHER PUBLIC OFFICES: DOINA POPESCU (GOETHE INSTITUT INTER NATIONES, TORONTO); ALEXANDRE COLLIEX (CONSULAT GÉNÉRAL DE FRANCE À TORONTO); ARTUR BABLOK (AUSTRIAN CULTURAL FORUM); AND SANAE TADA & TANI MIKI (JAPAN FOUNDATION).

SPECIAL THANKS TO OUR CORPORATE PARTNERS: RYAN, CHRISTIANN, MIKEY, MIKE, NEIL, CHRISTINE (AMOEBA CORP); RENEE PYE, JAMIE SCHOUELA & WALTER LEVITT (ALLIANCE ATLANTIS BROADCASTING INC.); GILLES GRATTON (ING CANADA); ANDRÉ DE


BUSSY (ALLIANCE FRANCAISE); EDGAR CABRAL (AMCO); JODI CASSIDY (CIUT 89.5FM); ANWAR MUKHAYESH (SPAHA); GIUSEPPE MERCURIO (BAR MERCURIO); JENNIFER PRICE (XTRA!); FRAZER HADWIN (STEAM WHISTLE BREWING); BARBARA BRODEN (TORONTO FILM & TV OFFICE); CHARLOTTE TRUTER (THE WESTIN HARBOUR CASTLE HOTEL); CANDY HIGGINS, BRIAN FRANCIS & BARB HEFLER (NOW); TIM MAY (CKLN 88.1FM); MAURICIO POZOS (THE BUTLER DID IT); ANDREW ZIMBEL (AMAZING FOODS); JOHN BAILEY & NURIA BRONFMAN (FAMOUS PLAYERS); IAN TAYLOR (QUALITY HOTEL); JIM LIKOUREZOS (SOMERVILLE NATIONAL LEASING & RENTALS LTD.); JAY MANDARINO & ROBERT JACKSON (C.J. GRAPHICS INC.); JENNIFER OTTER (ODEON FILMS).

A BIG THANKS TO OUR INDISPENSABLE COLLEAGUES IN THE COMMUNITY: DEIRDRE LOGUE & JEFF CRAWFORD (CFMDC); KIM TOMCZAK, LISA STEELE, WANDA VANDERSTOOP, LESLIE PETERS & DANIEL COCKBURN (V TAPE); KATHLEEN PIRRIE ADAMS & DEANNA BOWEN (INTERACCESS); MALCOLM ROGGE & ROBERTO ARIGANELLO (LIFT); ROY MITCHELL (TSV); ROSS TURNBULL

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LETTERS FROM OUR PARTNERS



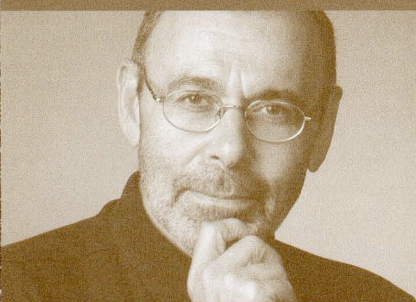
This year's Images Festival once again promises to be exciting and innovative. And we at IFC – The Independent Film Channel and Alliance Atlantis Broadcasting are thrilled to be involved. Congratulations to all of the filmmakers, staff and volunteers who continue to create a program of unconventional and unique work in the world of independent filmmaking and video art.

IFC is Canada's only English-language television service dedicated to the best of independent films and the art and craft of filmmaking. In broadcasting both feature-length and short theatrical-quality, award-winning, dramatic and live action films we strive to support projects that embody excellence in storytelling and pioneer new technical and/or artistic methods to create powerful programming. In this respect, the Images Festival is a perfect fit for us.

IFC is pleased to be a corporate partner with Images – Canada's largest independent media festival – and its ongoing commitment to independent filmmakers and video artists. On behalf of the entire team of IFC, I would like to extend our sincerest wishes for everyone to have a great festival. Enjoy!

A handwritten signature in cursive script, reading "Laura Michalchyshyn".

LAURA MICHALCHYSHYN
SENIOR VICE-PRESIDENT, DRAMATIC PROGRAMMING
ALLIANCE ATLANTIS BROADCASTING INC.



The National Film Board of Canada proudly supports the Images Festival. In presenting such a wide range of independent film and media, the event has become a key date on the country's cultural calendar. Furthermore we are delighted to note that *Flux*, the latest award-winning work from animator Chris Hinton, has been granted a place in this year's program.

As a measure of our enthusiastic support, we are happy once again to sponsor the National Film Board of Canada Award for Best Emerging Canadian Film or Video Maker.

Congratulations and have a wonderful festival!

L'Office national du film du Canada rend hommage à Images Festival. En présentant un éventail de films et de vidéos indépendants aussi vaste, ce festival est devenu l'un des événements marquants du calendrier culturel du pays. Par ailleurs, nous sommes ravis de souligner que *Flux*, la toute dernière œuvre primée de l'animateur Chris Hinton, a été sélectionnée pour faire partie de cette nouvelle programmation.

Cette année encore, nous sommes heureux de témoigner de notre enthousiasme à l'égard de cette vitrine du cinéma indépendant en commanditant le prix de l'Office national du film du Canada décerné au meilleur cinéaste ou vidéaste de la relève canadienne.


Félicitations et bon festival!

A handwritten signature in cursive script, reading "Jacques Bensimon".

JACQUES BENSIMON
GOVERNMENT FILM COMMISSIONER AND
CHAIRPERSON OF THE NATIONAL FILM BOARD OF CANADA
COMMISSAIRE DU GOUVERNEMENT À LA CINÉMATOGRAPHIE
ET PRÉSIDENT DE L'OFFICE NATIONAL DU FILM DU CANADA



LETTERS FROM OUR PARTNERS

 Telefilm Canada



The Images Festival of Independent Film and Video celebrates the independent spirit by showcasing the works of Canadian and international filmmakers, new media creators and video artists in an atmosphere of creative and artistic freedom.

As a cultural investor in film, television, new media and music, Telefilm Canada is proud to support Images' commitment to reaching new audiences and inspiring creativity.

A unique experience awaits the festivalgoer at the 16th annual Images Festival. On behalf of the Telefilm Canada team and on my own behalf, congratulations Images and best wishes for another successful year!

Images: festival du film et de la vidéo indépendants célèbre l'indépendance d'esprit en présentant les œuvres de cinéastes, de créateurs nouveaux médias et de vidéastes canadiens et étrangers dans une atmosphère où la créativité et la liberté artistique sont à l'honneur.

En tant qu'investisseur culturel en cinéma, télévision, nouveaux médias et musique, Téléfilm Canada est fier d'appuyer le festival Images dans sa conquête de nouveaux auditoires et dans son engagement envers la créativité.

Une expérience unique attend les festivaliers à la 16e édition d'Images. Au nom de l'équipe de Téléfilm Canada et en mon nom, félicitations au festival Images et meilleurs vœux pour une autre année réussie.

RICHARD STURSBURG
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L TO R:

CHRIS GEHMAN
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(DEVELOPMENT DIRECTOR),KELLY LANGGARD
(EXECUTIVE DIRECTOR),SCOTT BERRY
(INSTALLATION COORDINATOR),CHRIS KENNEDY
(PROGRAMMER),LARISSA FAN
(FESTIVAL COORDINATOR),

PHOTO BY DANIEL COCKBURN.

THE CANADA COUNCIL PRIZE ◀
This is our grand prize, awarded by the Canada Council for the Arts for the Best Canadian Media Artwork in the festival.

THE NATIONAL FILM BOARD OF CANADA AWARD ◀
This prize is awarded by the NFB to the Best Emerging Canadian Film or Video Maker in the festival. The winner will receive \$5,000 in funding through the NFB Filmmaker Assistance Program.

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.

THE STEAM WHISTLE HOMEBREW AWARD ◀
Presented by Steam Whistle Brewing, this award honours excellence and promise in a local emerging artist. The recipient will receive a \$500 cash prize.

THE OVERKILL AWARD ◀
Presented by the Images Festival, this award is given to an 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, this award honours 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 Philip Hoffman.

THE MEDALLION PFA AWARD FOR BEST STUDENT FILM ◀
NEW IN 2003!

The recipient of this award will receive \$1,500 in lab and post-production services, generously donated by Medallion PFA. Decided by audience vote.

THE VTape AWARD FOR BEST STUDENT VIDEO ◀
This longstanding award is presented by Vtape Distribution in our student video showcase, V is for Video. The \$250 cash prize is decided by audience vote.

THE TOM BERNER AWARD ◀
This award, sponsored by the Liaison of Independent Filmmakers of Toronto, is presented annually to an individual who has provided extraordinary support to the cause of independent film and video making in Toronto. This year's recipient is Marc Glassman.

Marc Glassman is the founder and co-owner of Pages Books and Magazines, and has been a long-time supporter of independent film and video in his roles as a writer, editor and programmer. A founding member of the Images Festival, he has programmed for many independent festivals and events including Moving Pictures, Hot Docs, the Ottawa International Animation Festival, Harbourfront Centre, and Reel Jazz. Marc's articles have appeared in *Montage*, *Canadian Screenwriter*, *CineAction!*, *Fuse*, *Metropolis*, *Vanguard* and *Cinema Canada*, and he has edited several books on Canadian film. We are pleased to honour Marc for his long-standing commitment to independent film and video in Canada.



WELCOME!

Welcome to the 16th Images Festival!

In the past 15 years, the Images Festival has expanded the definitions of art and cinema and changed the way that people expect to encounter both, making the festival unique in Canada for its keen attention to the provocative presentation of innovative media artworks and forms. In 2003, Images will screen 170 films and videos by international artists, launch an exhibition of 17 media art installations in collaboration with 11 downtown galleries, present three live performances, feature a symposium and screening series on the topic of "Urban Space, Media and Technology," and host the numerous gatherings that make a festival an experience.

I am indebted to the many people who have brought their expertise to the festival this year. Images' Board of Directors is unique in the extent to which they commit themselves to the health and vision of our organization, and I feel privileged to work with all of them as well as with a staff of talented colleagues. I also appreciate the work of our skilled volunteers, and applaud the support of our public funders, community and corporate partners and advertisers.

The artists that the Images Festival presents stand resolutely on the edge. From here they offer us a long view of the supposed centre, and a luminous perspective on the beyond. I thank them for continuing to give the Images Festival reason to exist.

A final big thanks to you, our members and audience, for turning your eyes and minds to the collected vision of contemporary media artists. I hope that you will take in as much as you can in these ten days.

Sincerely,

KELLY LANGGARD
EXECUTIVE DIRECTOR

A friend of mine, a musician, once said, "As soon as you leave the mainstream, the ideas just keep coming and coming." We see the evidence of that every year in the submissions we receive. *Some* of the best of these we are happy to be able to program for the festival, but it might come as a surprise how much other really strong work remains unseen, or simply never finds its way to our part of the world at all. Consider Images the tip of a very large iceberg of independent media art, and keep your senses alert for the other bits that poke up above the surface elsewhere and othertimes.

The importance of truly independent media becomes more sharply focused for us yearly, as we witness the concentration of mass media ownership and resultant narrowing of "acceptable" ideas, opinions and forms. Time for reflection; respect for the listener/viewer's capacity to think and feel independently; disregard for "good taste"; a faith in poetics; an openness to modes of construction that require the active engagement of the mind; and just plain fearlessness and fun... qualities so starkly lacking in the streams of hot-and-cold running culture flowing so profusely from speakers and screens.

Each year Images strives to open up that kind of alternative space and time. It really is a festival with a difference – we hope you enjoy it!

CHRIS GEHMAN
ARTISTIC DIRECTOR



AT INNIS COLLEGE

Every year, we like to dress up Innis College to make it a bit more homey and interesting during the festival. We've enlisted Michael Snow, Instant Coffee and the GASP Collective to help us out – come early and stay awhile!



innis townhall



sPaHa
modern bistro

WYNIICK/TUCK GALLERY



SHEEPLoop

MICHAEL SNOW

SHEEPLoop

MICHAEL SNOW, CANADA

15 MIN. LOOP VIDEO SILENT 2001

We're very pleased to present one of Michael Snow's most recent installations at Innis College. Shot in the Maritimes and shown previously at the Arnolfini Gallery in Bristol, England and the Centre Pompidou in Paris, this beautiful looped video plays a game of follow the leader, a game you may become quite familiar with as you wait for the show to begin...

Sheeploop will run April 11 to 19 at Innis College from 5:00 pm to 9:15 pm.

Sheeploop also appears at Wynick/Tuck Gallery (401 Richmond St. West, Suite 128) from April 12 to 26, Tuesday to Saturday, 11:00 am to 5:00 pm.

Sheeploop also runs daily during the festival at sPaHa (66 Harbord St. at Spadina Ave.), during regular business hours.

DIGITAL SNOW

The brand-new DVD-ROM and book *Anarchive 2: Digital Snow* will be available for viewing at the Instant Coffee Mediatheque (see below). This complex, navigable digital archive, which took years to create, is described as "a vehicle for discovery and a complex interactive experience. We did not try to explain the work of Michael Snow, but rather to plumb its scope, diversity, intelligence and complexity, both formally and conceptually. With an artist as difficult to 'place' as Snow, we began by questioning the very idea of a representative portfolio of work" (Yako and Éric Dubois of Époxy). *Digital Snow* is the second in the *Anarchive* series of digital archives, and was produced by La fondation Daniel Langlois and Époxy Communications.

INSTANT COFFEE

INSTANT COFFEE MEDIATHEQUE

April 11-19, 5:00 pm to 9:00 pm daily, free Back for another year, Instant Coffee move indoors to take over the Innis College café and turn it into their very own Mediatheque. Their by-request video library will give you access to a selection of the works in the festival

– the films and videos you missed, or those that you are dying to see again. In addition, they will be presenting three special screenings of their own and providing general lounge atmosphere for those who just want to hang out. Come by before the screenings or during the break for some very special Instant Coffee.

HALLWAY ENVIRONMENT

The GASP Collective provide this year's

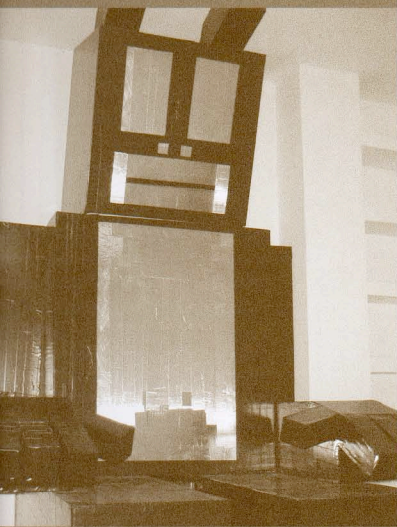
Innis College hallway environment; for more information, see <http://pwd.ca/gasp>.

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NOBOT



I WANTED TO TELL YOU SOMETHING



AMERICA IL PARADISO

PRESENTED IN COLLABORATION WITH YORK
 QUAY GALLERY, HARBOURFRONT CENTRE

MODIFIED 8

CURATED BY PAT MACAULAY

MODIFIED 8 IS AN EXHIBITION OF WORKS BY SARA ANGIUCCI, PEGGY ANNE BERTON, MARY-TERESA LAWLOR AND TANYA READ, FOUR ARTISTS WHO USE SUPER-8 FILM AS PART OF THEIR ARTISTIC PRACTICE. A FIVE-DAY CONTINUOUS EXHIBITION/SCREENING OF A COLLECTION OF THESE FOUR ARTISTS' FILMS WILL BE VIEWED EITHER ON VIDEO MONITORS OR PROJECTED ON THE GALLERY WALLS. THROUGHOUT THE EXHIBITION, IMPROMPTU SCREENINGS OF SEVERAL OF THE WORKS WILL BE RUN IN THEIR ORIGINAL SUPER-8 FORMAT. THIS EXHIBITION IS A MIXING OF TECHNOLOGIES AND METHODOLOGIES, WITH SUPER-8 FILM BEING THE RIBBON THAT HOLDS IT TOGETHER.

JOIN US FOR THE MODIFIED 8 OPENING RECEPTION/SCREENING ON THURSDAY APRIL 17, 6-9 PM. DURING THIS EVENT, MARY-TERESA LAWLOR WILL SCREEN A 12-MINUTE FILM WITH LIVE MUSICAL ACCOMPANIMENT AT 7 PM, FOLLOWED BY AN HOUR-LONG SCREENING/PERFORMANCE BY PEGGY ANNE BERTON ACCOMPANIED BY DJ RICHARD VERMEULEM.

AMERICA IL PARADISO

SARA ANGIUCCI, CANADA

11 MIN. VIDEO 1997

This video addresses the complex and rich cultural history inherited by the children of immigrants. While official history is often presented as a single truth, "truth" is multilayered and multivalent.

SNOW

SARA ANGIUCCI, CANADA

5 MIN. VIDEO 2000

Snow is comprised of a series of film segments taken from the last few seconds of a variety of super-8 family films. The short scenes in *Snow* were selected because they still contained the "white dots" which suddenly appear, float over and obliterate the scene. (These dots are literally holes in the film created by Kodak as an identifying tagging system).

I WANTED TO TELL YOU SOMETHING

PEGGY ANNE BERTON, CANADA

60 MIN. SUPER-8 (SCREENING ON VIDEO)

B&W AND COLOUR 2003

"I had this fantasy of carrying my projector like a guitar and going from place to place and what if I just told stories?" (Peggy Anne Berton). *Vérité* super-8 film transferred to tape, and stills from Peggy Anne's film performance *Beat Super-8 Soliloquies*, an ongoing work established in 1999 and performed primarily in bars.

**THE LIGHT FILMS:
 MARY-MCALLISTER
 LAWLOR**

MARY-TERESA LAWLOR, CANADA

12 MIN. SUPER-8 (SCREENING ON VIDEO)

SILENT B&W 2003

"Creating super-8s is a spiritual experience for me. Film allows me to cut through all impediments, and reach a purer level of expression. Each time I make a super-8 I discover and try to express the experiences of my life. The process is always about birth and death, beginnings and endings. These films are a visual articulation of my most personal journey, coping with my mother's impending death. It is a journey through water and light. Perhaps I have captured what it is like to 'see the light'" (Mary-Theresa Lawlor).

PERPETUAL NOBODY

TANYA READ, CANADA

30 SEC. LOOP SUPER-8

(SCREENING ON VIDEO) 2003

A film featuring Mr. Nobody, a hapless cartoon character created by Tanya Read. In this film, we find Mr. Nobody caught in a perpetual loop of activity without achievement. *World Premiere*

NOBOT

TANYA READ, CANADA

30 SEC. LOOP SUPER-8

(SCREENING ON VIDEO) 2002

Nobot is an installation of a ten-foot-tall sculpture made of foam core and duct tape with a super-8 animation shown as a loop on a monitor. Mr. Nobody attempts to press a button only to have his arms fly off.

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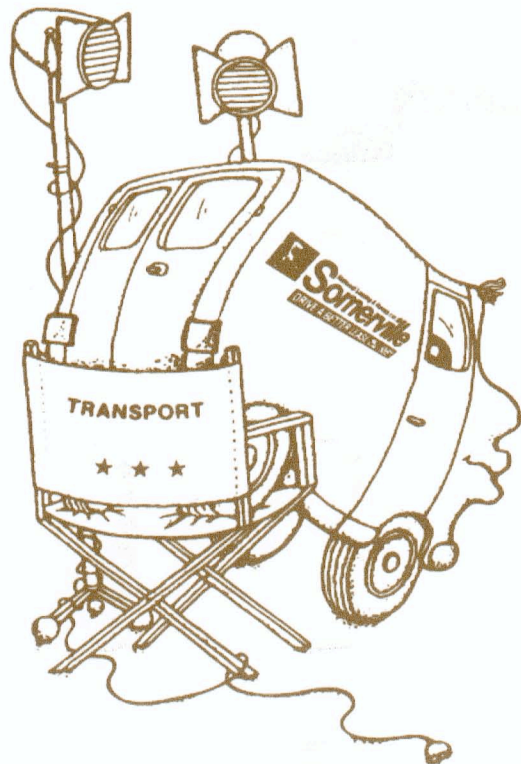


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It's about

cutting loose from

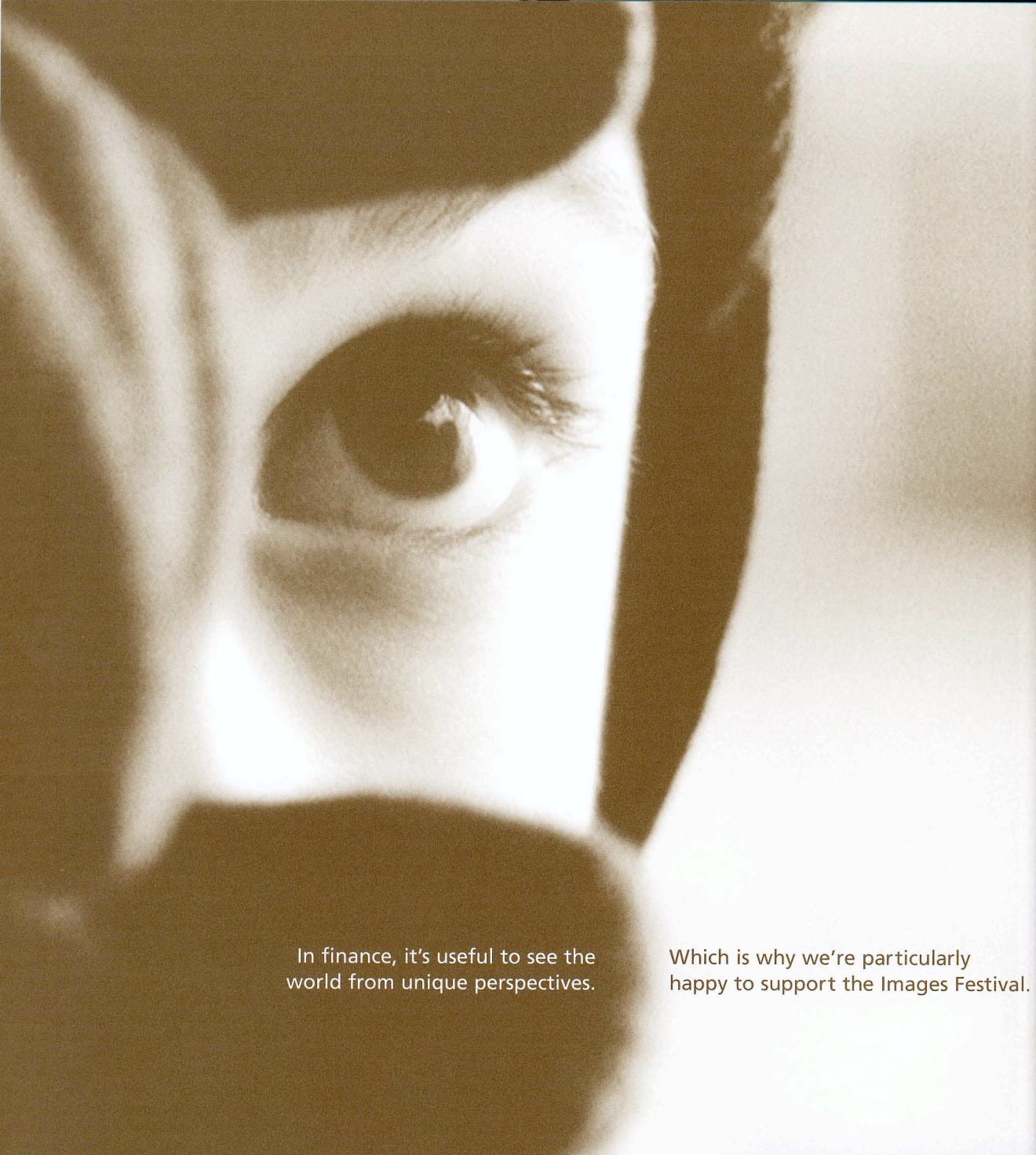
the tired old hit parade and

discovering the REAL

new music.

89.5
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It's about REAL RADIO



In finance, it's useful to see the world from unique perspectives.

Which is why we're particularly happy to support the Images Festival.

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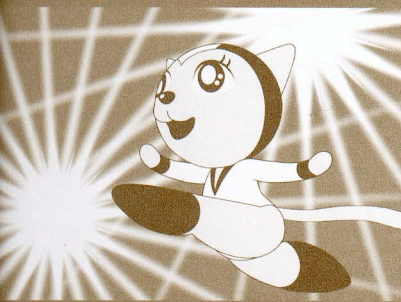


TIME
8:00 PM

LOCATION
BLOOR CINEMA
COMPETITION SERIES PARTNER:

ING 

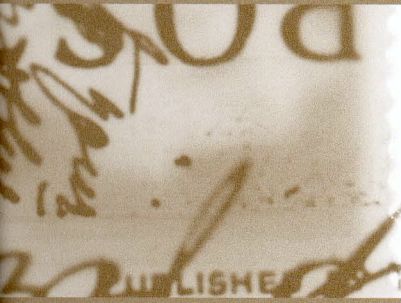
THE INDEPENDENT FILM CHANNEL **IFC**
www.ifctv.ca



TAMALA 2010



TAMALA 2010



POST MARK LICK



POST MARK LICK

COMPETITION PROGRAM 1:

TAMALA 2010

If Philip K. Dick had been hired to write a Hello Kitty feature, the results would probably have looked something like *Tamala 2010*. With the black, white and red colour scheme of a photocopied fanzine, cryptic classical references and a deeply perverse cuteness, this whacked-out animé comes to us fresh from Japan, where it has been building an active underground following.

TAMALA 2010: A PUNK CAT IN SPACE ◀

DIRECTED & WRITTEN BY TREES OF LIFE (TOL),
JAPAN | 90 MIN. 35MM 2002
Character design: toL & Kentaro Nemoto
3D CG by Michiro Tsutsumoto & Kenji
Okada Music: trees of Life

Cat Earth, Feline Galaxy. 2010, Meguro City, Tokyo. Colossal conglomerate Catty & Co. controls 96.725% of the total world GDP according to Dirac's calculations... As the story of Tamala develops in a series of apparently disconnected scenes, it gradually emerges that an ancient cat cult has reinvented itself as Catty & Co., a multinational corporation with plans to convert the world through a malicious advertising campaign. Already, they have a hold on the dreams of the populace, broadcasting into their slumbers a recurring dream of a robotic goddess cat ascending an escalator to Heaven. But what does this have to do with

Tamala, the punk cat? She thinks her only troubles are planning a vacation to Orion and fending off her adopted mom's attempts to trade her in for a Persian. That is, until Moimoi enters her life and complicates it with love. Is she truly a punk cat making her way, or is she only a trademark?
Canadian Premiere

PRECEDED BY

POST MARK LICK ◀

SONIA BRIDGE, UK/CANADA | 4 MIN. 35MM 2002
A love-song to the pre-digital age of postal correspondence and photogram animation.
Toronto Premiere

BRU HA HA! ◀

STEVEN WOLOSHEW, CANADA | 2 MIN. 35MM 2002
An overexcited and noisy response; a commotion; a hubbub or an uproar. BRU HA HA! A film about relationships of the human kind and an homage to painter Joan Miró.

JOIN US AFTER THE SCREENING FOR
OUR OPENING NIGHT PARTY AT TEQUILA
LOUNGE (794 BATHURST ST.), HOSTED
BY WABI

"AT TIMES THERE WERE FIFTEEN HUNDRED JOURNALISTS ACCREDITED IN SAIGON, SEVERAL HUNDRED OF WHICH WERE WORKING WITH CAMERAS.... THE QUESTION WHY THERE WERE SO MANY PICTURES FROM ONE WAR IS A QUESTION WHICH JOURNALISTS THEMSELVES LIKE ASKING. A QUESTION CALLING FOR THE ANSWER THAT TODAY THE IMPORTANCE OF IMMATERIAL PRODUCTION EXCEEDS THAT OF MATERIAL PRODUCTION. FOR THAT REASON, THERE IS A DIFFERENT, SIMPLER ANSWER: IN MOST WARS THE PARTIES FIGHTING ARE TOO FAR APART. IN VIETNAM, THE AMERICAN SOLDIER GOT SO CLOSE TO THE VIETNAMESE FIGHTER THAT BOTH COULD FIT INTO THE PICTURE!"
- HARUN FAROCKI

"WORKERS PAVING A ROAD WITH COBBLES WILL THROW A STONE INTO THE AIR AND CATCH IT; EACH STONE IS DIFFERENT, AND THEY DETERMINE WHERE IT PROPERLY BELONGS IN MID-FLIGHT.... THAT IS THE WORK PERFORMED AT THE EDITING TABLE: GETTING TO KNOW THE MATERIAL SO WELL THAT THE DECISIONS TAKEN AS TO WHERE TO MAKE A CUT, WHICH VERSION OF A SHOT TO USE, OR WHICH MUSIC TO PLAY FOLLOW OF THEIR OWN ACCORD!" - HF

"EVEN IN THE DAYS WHEN THERE WERE ONLY FIVE TV CHANNELS, IT WAS WAY BEYOND THE INTELLECTUAL CAPACITY OF EITHER OF THE TWO GERMANY'S TO FILL THEM. TODAY, WE HAVE AT LEAST FIFTY CHANNELS, AND ALL THAT REMAINS IS TO KILL BROADCAST TIME. IT IS ORGANIZED, INDUSTRIAL MASS-ANNIHILATION OF TIME FOR LIVING. ANY RESISTANCE WOULD BE JUSTIFIED! BUT WHOM TO HOLD RESPONSIBLE? WE HAVEN'T EVEN MANAGED TO NAME THOSE RESPONSIBLE FOR THREATENING TO DESTROY THE WORLD WITH NUCLEAR WEAPONS!" - HF

"ONE NOTICES MONTAGE OR EDITING AS MONTAGE; CUTS DO NOT MAKE THEIR APPEARANCE AS CUTS OBVIOUS. IDEAS ARE PART OF MONTAGE; 'ANYTHING BUT IDEAS'; WE ARE TOLD BY THE MIDDLE-CLASS IDEOLOGY OF EVIDENCE: WHERE THE LAW OF VALUE REIGNS, NOBODY HAS TO INTERFERE WITH THE STORY." - HF

"ON TV, THE 1991 GULF WAR APPEARED VERY DIFFERENT FROM THE WARS BEFORE AND AFTERWARDS. IT WAS SHOWN MAINLY FROM THE AIR THROUGH IMAGES OF PROJECTILES HOMING IN ON THEIR TARGETS.... IN LASER-GUIDED BOMBS A SENSOR FOLLOWS A LASER BEAM, A SIMPLE SWITCH STEERS THE BOMBS' FINS. THIS IS A FURTHER REFINEMENT OF THE BEAM RIDING GUIDANCE SYSTEMS USED AS LONG AGO AS THE SECOND WORLD WAR. AND BY NO MEANS ACCURATELY: GENERAL SCHWARTZKOPF REPORTED THAT 24 BOMBS NEEDED TO BE DROPPED IN ORDER TO HIT A BRIDGE IN IRAQ. THE IMAGES FROM THE GULF WAR ARE A REMINDER OF THE FACT THAT THE COMPUTER WAS A PRODUCT OF THE WAR AND WAS NOT BORN OF A CIVILIAN NEED." - HF

IMAGES AND INSCRIPTIONS

The Work of Harun Farocki

Perhaps more than any other important filmmaker, Harun Farocki has been shaped by the era of the US war in Vietnam, and the consciousness that emerged in opposition to it. Vietnam has been widely identified as the first war "fought on television," but the full implications of that fact have seldom been considered. Farocki has insistently explored the political dimensions of images, their relationships with the realities they represent, and their circulation and interpretation. In the process, he has come to focus his attention on a number of fields that are generally ignored or repressed in the commercial media: systems of training and indoctrination; work (including the work of making images); the design of built environments – roads, shopping malls, etc.; the strategic uses of the division of labour; the proliferation of image-making devices and their alliance with power; the "professionalization" of daily life. Farocki's films have become indispensable tools to aid in the understanding of the "developed" world we now inhabit.

When Farocki began to be recognized internationally following the release of *Images of the World and the Inscription of War* (1988), it came as a surprise to many outside of Germany to discover that he had been making films since the mid-60s. Even more of a surprise, then, when an English-subtitled package of his films toured North America in the early 90s, courtesy of the Goethe Institut, and it became clear that Farocki had already been pursuing a singular line of exploration for more than two decades. *Inextinguishable Fire* (1969), a sophisticated analysis of the development and production of Napalm B

made in a blunt, almost primitivist style, inspired a shot-for-shot "replica" called *What Farocki Taught*, made in English and in colour in 1997 by American documentary filmmaker Jill Godmilow. Crediting Farocki with developing a credible alternative to the failings of the "liberal documentary," Godmilow wrote:

"Farocki's techniques here are unique, taking up one of the hottest of political questions – the production of terror – and cooling it down to frank, rational substance through the strategy of 'under-representation.' To under-represent, he eschews the technology of documentary 'evidence.' There are no shots in it of Vietnamese children running down the road aflame.... I call *Fire* a post-realist documentary – a form

"I MAKE FILMS ABOUT THE INDUSTRIALIZATION OF THOUGHT."

- HARUN FAROCKI

designed to delineate *the structure of reality*, as opposed to the surface of reality.... At the centre of his work is the practice of reading and intervening in the institutional formation of knowledge. *Fire* disrupts those 'mourning' opportunities for the Vietnam war which are periodically offered us by mainstream media." (Jill Godmilow, "What's Wrong with the Liberal Documentary")

HARUN FAROCKI SCREENINGS, EVENTS AND EXHIBITIONS

WEDNESDAY, APRIL 9

6:00-8:00 PM
ART GALLERY OF ONTARIO
(317 DUNDAS ST. WEST;
INFO: WWW.AGO.NET)
RECEPTION FOR *I THOUGHT
I WAS SEEING CONVICTS*
(VIDEO INSTALLATION)
ADMISSION: FREE
SEE PAGE 64

FRIDAY, APRIL 11

7:00 PM AT INNIS TOWN HALL
IMAGES OF THE WORLD AND
THE INSCRIPTION OF WAR (FILM)
SEE PAGE 20

SUNDAY, APRIL 13

3:00 PM AT INNIS TOWN HALL
"PARAMETERS OF THE IMAGE BETWEEN
ART AND TERROR" (PANEL DISCUSSION
WITH HARUN FAROCKI & DAVID ROKEBY,
MODERATED BY JOHN GREYSON)
SEE PAGE 26

SUNDAY, APRIL 13

9:15 PM AT INNIS TOWN HALL
HOW TO LIVE IN THE GERMAN
FEDERAL REPUBLIC (FILM)
SEE PAGE 29

MONDAY, APRIL 14

2:00 PM AT INNIS TOWN HALL
ILLUSTRATED TALK BY HARUN FAROCKI:
"BOMBS WHICH TAKE PICTURES"
PRESENTED IN COOPERATION
WITH THE CENTRE FOR MEDIA
AND CULTURE IN EDUCATION
ADMISSION: FREE

THURSDAY, APRIL 17

7:30 PM AT THE GOETHE
INSTITUT, KINOWELT HALL
(163 KING ST. WEST; INFO: 416.593.5257)
IMAGES OF THE WORLD AND
THE INSCRIPTION OF WAR
(FILM: REPEAT SCREENING)
ADMISSION: \$5

SATURDAY, APRIL 19

3:00 PM AT INNIS TOWN HALL
VIDEOGRAMS OF A REVOLUTION (FILM)
SEE PAGE 55

FROM MARCH 27 TO JUNE 21

A TAPE OF THE SINGLE-CHANNEL
VERSION OF *EYE/MACHINE* BY
HARUN FAROCKI WILL BE AVAILABLE
FOR VIEWING AT THE GOETHE INSTITUT
INTER NATIONES GALLERY AND LIBRARY
(163 KING ST. WEST; 416.593.5257)

IMAGES AND INSCRIPTIONS] CONTINUED

The Work of Harun Farocki

Farocki's basic approach to filmmaking – which embraces logic, reflection, and the direct engagement of the viewer's capacity for reason and argument, all qualities foreign to the commercial cinema – has been manifested in almost forty very diverse films, videos and installations over the course of more than three decades. These range from direct documentaries (*An Image*, 1983; *How to Live in the German Federal Republic*, 1990; *Creators of the Shopping Worlds*, 2000) and discursive "essay films" (*As You See*, 1986; *Images of the World and the Inscription of War*, 1988; *Still Life*, 1997) to compilation films using existing images (*The Double Face of Peter Lorre*, 1984; *Videograms of a Revolution*, 1992; *Workers Leaving the Factory*, 1995) and even a narrative feature film (*Betrayed*, 1985). The generic labels are approximate at best; the question of how to categorize Farocki's work is probably intractable, but it is less important than identifying *what his work does* that is so unusual. Precedents can be found in films by Godard, Chris Marker and others, but Farocki's work is very specific in its selection of subjects, tone, pace and general relation to the viewer.

The selection of Farocki's work being presented during Images, by necessity, provides only the briefest of introductions to a large and important body of work, which we hope will continue to become more accessible to audiences in North America. The three films screening, *Images of the World and the Inscription of War*, *How to Live in the German Federal Republic* and *Videograms of a Revolution*, represent three distinct styles of construction for Farocki, and each intersects with difficult issues

that are very current. The troubling and critical video installation *I Thought I Was Seeing Convicts* (2000) is installed at the Art Gallery of Ontario in conjunction with the screening series, and Farocki will participate in two talks during the festival: the first a conversation with David Rokeby on "Parameters of the Image Between Art and Terror," the second an illustrated discussion of Farocki's current work entitled "Bombs Which Take Pictures."

– CHRIS GEHMAN

All screenings and events are co-presented with the Goethe Institut Inter Nationes. Images thanks the following individuals and organizations for their assistance with the Farocki programs: Doina Popescu (Goethe Institut Inter Nationes, Toronto); Bev Carret, Ian Hoadley, Linda Milrod, Antonietta Mirabelli, Ben Portis & Andrea Seaborn (Art Gallery of Ontario); Kitty Cleary (Museum of Modern Art Circulating Film & Video Library, New York); Harun Farocki & Anje Ehmann (Harun Farocki Filmproduktion, Berlin); Pages Books & Magazines (Toronto).

Recommended reading:

Speaking About Godard (Harun Farocki & Kaja Silverman, New York University Press, 1998)

Imprint: Writings (Harun Farocki, Lukas & Sternberg, 2001)

Senses of Cinema: An On-Line Film Journal, Issue No. 21, July-August 2002, special section on Harun Farocki (www.sensesofcinema.com)

FRIDAY, APRIL 11

TIME
7:00 PM

LOCATION
INNIS TOWN HALL

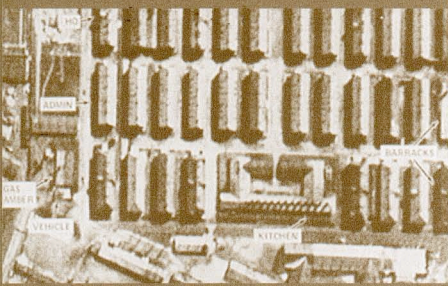


HARUN FAROCKI 1:

IMAGES OF THE WORLD

If you see only one film by Farocki, it must be this one. For some, *Images of the World* has become one of the most important films made in the post-World War II era – a film which reflects on that war, and more specifically on the way that images of the Nazi death factories were made and understood during and after the war. Harun Farocki in person!

Co-presented by the Goethe Institut Inter Nationes



IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR

HARUN FAROCKI, GERMANY
75 MIN. 16MM 1988

A discovery: that photographs of Auschwitz had been taken inadvertently by Allied reconnaissance planes who were looking for more obvious nearby military targets. Farocki's revelatory film includes Nazi photographic documents of prisoners entering the death camps, drawings by Alfred Kantor (a survivor who committed the appearance of the camps to paper soon after his release) and a host of supporting threads about things designed to be photographed: factories disguised as fields when seen from the air; a wave machine; a fashion model being made up... There may be no film on the Holocaust that opens up so many ideas about the events and their representation in such a penetrating and succinct manner. At a time when satellite photos and video surveillance tapes are increasingly used to carry the burden of proof, Farocki's film offers a crucial contribution to our tools for analyzing how images are made, circulated and interpreted. A continuous dialogue between image and text, *Images of the World* is in some ways a film without peers.

"The first image taken by the Allies of the concentration camp at Auschwitz was shot on April 4, 1944. American planes had taken off from Foggia, Italy, heading towards targets in Silesia: factories for extracting gasoline from coal (gasoline hydrogenation) and for producing buna (synthetic rubber). While approaching the I.G. Farben complex, still under construction, an airman turned on the camera and took a series of twenty-two aerial photographs, three of which also captured the 'main camp' located in the vicinity of the industrial plants. These images, along with others, arrived at the centre for aerial photography analysis in Medmenham, England. The analysts identified the state of the construction and the degree of their destruction, and made estimates of the production capacities of the buna plants – they did not mention the existence of the camps. Again and again, even in 1945, after the Nazis had cleared out the Auschwitz camps, having dismantled some of the murder complexes and either killed, abandoned, or transferred the prisoners to other camps in the West, Allied airplanes flew over Auschwitz and captured the camps in photographs. They were never mentioned in a report. The analysts had no orders to look for the camps, and therefore they did not find them" (Harun Farocki, "Reality Would Have To Begin").

TIME
9:15 PM

LOCATION
INNIS TOWN HALL

COMPETITION SERIES PARTNER:



imagineNATIVE



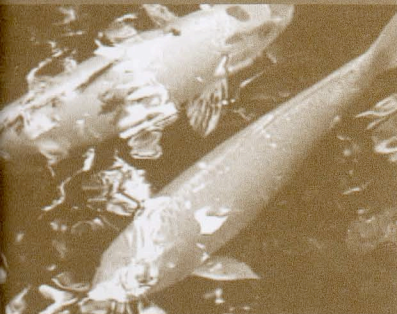
RASIKAN RE



SECRET HISTORY



RASIKAN RE



(AS IF) BEAUTY NEVER ENDS...

COMPETITION PROGRAM 2:

LINES DRAWN AND CROSSED

The reconstruction of the past is a kind of mapping. As the past is represented for understanding in the present, most of its reality is lost, just as depth is lost when the world is represented on a flat plane. A sorting through: of relics, texts, maps, memories; the rubble of the past, in which is contained the seeds of the future.

SECRET HISTORY OF THE DIVIDING LINE ◀

DAVID GATTEN, USA

20 MIN. 16MM B&W SILENT 2002

“Paired texts as dueling histories; a journey imagined and remembered; 57 mileage markers produce an equal number of prospects. The latest in a series of films about the division of landscapes, objects, people, ideas and the Byrd family of Virginia during the early 18th century” (David Gatten). *Toronto Premiere*

OUR FORMER GLORY ◀

ROBERT TODD, USA | 9 MIN. 16MM 2002

“A fantasy taking its cue from reliquary objects left to rot along the Brooklyn Promenade, overlooking the site of the former World Trade Center Towers. They propose visual similes between impersonal architecture and the language of mass production that define America’s most pervasive global export: a living aesthetic culture of utility. Just as we can conceive of sentimental or spiritual offerings as disposable, so too are we led to identify ourselves within that aesthetic” (Robert Todd). *Canadian Premiere*

RASIKAN RE (O LOVER OF LIFE) ◀

POOJA KAUL, INDIA | 32 MIN. VIDEO 2002

Kaul’s precisely observed, elliptical and very subtle story of attraction is inspired by the Ragamala, a tradition in Indian art which attempts to visualize music. Translating classical music and miniature painting to film, *Rasikan Re* portrays the cautious attraction of a young woman and 40-year-old man who live in the same apartment block. *World Premiere*

(AS IF) BEAUTY NEVER ENDS...◀

JAYCE SALLOUM, CANADA | 11.5 MIN. VIDEO 2002

Salloum’s poetry of place and object freely combines the beautiful and the horrible, sometimes finding each in a single image, like the famous “visible body” images of a human body sliced away in cross-section. The work is woven throughout with footage shot after the 1982 massacre at the Sabra and Shatilla refugee camps in Lebanon, and with the recollections of refugee Abdel Majid Fadl Ali Hassan (a 1948 refugee living in the Bourg El Barajneh camp), who recounts a story by the rubble of his home in Palestine.

THERE THERE SQUARE ◀

JACQUELINE GOSS, USA

14 MIN. VIDEO SILENT 2002

Dizzying shifts of scale and perspective. A history of the mapping of the continental USA. Obscure corners of the American story. Fifty freehand maps of America drawn by its inhabitants. All of these take their place in Goss’s remarkable essay *There There Square*, which takes a close look at the gestures of travelers, mapmakers, and saboteurs that determine how one reads – and lives within – the lines that define the United States. *Toronto Premiere*

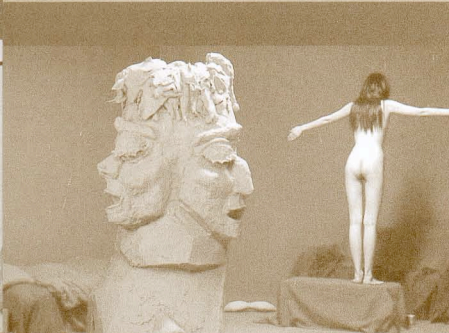
TIME
5:00 PM

LOCATION
INNIS TOWN HALL

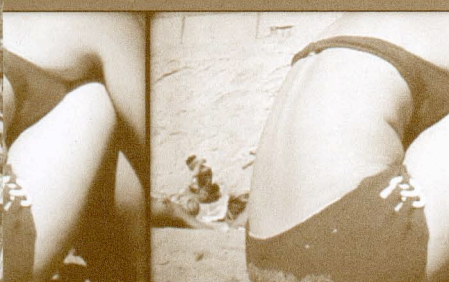
COMPETITION SERIES PARTNER:

ING 

toronto
reel asian
international film festival



GOD BLESS AMERICA



ANGEL BEACH



GOD BLESS AMERICA

COMPETITION PROGRAM 3:

**BOXED
LIFE**

The frame, extended into deep space, becomes a box. The box invites you to step into it. You turn back and look over your shoulder to see a camera recording your movements... These works play with framing, long takes, flat space, deep space, and reflect on the process and significance of representation and the flood of images in which we swim.

CAMERA ◀

KERSTIN CMEILKA, AUSTRIA | 9 MIN. 16MM 2002
Cmelka uses the camera to study its closest ally, the window (complete with shutters). A tripartite of long takes, using multiple exposures, matte-shots and varied shutter speeds, explores their affinities. *Toronto Premiere*

CHAIR / SCREEN ◀

TAKASHI ISHIDA, JAPAN | 8 MIN. 16MM 2002
Takashi Ishida returns with another gorgeous animated film featuring his technique of painting on the walls of a room. The amazing play of depth this creates is amplified with the addition of a new motif, a film projection in the corner of the room.
Canadian Premiere

8.7MB ◀

JEREMY BAILEY, CANADA | 6 MIN. VIDEO 2002
"You might see me... or not see me. I might even break up. Little pieces of me might stay and they might turn into, like, squares or pixels.... Little bits of me might get scattered... scattered around and stuff" (Jeremy Bailey).

THE GRIFFITH CIRCLE:

HIDE & SEEK ◀

IP YUK-YIU, HONG KONG | 4 MIN. VIDEO 2002
D.W. Griffith, cinematic pioneer, opens the door to a new cinematic world in this playful imagining of a third-dimensional cinema.
Canadian Premiere

TELEPORTATION ◀

MANUEL SAIZ, UK | 1 MIN. VIDEO 2002.
Multiple Manuals. *Canadian Premiere*

ANGEL BEACH ◀

SCOTT STARK, USA | 20 MIN. 16MM SILENT 2001
Very few films are able to so brilliantly reveal the simultaneous pull of seduction and revulsion inherent in voyeurism as *Angel Beach*. Animating a series of stereoscopic photographs of young women sunbathing in '70s' sunny California, Stark rejuvenates the subjects into an erotic 3D dance. The resulting film stuns with its beauty at the same time as it foregrounds the exploitative power of the images. *Toronto Premiere*

AMY ◀

MIKE HOOLBOOM, CANADA | 15 MIN. VIDEO 2003
"I had a dream that I turned on the TV and everyone was me." Our own identity seems to be formed more by images than anything else today. Amy looks at pictures of herself and reflects our own fears in what she sees.
World Premiere

MOSAIC ◀

CHRISTINE LATIMER, CANADA
3 MIN. 16MM B&W SILENT 2002
The scrambled feed of late night cable television unwittingly comments on the aggression and bloodlust of a professional boxing fight. *World Premiere*



8.7 MB



ZERO GENIE

BOXED LIFE

CONTINUED

C'EST PAS GRAVE ←

JULIE-CHRISTINE FORTIER, CANADA/FRANCE
40 SEC. VIDEO 2002

The Julies suffer a collapse in this, the most recent in Fortier's series of video ordeals.
Toronto Premiere

ZERO GENIE ←

ANSUMAN BISWAS & JEM FINER, UK/RUSSIA
11 MIN. VIDEO 2002

The Space Age has required some major adaptations. With the help of a few cosmonauts, these modern genies attempt to upgrade by taking their magic carpets on a parabolic flight out of Star City, the Russian cosmonaut training facility.

Canadian Premiere

GOD BLESS AMERICA ←

TADASU TAKAMINE, JAPAN | 9 MIN. VIDEO 2002

Many Images-goers will remember Tadasu Takamine's outrageous installation *Inertia* from the 1999 festival, and won't want to miss his new work. To create *God Bless America*, Takamine and his lovely assistant shared a room with a huge clay face for eighteen consecutive days, working and shooting one frame per minute for ten hours each day. Before the eye of the camera, they ate, slept, read, fucked and made continuous changes to the face, animating it to synchronize with a scratchy, halting recording of that American patriotic classic "God Bless America." Hilarious, weird, cutting – not to be missed.
Toronto Premiere

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SATURDAY, APRIL 12

TIME
7:00 PM

LOCATION
INNIS TOWN HALL

COMPETITION SERIES PARTNER:

ING 

efmde 

COMPETITION PROGRAM 4:

DECASIA

"A pure poetry of deliquescence. The images are at once haunting, mysterious and incredibly beautiful.... A new kind of documentary. A documentary documenting the decay of itself." – Errol Morris

DECASIA ←

BILL MORRISON, USA | 67 MIN. 35MM 2002

Music: Michael Gordon

"Compelling and disturbing! Swimming symphonies of baroque beauty emerge from corrosive nitrate disintegration as rockets of annihilation demolish cathedrals of reality."
– Kenneth Anger

Following ecstatically-received screenings at Rotterdam, Sundance and the Museum of Modern Art, among others, Bill Morrison's *Decasia* finally receives its Canadian premiere tonight. The result of years of archival research, optical printing and painstaking editing, *Decasia* is entirely composed of fragments from the early years of cinema, taken from nitrate films now in an

advanced state of decomposition that renders their images unstable, elusive, otherworldly. The film was made in collaboration with composer Michael Gordon, whose majestic symphonic score, which is similarly concerned with sonic decay and the introduction of dissonant elements, adds a dimension of aural texture to the film's unfurling archive of bubbling, stretching, crackling cinema. Throughout, the film maintains a precarious dialogue between the representational image and the film surface – as Morrison explains, "I was seeking out instances of decay set against a narrative backdrop... where the image was still putting up a struggle, fighting off the inexorability of its demise but not yet having succumbed." Screening introduced by Bill Morrison. *Canadian Premiere*



DECASIA



STEAM WHISTLE

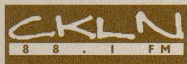
*A proud Images Festival Sponsor, presenting
Steam Whistle Homebrew Award
for Best Work by an Emerging Toronto Artist
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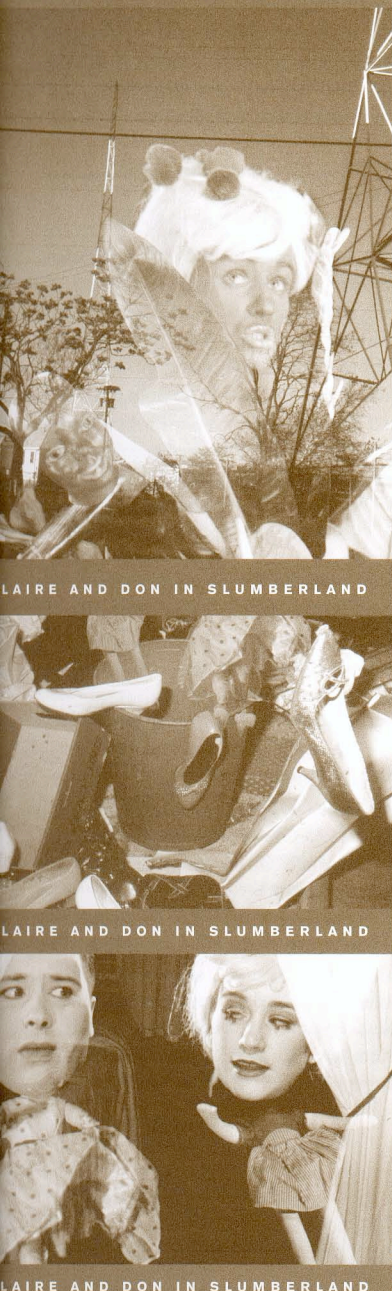
TIME
9:15 PM

LOCATION
LATVIAN HOUSE
(LICENSED VENUE)



**BRUCE MCCLURE
AND
ZOE BELOFF**

A double shot of live film manipulations. Bruce McClure presents the Toronto debut of his “prepared projector” film performances, while Zoe Beloff returns with her nightmarish 3D excursion into psychic driving, *Claire and Don in Slumberland*, complemented by a selection of vintage Betty Boop shorts and archival curiosities.



CLAIRE AND DON IN SLUMBERLAND

CLAIRE AND DON IN SLUMBERLAND

CLAIRE AND DON IN SLUMBERLAND

INDETERMINATE FOCUS ◀

BRUCE MCCLURE, USA | APPROX. 15 MIN. 16MM PROJECTOR PERFORMANCE SILENT 1999
“Often misconceived as abstract, these films insist on a tautological obsession with the thing and nothing other than the thing. Technically, many of the works... exist only in the uniqueness of an evening’s performance and consist of modified projectors operated simultaneously. Presented to the eyes and ears, film and our experience of it, part ways, emphasizing at least two separate and real substances” (Bruce McClure). Artist and architect Bruce McClure has been creating optical artworks since the early 1980s, beginning with stroboscopic disk exhibitions. More recently he has been working with specially modified 16 mm projectors, creating projection events that lie somewhere between performances and temporary installations. *Indeterminate Focus* employs a prepared 16mm Eiki projector and a small apparatus created specifically for this piece – no film is used!

CLAIRE AND DON IN SLUMBERLAND ◀

ZOE BELOFF, USA | 30 MIN. STEREOSCOPIC SLIDE & 16MM FILM PROJECTION PERFORMANCE 2002
Cast: Emily McDonell, Josh Stark
Zoe Beloff’s candy-coloured nightmare *Claire and Don in Slumberland* appropriates fragments from the soundtracks of two 1949 educational psychology films, *Hypnotic Behaviour* and *Unconscious Motivation*, which feature Claire and Don, two students who are hypnotized by an unseen voice and compelled to do and say some very odd things (shades of MK-Ultra!). Beloff’s unique method of projecting filmed characters into virtual spaces created with 3D

slides recalls the conjuring up of spectral scenes in the Phantasmagorias of the 18th century, and *Claire and Don* creates a dialogue with this history as it combines the phantasmal, the monstrous and the home movie in its journey into the unconscious. “I wondered if the films might be in themselves symptomatic, revealing far more than they ever intended about the unconscious of American culture, a free-floating fever dream of the Cold War era.... Like somnambulists, Claire and Don’s bodies become ‘screens’ that act out uncontrollably a culture’s fears and anxieties as they enter this ‘force field’ of sound that speaks through them” (Zoe Beloff).

Claire and Don in Slumberland will be preceded and followed by a selection of archival curiosities and home movies from Beloff’s own collection, as well as three hallucinatory early Fleischer cartoons (*Mysterious Mose* and *Silly Scandals*, both starring Betty Boop, and *Bubbles*, with Koko the Clown).

THE SOUTHERN STAR PASSES WITHOUT PRESSURE ◀

BRUCE MCCLURE, USA | APPROX. 17 MIN. 16MM PROJECTOR PERFORMANCE SILENT 1998
Feel free to move around the room as McClure presents his second projection of the evening, in which a section of a film starring Orson Welles is projected without a pressure plate to hold the film in place, becoming a dazzling shifting lightplay that spills outside the film frame.

JOIN US FOLLOWING THE SCREENINGS FOR OUR OPENING WEEKEND PARTY, RIGHT HERE AT THE LATVIAN HOUSE.

SUNDAY, APRIL 13

TIME
1:00 PM
3:00 PM
5:00 PM

LOCATION
INNIS TOWN HALL

CO-PRESENTED WITH



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GOETHE INSTITUT
INTER NATIONES

ADMISSION:

\$5 PER TALK
(\$3 MEMBERS OR STUDENTS)

\$10 FOR ALL THREE
(\$7 MEMBERS OR STUDENTS)

INTERNATIONAL FOCUS:

URBAN SPACE MEDIA + TECHNOLOGY

This year, the Images International Focus is not on a particular nation or region, but on the changing face of the contemporary city. In a day-long symposium and two related screenings, we explore ideas and works that document, intervene in, and reconceive urban space in the age of instantaneous telecommunications, intensive technological development and simultaneous urban decay. For screening information, see pages 28 & 49.

SYMPOSIUM:

This symposium gathers artists, academics and theorists to exchange ideas on the implications of existent and emerging technologies on contemporary configurations of the city. As various movements across a city – such as shopping patterns, traffic cycles and banking behaviours – are charted by converging technological means, a new type of cartography suggests itself. How are the boundaries and definition of the city altered through these lenses, and how are artists and designers making use of the very same technologies which map and fashion the networked society? Localized art interventions into urban spaces, ranging from field recordings to neighbourhood activism, seem to be proliferating internationally. What do these gestures signal about everyday experiences of urban architecture?

1:00 PM

PANEL ONE: USEFUL FICTIONS ←

MODERATED BY SARAH ROBAYO SHERIDAN

Wilfried Hou Je Bek:

Generative Psychogeography

For the past several years, Wilfried Hou Je Bek's main activities have revolved around the development of *.walk* software, which provides instructions for uncovering hidden aspects of the city. In this talk, Hou Je Bek will discuss the system he has devised for generating walks through urban spaces, and the resulting alteration of the experience of the city. **Wilfried Hou Je Bek** is a writer, organizer and activist based in Utrecht, Holland. His move to an

Utrecht squat in 1991 marked the start of a serious exploration of the obscurities of Dutch urban life. His "Generative Psychogeography" project was begun in 2001, and has included presentations at events in Berlin, London, Zagreb and Rotterdam.

Judith Nicholson:

At the City Limits: Moral Panic, Urban Spaces & the Cellular Telephone

Over the past two decades, cell phone use has been represented in popular discourses as a symbol of progress, a contemporary convenience and a public problem. The value of this burgeoning communication practice is still contested, a debate which achieved a new register in the aftermath of September 11, 2001, when a moral panic converged with familiar discourses of

3:00 PM

5:00 PM

discontent regarding racial difference and urban life. **Judith A. Nicholson** is a doctoral student in the Dept. of Communication Studies at Concordia University, Montréal, where she also works as a lecturer and researcher. She is the recipient of a 2002-2003 Canadian Wireless Telecommunications Association Graduate Scholarship for her work in the emergent field of mobile communication studies.

Fuyuki Kurasawa:
Cinema, an Urban Art of Memory in an Age of Forgetting

This paper will discuss Western cinema's ongoing preoccupation with the loss of collective memory and its attempts to bear witness to the past in a "presentist" and amnesiac culture. In particular, Kurasawa will contend that certain filmmakers have used cities as arenas to stage struggles against four sets of related socio-historical perils: silence; incomprehension; indifference; and repetition. **Fuyuki Kurasawa** is Assistant Professor in the Department of Sociology, Faculty of Arts, York University. He is the author of *The Ethnological Imagination: Western Social Theory and the Cross-Cultural Critique of Modernity*, and is co-translator of Edgar Morin's *Le cinéma, ou l'homme imaginaire* (both forthcoming from University of Minnesota Press).

Fehler: Invisible Cities

Fehler (Christopher Murphy) explores the signature aural qualities which characterize the world's diverse cities, focusing on his recently curated sound exhibition "Invisible Cities" (www.fallt.com/invisiblecities). Multidisciplinary artist and curator **Fehler** has been involved at the interface between sound, design and fine art throughout the last decade, having worked as a curator at Fallt (www.fallt.com) since 1999. An Associate Lecturer in Visual Communications at the University of Ulster, Belfast, he has shown works internationally, collaborating with artists and sound designers worldwide.

PANEL TWO:
PARAMETERS OF THE IMAGE BETWEEN ART & TERROR ←

HARUN FAROCKI AND DAVID ROKEBY
IN DISCUSSION, WITH MODERATOR
JOHN GREYSON

Harun Farocki and David Rokeby have created numerous works which reflect on the proliferation of imaging and tracking technologies in contemporary environments: surveillance cameras, the tracking of consumer habits and the ubiquity of representational devices in general intersect with both artists' current work. Farocki's films and videos have long been devoted to an inquiry about the political economy of images, while Rokeby's installations often involve real-time image capture and processing that mimics visual and consumer surveillance and database systems. Toronto-based film, video and installation artist John Greyson moderates this discussion.

Harun Farocki is a film, video and installation artist who has been creating challenging work, primarily in a non-fiction mode, since the mid-60s. His film *Images of the World and the Inscription of War* is widely considered one of the key films on the subject of the Holocaust. Farocki was a key contributor to the journal *Filmkritik*, and a collection of his essays called *Imprint: Writings* was recently published in English and German. Farocki is the subject of this year's Images Festival artist's spotlight (see page 18).

David Rokeby is a sound and video installation artist based in Toronto. He has been creating interactive installations since 1982, focusing on interactive pieces that directly engage the human body, or that involve artificial perception systems. His work has been performed/exhibited around the world, including at the Venice Biennale, Ars Electronica (Austria) and the The National Gallery of Canada. His recent awards include the 2002 Governor-General's award in Visual and Media Arts and the 2002 Prix Ars Electronica Golden Nica for Interactive Art.

KEYNOTE ADDRESS:
M. CHRISTINE BOYER
TWICE-TOLD STORIES:
CITIES & CINEMA ←

The cinema gives each city a fictional character; it does so by narrating stories about these spaces and imposing order or closure on the perceived chaos of the city. Aestheticized and hystericized by the cinema, the city becomes a symphony of movement in *Berlin: Symphony of a Great City*; an inhuman place of exaggerated desires and fears in *Metropolis*; a shooting gallery in *Naked City*; eroticized and problematized in *Two or Three Things I Know About Her*; alienating and indifferent in *Taxi Driver*. New York streets become the setting for the epic of immigration and the lure of the innocent; Los Angeles is transformed into a city of broken dreams; Berlin is haunted by anxious expressions and fragmented memories. At other times, the city figures as a place of fantasy and magic – a "montage of attractions" (e.g. Méliès or Busby Berkeley). This talk will explore how the cinema represents the city, and asks what its representational forms reveal about the central problem of cities in the 20th century.

M. Christine Boyer is the William R. McKenan Jr. Professor of Architecture and Urbanism at the School of Architecture, Princeton University. She is the author of *CyberCities: Visual Perception in the Age of Electronic Communication* (Princeton Architectural Press, 1996), *The City of Collective Memory: Its Historical Imagery and Architectural Entertainments* (MIT Press, 1994) and *Dreaming the Rational City: The Myth of City Planning 1890-1945* (MIT Press, 1983), among other works. She is currently writing a book tentatively titled *The City Plans of Modernism*, as well as a series of collected essays entitled *Twice-Told Stories: Cities and Cinema*. Boyer received her PhD and Masters in City Planning from MIT, and also holds a Masters of Science in Computer and Information Science from the University of Pennsylvania.



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7:00 PM

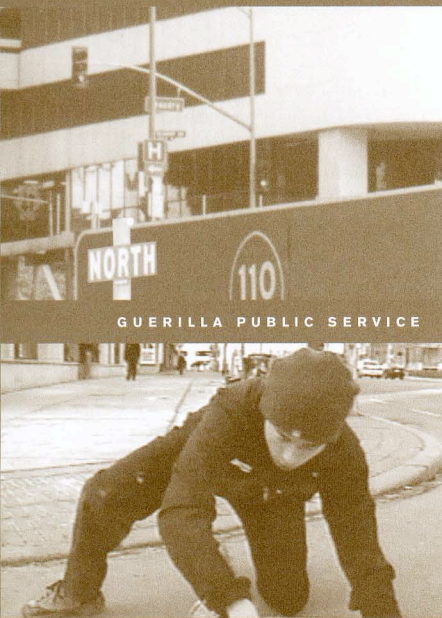
LOCATION
INNIS TOWN HALL



URBAN SPACE 1:

INTERVENTIONS

Behind all architecture, urban planning and design lie stories about power enacted through the organization of space. A key element in this organization is the designation of corridors which control the flow of information, commerce and people. But these corridors are also open to intervention, reinterpretation and appropriation. In this series of playful, revealing and confrontational interventions, the artists remind us to look both ways when crossing the streets.

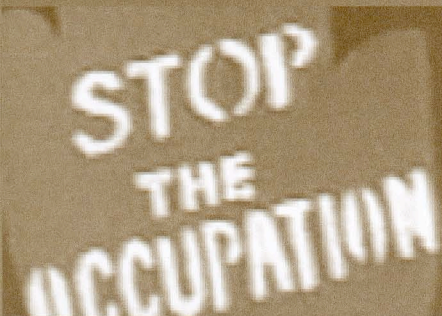


GUERRILLA PUBLIC SERVICE

DON'T TOE THE LINE
OR TOE YOUR OWN LINE



GUERRILLA PUBLIC SERVICE



IN THE MIDDLE OF THE STREET

SILICON VALLEY BIT PLANE ←

BUREAU OF INVERSE TECHNOLOGY, USA
13 MIN. VIDEO 1999

A purpose-built miniature surveillance plane is flown over the Silicon Valley head offices of the world's largest electronics corporations, tracing the development of the Valley as an industrial park.

Toronto Premiere

PHILADELPHIA

LOVE SONGS #1: OVER ABOVE ←
ART JONES, USA | 4 MIN. VIDEO 2001

"Over Above is about the physical and social distances through which everyday horror is seen. Airplanes, buses, helicopters: these provide the windows that filter our perceptions of early 21st century America, where not-quite-seeing has become the dominant mode of vision" (Art Jones).

Toronto Premiere

NEW YORK

5 MINUTE BREAK ←
KRISTIN LUCAS, USA | 5 MIN. VIDEO 2001

An eerie artifact of Lucas's 2000 artist's residency at the World Trade Centre, in which an animated woman roams the WTC sub-basement like a benign Lara Croft, negotiating an underground maze of seldom-seen mechanical services, empty stairwells, faded graffiti, hulking machinery, and discarded trash.

Toronto Premiere

LOS ANGELES

GUERRILLA PUBLIC SERVICE ←
RICHARD ANKROM, USA | 10 MIN. VIDEO 2002

A dissatisfaction with inadequate exit markers on the California interstate inspires Ankrom to start his own public works project.

Toronto Premiere

TORONTO

DON'T TOE THE LINE, OR
TOE YOUR OWN LINE (HURON) ←

WILL KWAN, CANADA | 5.5 MIN. VIDEO 2002

Kwan reinvents a crosswalk into a childhood game in this clever street performance, enabling a little fun and frolic to challenge the city grid.

SCHAUMBERG, IL

FIGURES IN THE LANDSCAPE ←

THOMAS COMERFORD, USA | 11 MIN. 16MM 2002

"This pinhole film explores the relationship of the human figure to the 'new' suburban, monumental sprawl landscapes of Schaumburg, IL. Found texts provide local stories of both human interaction with the landscape and ideas of land development. Part of a series of films made with pinhole cameras and found/homemade noise machines"

(Thomas Comerford). *Toronto Premiere*

RAMALLAH

IN THE MIDDLE OF THE STREET ←

B.H. YAEL, CANADA | 33 MIN. VIDEO 2002

The streets and alleyways in Israel and Palestine are primary sites of conflict. Yael documents the way these streets are used as marketplaces; as sites of national conflict and international protest; and as sites of refuse for the Israeli settlers whose apartments are built directly on top of the Palestinian shops below.

QUÉBEC

DÉMOCRATIE ←

SEBASTIAN PESOT, CANADA | 5.5 MIN. VIDEO 2002

Pesot brings us a poetic revisioning of the 2001 FTAA protests in Québec. Pesot's editing encapsulates the energy, hope and frustration experienced by protestors as they wind their way through the Québec streets.

Toronto Premiere

SUNDAY, APRIL 13

TIME
9:15 PM

LOCATION
INNIS TOWN HALL



MIX

Independent art & culture magazine/
www.MixMagazine.com

HARUN FAROCKI 2:

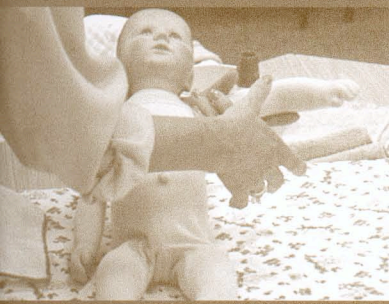
HOW TO LIVE

“The FRG as a training camp in which techniques for living are practiced by the professionally living.” – Harun Farocki

Harun Farocki in person!

Co-presented by the Goethe Institut Inter Nationes

PLEASE NOTE: TOMORROW (MONDAY, APRIL 14) HARUN FAROCKI PRESENTS AN ILLUSTRATED TALK ENTITLED “BOMBS WHICH TAKE PICTURES” AT INNIS TOWN HALL, 2:00 PM (SEE PAGE 19)



HOW TO LIVE IN THE GERMAN FEDERAL REPUBLIC (LEBEN BRD)

HOW TO LIVE IN THE GERMAN FEDERAL REPUBLIC (LEBEN BRD) ←

HARUN FAROCKI, GERMANY

83 MIN. 16MM 1990

The middle film of the triptych that we are showing, *How to Live in the German Federal Republic* finds German citizens in preparation for everyday life. From birthing classes and job training sessions to consumer testing and strip-club rehearsals, the film reveals a strong aversion to facing life unplanned. This often

humorous film is a central extension of Farocki’s interest in the construction of images, showing the place of consumers in the face of a market-driven world, as they learn how to present themselves properly, using the appropriate signs and symbols to meet every task. With amazing access behind the scenes, Farocki creates a visual compendium, meticulously editing together scenes compiled from thirty different types of instructional situations. Ten years on, at a time when reality television re-enacts “real life,” this film shows us the dress rehearsals.



GOETHE INSTITUT
INTER NATIONES

HIGHLIGHTS OF THE SPRING PROGRAM

30 GERMAN FILMS with subtitles

Dr. Mabuse I, II, and III

Shorts from the Arsenal Kino Berlin

After the War, Before the Wall: Cinema

1945-60

Klaus Mann, Son of Thomas Mann

Terror, Democracy, Surveillance

NEW MEDIA INSTALLATION

David Rokeby’s *Sorting Daemon*

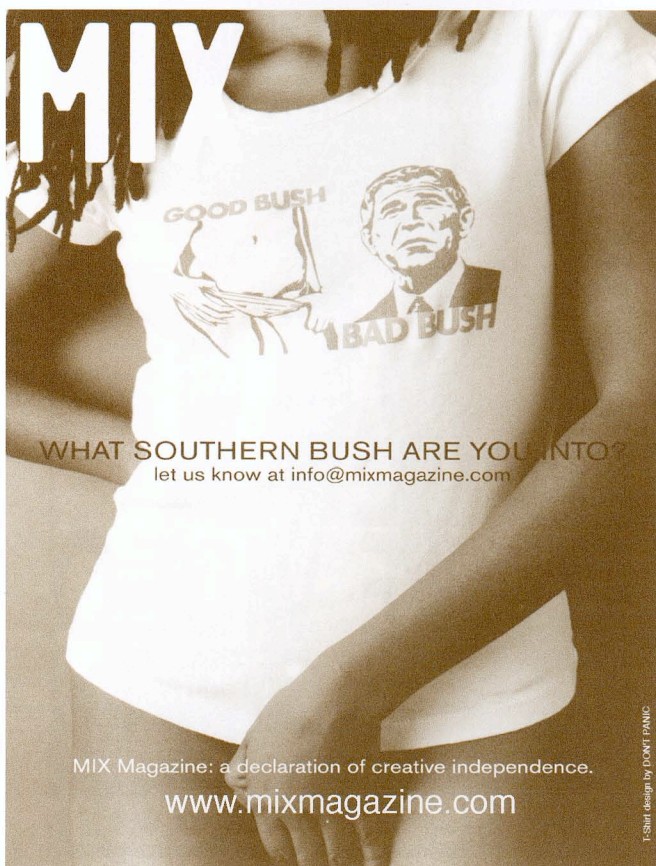
HARUN FAROCKI SPOTLIGHT

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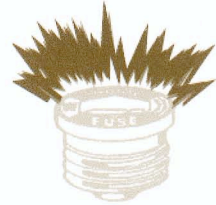
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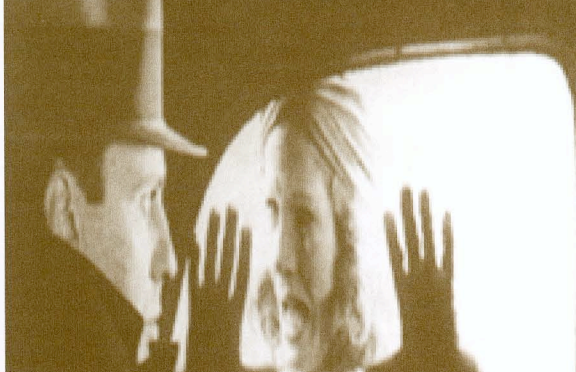
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(the visual arts from a critical position)

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DO THE WRONG THING

Curated by Paulette Phillips

Do The Wrong Thing is a selection of international film and video that looks at women's constructions of social subjects. These programs explore notions of illogical, irrational behaviour and the boundaries of reason. The work deals with impulse, delusion and the paradox of proper behaviour perverted into the impulse to "do the wrong thing." This is a program for people who have chosen at various times to "do the wrong thing." For those compelled. And curious about compulsion. And curious about the compulsion to "do the wrong thing."

Let's start with the idea that women are read as image. The image of woman has been with us since we were born. It's in our culture, *a priori*. Let's start with film and video and woman, the image of woman and the idea of the gaze. The idea of woman, the idea of the gaze and the site of spectacle.

There is a tendency among women to accommodate or practice prescribed behaviour – I mean politeness and a refined sense of not taking up space. Remember the female voice that lived within the head of the imaginary writer in Virginia Woolf's *A Room of One's Own*. That voice belonged to a saccharine phantom who whispered decorous imperatives into the ear of a novice writer barely confident enough to be alone in a room with a blank piece of paper. One needs to be very bold to tell a phantom to *shut the fuck up*. (The wrong but right thing to do.)

What interests me in these works is that the subjects are constructions of impulses, unfiltered responses, experiments and propositions. They are deliberate, direct demonstrations, peculiar unto themselves, without prescription, simply declarative. They are clear, indefinable, physical articulations of emotions, philosophies or states of being. These works are manifestations of resistance, responses to living in conflict with

sociopolitical regimes. To "do the wrong thing" is the best one can do given the circumstances – circumstances created as stand-ins for social constructs that the subject must necessarily navigate. They involve such things as walking backwards, spinning or crossing a bridge as best as one can.

There is a play between reaction and passivity and hysteria – common territory for the female subject. All the works display action/performance that defies category, other than to say that it's staged, deliberate and without external constraint. The illogical quality of some of the actions insists/fails/resists placement within the symbolic order. In these performances the body falls out of the signifying order – or cannot get inside of it. How did we get here? Through the spectacle of hysteria. Here, the site of pain and sense of dislocation necessitates an hysterical response, "a pathology of expression and an exacerbated staging of the subject for expressive ends" (Jean Baudrillard, *The Ecstasy of Communication*).

Many of the works are built around subjects unable to stop themselves from acting in a particular manner; in others their actions simply stand outside the bounds of reason. And what is reason? The ability to form logical conclusions based on observation or accumulated knowledge. One could argue that there is nothing unreasonable about what happens in any of these tapes and films. There is nothing here that does not make sense; therefore all that is here is reasonable. As Cathy Sisler says, "If I weigh the probability of my being taken seriously against the improbability of my visibility, well..." So she makes herself as visible and unreasonable as she can by spinning in circles on a busy street corner, inserting herself as an irrational spectacle that everyone

around her ignores.

These programs investigate the boundless and the bound, restraint and abandon, our survival paradigm in conflict with our impulse to self-destruct. What does obsessive-compulsive behaviour say about our willingness to unhinge? Can I say at the end of this investigation that I have located sites of resistance? Is bad behaviour an illness? Is illness a metaphor? This is an attempt to reconcile the meaninglessness, emptiness, indifference and invisibility that frames our existence with functioning, aggressive, deliberate oppositional actions – to claim meaning and significance and render the invisible visible.

DO THE RIGHT THING.

"The representation of woman as image (spectacle, object to be looked at, vision of beauty – and concurrent representation of the female body as the locus of sexuality, site of visual pleasure, or lure of the gaze) is so pervasive in our culture, that it necessarily constitutes a starting point for any understanding of sexual difference and of its ideological effects in the construction of social subjects, its presence in all forms of subjectivity" (Teresa de Lauretis, *Alice Doesn't*).

PAULETTE PHILLIPS

Thanks to the following people for leading me to certain works: Rhonda Corvese; Wanda Vanderstoop; Jeremy Rigsby; Jenifer Papararo; Natalie De Vito; Catherine Osborne; and Breda Beban. Special thanks to the Marian McMahon Award for Curation jury for choosing my proposal. This program was inspired by Marian's dedication to the research, development and presentation of feminist film and video and enlightened by her generous spirit.

TIME
7:00 PM

LOCATION
INNIS TOWN HALL



DO THE WRONG THING 1:

QU'EST-CE QUE TU FAIS ?

Confounding behaviour produces questions, questions produce answers.
Curator Paulette Phillips in person!

A LOSER ◀

KAI KALJO, ESTONIA | 1.5 MIN. VIDEO 1997
Simple and direct, *A Loser* relies on the artist's charm as an oblique reference to a dumb blond joke. This ironic start establishes the territory of reception of the female subject, as the artist lists the facts of her life. *Toronto Premiere*

QM, I THINK I'LL CALL HER QM ◀

ANN-SOFI SIDEN, SWEDEN | 30 MIN. VIDEO 2000
Tragedy and other dark and frightening themes assume another dimension in Ann-Sofi Siden's constructed world. A female psychiatrist discovers the mud-covered being QM in her apartment and becomes obsessed with this creature, which refuses to be either identified or dominated. *Toronto Premiere*

ABERRANT MOTION #1 ◀

CATHY SISLER, CANADA | 10 MIN. VIDEO 1993
If there were a dance company for the awkward and the alienated, Cathy Sisler would be their choreographer. Sisler's anger over the arbitrary boundaries of "feminine normalcy" surfaces as she negotiates public space.

GETTING STRONGER EVERY DAY ◀

MIRANDA JULY, USA | 6.5 MIN. VIDEO 2001
July's world is strangely anesthetized and creepy. She dabbles in a kind of electronic mysticism, creating sock-like blobs that float through her characters' lives, seemingly affecting them in profound but unspoken ways.

TAPE (EXCERPT FROM ENLIGHTENED NONSENSE) ◀

DEIRDRE LOGUE, CANADA | 5 MIN. VIDEO 2000
Tape is the most disturbing piece from Logue's performance-based installation *Enlightened Nonsense*. The direct simplicity of the performance induces viewers' identification on a psychic, political and physical level with the sealing off and subsequent near suffocation of the artist.

FF-REV ◀

ENE-LIIS SEMPER, ESTONIA | 7 MIN. VIDEO 1998
Semper inhabits the role of tragic heroine destined to repeat *ad nauseam* her pivotal role as the subject of tragedy. Lest we forget: "The death of a beautiful woman is, unquestionably, the most poetical topic in the world" (Edgar Allan Poe). *Toronto Premiere*

SLOW SQUEEZE ◀

RITA MYERS, USA | 11 MIN. VIDEO 1973
Myers constricts her body position to fit into the shrinking frame of a gradual camera zoom. In her reflexive use of video and closed-circuit monitoring, Myers explores the interface of real-time technology and human gesture.

HOW TO BE A WOMAN ◀

GUNILLA JOSEPHSON, CANADA | 5 MIN. VIDEO 2001
"She shows her naked bum and farts at the camera, laughing." Josephson insists that the viewer acknowledge that the formation of identity is a space of contestation and counter-action.

EL DIABLO EN LA PIEL ◀

XIMENA CUEVAS, MEXICO | 5 MIN. VIDEO 1998
"The palms of Lana Turner's hands were full of scars; the technique she used in order to achieve melodrama was to tighten her fists, digging her fingernails into them until she began to cry. Day after day, soap opera actresses smear Vick's Vaporub into their eyes in order to cry. The effect of these false tears are the tears of the public" (Ximena Cuevas).

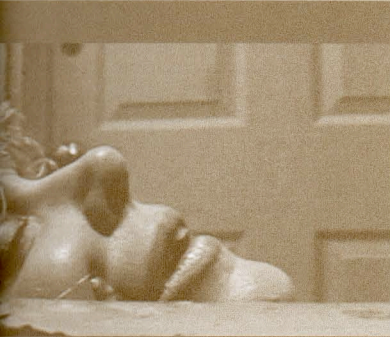
M STATION BACKWARD ◀

SAKI SATOM, JAPAN | 4 MIN. VIDEO 1997
In a variety of public situations, Satom inverts common activity by inserting herself into the spectacle of daily life – spinning it slightly by marching to a different drumbeat, changing the rhythm of the crowd or falling out of step.

TIME
9:15 PM

LOCATION
INNIS TOWN HALL

GRUPE
INTERVENTION
VIDEO



HEY (AIDA RUILOVA)



OASIS



LOVE IS A TREASURE

DO THE WRONG THING 2:

SPEECH AND SORROW

The talking cure, sadness, loss, anger and giving are inverted into the “comedy of errors.”

Curator Paulette Phillips in person!

DIE TRAUERENDE (THE MOURNFUL ONE) ◀

WENDY COBURN, CANADA | 2 MIN. VIDEO 2003
In 1957, behavioral psychologist Dr. Harlow set out to understand the significance of touch on normal behaviour. He removed baby rhesus monkeys from their mothers and gave them the choice between a wire mother with food or a cloth-covered surrogate without. Transference, substitution, the need for love, and the mind-numbing stupidity of our institutions are central to Coburn’s poignant video and other works in this program. *World Premiere*

GIVING ◀

SAKI SATOM, JAPAN | 2 MIN. VIDEO 1999
In this poetic piece, shot in Berlin’s underground, the act of giving and the act of receiving are one and the same. *Toronto Premiere*

OASIS ◀

ENE-LIIS SEMPER, ESTONIA | 3.5 MIN. VIDEO 1999
The silenced subject is conflated with the image of woman as nurturer. “Potty mouth” takes on new meaning, and if you can’t say anything nice then don’t say anything at all. Mary, Mary, quite contrary, how does your garden grow? *Toronto Premiere*

HOST ◀

KRISTIN LUCAS, USA | 7 MIN. VIDEO 1997
Kristin Lucas participates in an on-line therapy session directed by the system operator of a street-side multi-media kiosk. A virtual conversation about a troublesome relationship instantly becomes an amalgamation of daytime television and tabloid, where the surveillance camera becomes the eye of the media.

SELECTED WORK ◀

AIDA RUILOVA, USA | 5 MIN. VIDEO 1988-2001
One can extract from Ruilova’s collection of short videos a narrative focused on horror and abuse that positions itself outside of the symbolic order. *Ab-Aab-ab; Ob No; Hey; You’re Pretty; The Stun; and I’m Scared* all use a horror film vocabulary to hint at the trauma of rape and assault. *Toronto Premiere*

LURED ◀

LAUREL WOODCOCK, CANADA | 5 MIN. VIDEO 2000
Employing formal strategies lifted from Hitchcock’s *Rope* and *Marnie*, *Lured* takes on the stalker POV of the walking woman, and implies a secret agenda hiding in the sewer grates of our urban streets. Germaine Greer calls the handbag woman’s answer to the phallus – no wonder the damn keys get lost!

LOVE IS A TREASURE ◀

EIJA-LIISA AHTILA, FINLAND | 55 MIN. 35MM 2002
Ahtila’s works themselves are treasures, richly detailed character studies of psychosis fired off at amphetamine speed, implicating a recognized symbolic order through her use of time and space. In six distinct sections, *Love Is a Treasure* plunges into the psychic crises of six women as they describe, act on and live through breakdowns brought on by the impossibility of reconciling self with the social surround. It is a rare treat to see a uniquely talented woman with a lot of state support for her productions. *Toronto Premiere*

JOIN US AFTER THE SCREENING FOR A RECEPTION AT SPAHA (66 HARBORD ST. AT SPADINA)

TUESDAY, APRIL 15

TIME
7:00 PM

LOCATION
BLOOR CINEMA

COMPETITION SERIES PARTNER:

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COMPETITION PROGRAM 5:

BRIEF CROSSING

This screening marks the first chance for Toronto audiences to see controversial director Catherine Breillat's other 2001 feature – the ban on *Fat Girl* having finally been lifted by the censor board for fear of the results of a court challenge to its powers. "Breillat's many-layered, entirely manipulative film is a perfect companion to *Fat Girl*, and possibly more accomplished" (Mark Peranson, *Cinema Scope*).



BRIEF CROSSING

BRIEF CROSSING (BRÈVE TRAVERSÉE) ←

CATHERINE BREILLAT, FRANCE

75 MIN. 35MM 2001

Cast: Sarah Pratt, Gilles Grippon

A tightly-conceived two-hander, *Brief Crossing* charts a romance on a ferry crossing from England to France between a prickly but beautiful photographer (Sarah Pratt) and the very young man (Gilles Grippon) she seems alternately to pursue and to repulse. The couple represents a whole system of opposing qualities – male and female, innocence and experience,

youth and adulthood, openness and bitterness – but each participates in the drama of seduction, each contributes his or her own lies and misrepresentations. Breillat's skill as a director is now such that she is able to balance romance and predatory sex, romantic illusion and vengeful bitterness, keeping all the tensions at play until the devastating conclusion. "The real accomplishment in her filmmaking... is in the way Breillat blurs illusion and reality. Paradoxically, this deliberate uncertainty... emphasizes how much we've been under her spell from start to finish" (Peranson). *Toronto Premiere*

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TIME
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LOCATION
BLOOR CINEMA
COMPETITION SERIES PARTNER:

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COMPETITION PROGRAM 6:

I LOVE THE SOUND OF THE KALACHNIKOV

“The dead of the Armenian genocide return home as digital ghosts in a journey filled with a spectral, devastated beauty. ‘Forget our story. Nobody wants to believe it.’ Equal parts testimonial, home movie and digital trauma, this painstakingly crafted video took years to make and it shows. One of the few movies that mattered in 2002. Essential viewing.”
– *Mike Hoolboom*

Screening introduced by Atom Egoyan. Philippe Vartan Khazarian in person!



REPLAY (BIS)



I LOVE THE SOUND OF THE KALACHNIKOV

I LOVE THE SOUND OF THE KALACHNIKOV, IT REMINDS ME OF TCHAIKOVSKI ◀

PHILIPPE VARTAN KHAZARIAN, FRANCE/UK
75 MIN. VIDEO 2001

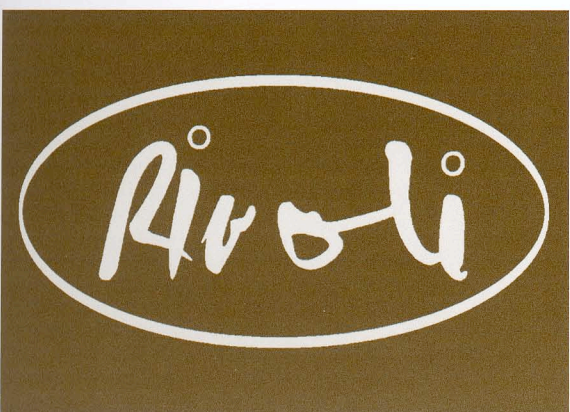
Philippe Khazarian describes life as “a backwards tapestry that God flips right,” which aptly describes his rich first-person documentary as well. The musings of a lost voyager, the film reflects the dislocation of the author against the backdrop of the larger dislocation of the Armenian population as a result of the 1915 genocide. Documentary passages of the recent conflict between Azerbaijan and Armenia over Nagorno Karabakh warn of the danger of trying to rectify the injustices of earlier generations, and are interwoven with lyrical digressions that trace and rework


Khazarian’s cultural memory. The emotional weight of this beautifully shaped film removes the genocide from its position as a static moment in history and brings it into the realm of postures and beliefs, both local and international, that are still in operation today. *Canadian Premiere*

◀ PRECEDED BY ▶

REPLAY (BIS) ◀

LAMIA JOREIGE, LEBANON | 9 MIN. VIDEO 2002
“Images appear as reminiscences of the past, as well as attempts to reconstruct a narrative. These narrative attempts make room for one final long shot... as if this last image, inducing contemplation, had become my ultimate way of relating the story” (Lamia Joreige). *Canadian Premiere*



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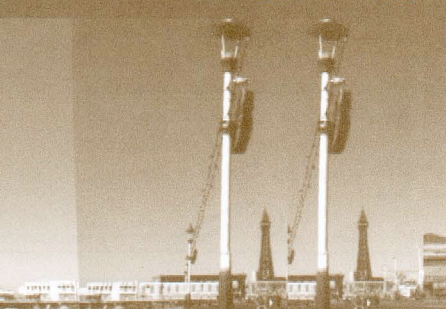
LOCATION
INNIS TOWN HALL



HANGING FROM CLIFFS



SECOND FLOOR



BLACKPOOL



I HAVE SOMETHING TO TELL YOU

STUDENT VIDEO:

V IS FOR VIDEO

V is for Video celebrates its 20th anniversary with a delightful and engaging program of diverse video works from Canada and around the globe. This year also marks the program's move to its new home at the University of Toronto, where it continues under the direction of its founder, Lisa Steele. From 170 submissions, our jury has selected twelve pieces that challenge expectations of student video and reveal unique visions of the world.

Members of the 2003 Images Student Video Jury: Scott Nihill (OCAD student), Carolyn Kane (Ryerson student), Shanan Kurtz (U. of T., Visual Studies 2002 graduate).

Coordinated by Adam Lauder, U. of T., Department of Fine Art student

I HAVE SOMETHING TO TELL YOU ←

CORYN KEMPSTER, CANADA
UNIVERSITY OF TORONTO
1 MIN. VIDEO 2003

Media short circuit: this piece condenses an hour of primetime television down to the fleeting moments before politicians and newscasters speak.

HANGING FROM CLIFFS FOR AN HOUR ←

ANDREW PALKOVIC, CANADA
ONTARIO COLLEGE OF ART AND DESIGN
8 MIN. VIDEO 2002

Reflections on soap opera and other musings from the artist as he celebrates his birthday at his mother's house with a Havana cigar.

PROPER URINAL ETIQUETTE ←

KURT NELLIS, USA
ROCHESTER INSTITUTE OF TECHNOLOGY
3.5 MIN. VIDEO 2002

An irreverent homage to the 50s mental hygiene genre.

CIRCLE WALKING ←

STEPHAN SCHULZ & NELSON VERGARA,
CANADA/GERMANY | VDK BERLIN
3 MIN. VIDEO 2002

A short performance piece about extremes of duration.

WELCOME TO THE JUNGLE, SIR ←

ROB LATIMER, UK
ROYAL COLLEGE OF ART
6 MIN. VIDEO 2002

Loneliness and broken dreams are the subject of this heart-rending animated tale, set against the backdrop of the urban jungle.

BLACKPOOL ←

DANIEL HICKS, CANADA
NOVA SCOTIA COLLEGE OF ART AND DESIGN
3 MIN. VIDEO 2002

A simple pan across an urban landscape is transformed by incongruous digital interventions.

UNDER ←

LUCAS STENNING, CANADA
ONTARIO COLLEGE OF ART AND DESIGN
2.5 MIN. VIDEO 2002

Atmospheric and insidious.

LOLO FERRARI (THE OBITUARY PROJECT) ←

HOPE TUCKER, USA
UNIVERSITY OF IOWA
1.5 MIN. VIDEO 2002

A revealing reinterpretation of the traditional *vanitas*.



LOLO FERRARI



BLACKPOOL

WHAT IS FOR VIDEO } CONTINUED

GOthic CHEERLEADER ◀

SAMEER FAROOQ, NETHERLANDS
GERRIT RIETVELD ACADEMIE
5 MIN. VIDEO 2002

An intense performance that probes issues of cultural and gender identity while conveying an unforgettable creepiness.

CRYING AND WANKING ◀

ALYS HAWKINS, UK
ROYAL COLLEGE OF ART
6 MIN. VIDEO 2002

Interior monologue: the melancholy of rainy days and abortive relationships pervades this reflective narrative.

SECOND FLOOR ◀

MARIS MALEJS, USA
SUNY AT FREDONIA
4 MIN. VIDEO 2002

A delightfully absurd blend of Buster Keaton and M.C. Escher.

CATCHSTATIC ◀

JILLIAN LOCKE, CANADA
UNIVERSITY OF TORONTO
5 MIN. VIDEO 2001

A haunting meditation on themes of memory, mediation and loss of definition.



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TIME
9:15 PM

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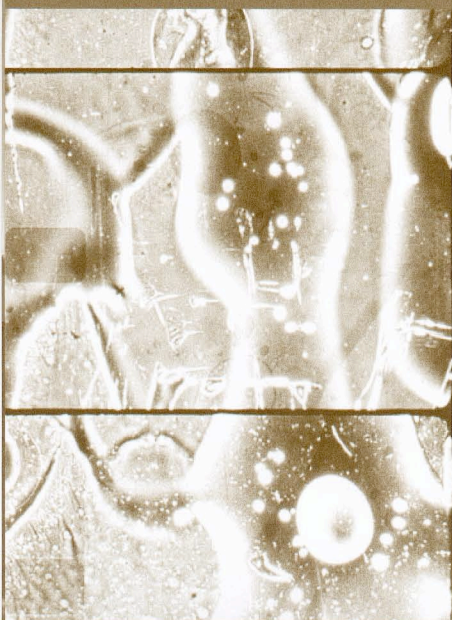
RYERSON



THE SIMPSON VERDICT



ROSABELLE BELIEVE



JETSAM

STUDENT FILM:

F IS FOR FILM

Whether through existential confrontation, poetic nostalgia or delicious irony, each of these films is a totally inspired moment of thought, emotion or action. Shaped by a learning process, a process of becoming, they are utterly exhilarating – celluloid cut with the razor edge of experimentation and spliced with talent. In the process of becoming, they have arrived.

Members of the 2003 Images Student Film Jury: Shannon Brownlee (Jury Coordinator), Vicky Chainey Gagnon, Angela Joesse, Sunny Kerr

FISH NEVER SLEEP ←

GÄELLE DENIS, UK | ROYAL ACADEMY OF ART

6 MIN. DIGITAL ANIMATION

(SCREENING ON VIDEO) 2002

Gaëlle Denis employs an ingenious drawing style and austere palette in an exquisite marriage of sushi preparation and insomnia.

PALETTE ←

SIBEL GUVENC, CANADA

ONTARIO COLLEGE OF ART AND DESIGN

1.5 MIN. 16MM 2002

Palette is an exquisite study in visual music, sampled and processed sound leading the dance and flow of its saturated, liquid colours.

THE SIMPSON VERDICT ←

KOTA EZAWA, USA | STANFORD UNIVERSITY

3 MIN. 35MM 2002

The Simpson Verdict revisits the famous last moments of the O.J. Simpson trial. Here, a blend of laconic visuals and courtroom dialogue attributes new weight to even the slightest gesture.

BRAIN WASH ←

CHLOE HUMPHREYS, CANADA

GULF ISLANDS FILM AND TELEVISION SCHOOL

2.5 MIN. SUPER-8 (SCREENING ON VIDEO) B&W 2002

This wild super-8 concoction contains a little bit of Frankenstein, a little bit of melodrama and a little bit of Nescafé.

LOCKS PART 2: DREAD EXECUTION! ←

JULIANA SARAGOSA, CANADA

UNIVERSITY OF TORONTO

3 MIN. & 16MM B&W 2002

Four women participate in a ritual dread execution. Their command of cameras and scissors reclaims technology, empowers domestic space, and combines to produce this spirited handmade document.

LOITERING ←

ERIC PLUMMER WITH WILL HOURIGAN

& BRUCE DALE, CANADA

ONTARIO COLLEGE OF ART AND DESIGN

1.5 MIN. 16MM (SCREENING ON VIDEO) 2002

Being and Time go for an existential smoke. Over the course of an hour and a half, three cameras photographed a loiterer at intervals of three to seven seconds to create a striking and unusual stop-action animation film.

ROSABELLE BELIEVE ←

TIM SHORE, UK | ROYAL COLLEGE OF ART

5.5 MIN. 16MM (SCREENING ON VIDEO) 2002

An anxious and frenetic montage of archival material, culled from the origins of cinema.

ROAD TRIP II ←

TRACEY A. LOEFFLER, CANADA

GULF ISLANDS FILM AND TELEVISION SCHOOL

1 MIN. SUPER-8 (SCREENING ON VIDEO) 2002

Road Trip II takes us back to childhood with the brilliant, naïve images Loeffler has meticulously scratched on the film. Visual dynamics and rhythm work together to create a stimulating trip through a vibrant landscape.

STORY OF THE DESERT (HISTORIA DEL DESIERTO) ←

CELIA GALAN JULVE, UK | ROYAL ACADEMY OF ART

6 MIN. 16MM 2002

Who is La Mocha ... and why has she been on the run for forty years?

JETSAM ←

SONIA BRIDGE, CANADA/UK

ROYAL ACADEMY OF ART

2.5 MIN. 16MM B&W 2001

Using a cameraless animation process, household objects are imprinted into a flow of traces between abstraction and memory.

IMAGES

38

FESTIVAL

F IS FOR FILM } CONTINUED

CARBON ←

TIM SHORE, UK | ROYAL ACADEMY OF ART
1 MIN. 16MM (SCREENING ON VIDEO) B&W 2001
Dolly the Sheep stars in this playful look at the exact replication industry. Can we genetically alter a fellow animal with impunity?

INTIMA | TE / INTIM | ATE ←

STEVE DANIELS, CANADA
ONTARIO COLLEGE OF ART AND DESIGN
4 MIN. SUPER-8 & 16MM
(SCREENING ON VIDEO) B&W 2001
With remarkable, multi-layered sensuality, the camera travels across the skin and under it, caressing limbs and probing cells. *intima | te / intim | ate*'s technological bodies search for a sense of the physical being in an age of lost intimacy.

THE SPIRIT OF HUMANITY ←

VENUS SOBERANES, CANADA
CONCORDIA UNIVERSITY
6 MIN. 16MM (SCREENING ON VIDEO) 2001
A choreographed study of the soul and the body, vulnerability and collectivity. Who can tell the dancer from the dance?

FRACTURE ←

PAMILA MATHARU, CANADA
YORK UNIVERSITY
4 MIN. SUPER-8 (SCREENING ON VIDEO) 2003
Matharu weaves text and super-8 home

movie images into a moving visual poem about death. Memory and loss intertwine to create a nostalgic and textured collage.

THE BOX MAN ←

NIRVAN MULICK, USA
CALIFORNIA INSTITUTE OF THE ARTS
5 MIN. 35MM 2002
Fear of the Other is given film noir shading in this immaculate short animation based on Kobo Abe's *The Box Man*.

THE BITCH JUST WON'T LET GO ←

CHARLES GRANGER, CANADA
GULF ISLANDS FILM AND TELEVISION SCHOOL
2 MIN. SUPER-8 (SCREENING ON VIDEO) B&W 2002
She won't let go... or will she? Granger captures a tense moment in a relationship from an intimate point of view.

FIREWORKS (SENKOU HANABI) ←

MAMIKO SHITORI, JAPAN
HIGASHI KATHUSHIKA HIGH SCHOOL
4 MIN. SUPER-8 SILENT 2002
By exposing, re-exposing and hand-processing the film, this young artist creates a minimal landscape delicately energized with ephemeral forms.

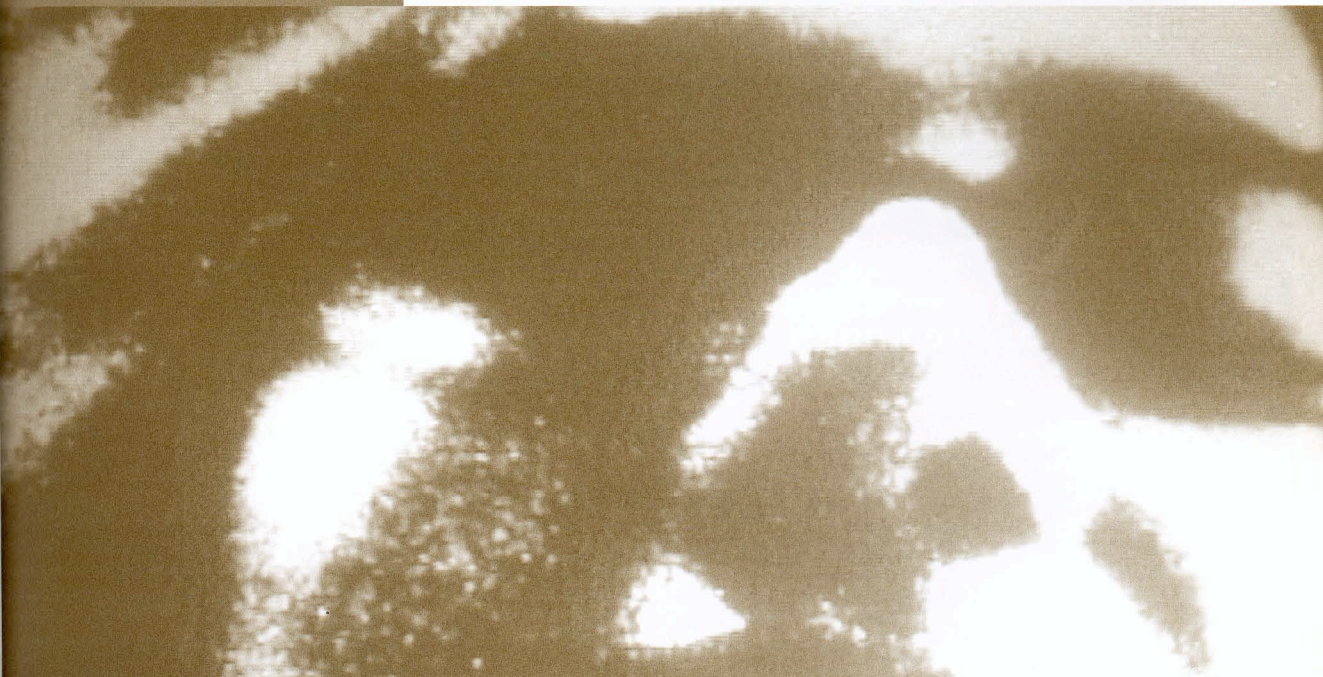
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THE SPIRIT OF HUMANITY



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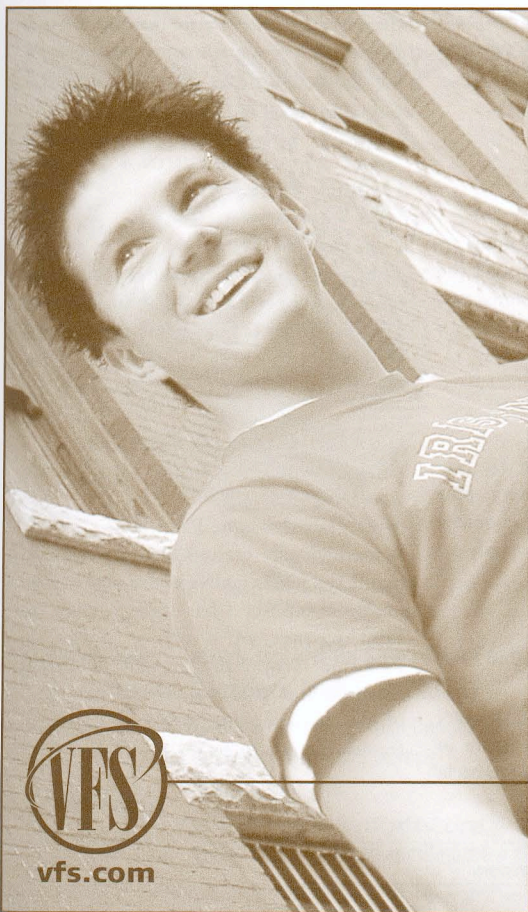
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TIME
7:00 PM

LOCATION
INNIS TOWN HALL

COMPETITION SERIES PARTNER:

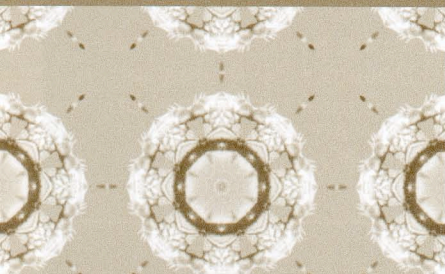
ING 



THE BOOKS OF JAMES



CHARLEMAGNE 2: PILTZER



A BEAUTIFUL DREAM

COMPETITION PROGRAM 7:

THE IRREDECEIBLE TRUTH

Concentrating closely on the details, these works prove that “focus” is the first word of cinema. Intent to examine the world book by book, frame by frame, particle by particle, the artists bring back what they’ve found in the landscape, the detailed analysis of a film or their own twisted musings. If God really is in the details, then we’re certain that Steve Reinke is working on some kind of response.

DESIRE ←

GUNILLA JOSEPHSON, CANADA

1 MIN. VIDEO B&W 2002

“Found footage and digital video technology are used to edit a perplexed face (Liv Ullman) caught between two archetypal images (Adam and Eve?) into one fast, frenzied, morphed image that could be a Rorschach ink blot or an O’Keefe vagina flower” (Gunilla Josephson).

A BEAUTIFUL DREAM ←

JUNG-CHUL HUR, UK/KOREA

8 MIN. VIDEO 2002

A strange cultural hybrid of east and west, electronics and spiritualism, formalism and psychedelia, *A Beautiful Dream* transports you into a dream-cycle of mystical mandalas and meditative drones.

Canadian Premiere

REDSHIFT ←

EMILY RICHARDSON, UK

4 MIN. 16MM 2002

Time-lapse photography at dusk interacts with a minimalist soundtrack to reveal the slow shifts of light across a landscape.

Canadian Premiere

BUBBLE CANOPY ←

MICHAEL STECKY, CANADA

5 MIN. VIDEO 2002

A microscopic playground. Shot entirely with a web-cam, this jazzy video spins moiré patterns and office toys into a quirky and compelling montage. *World Premiere*

HIGGS ←

MONIKA STELLMACH, GERMANY

9 MIN. 35MM 2001

Music: Steffen Modrow

Handmade and digital animation interact with a beautifully composed jazz score in this celebration of the ‘holy grail’ of particle

physics, the Higgs-Boson subatomic particle. *Toronto Premiere*

THE BOOKS ←

SATO YOSHINAO, JAPAN

6 MIN. VIDEO 2001

Sato induces accidental choreographies from within the pages of mail-order catalogues. Shirts, jeans and living room sets dance in this meticulously animated film.

Canadian Premiere

THE BOOKS OF JAMES ←

HO TAM, CANADA

16.5 MIN. VIDEO 2002

“Through a stack of personal journals, this video navigates the interior dialogue of a body alternately betrayed, discouraged, rebellious, hopeful and ultimately entitled. A portrait of James Wentzly” (Ho Tam).

ANAL MASTURBATION + OBJECT LOSS

STEVE REINKE, CANADA/USA

6 MIN. VIDEO 2002

“The artist decides to found his own art school and begins by assembling materials for the library. Finding too many words are available, he glues together the unnecessary pages of books” (Steve Reinke).

CHARLEMAGNE 2: PILTZER

PIP CHODOROV, FRANCE

22 MIN. 16MM 2002

Music: Charlemagne Palestine

A meticulously crafted film that complements the performative endurance of minimalist composer Charlemagne Palestine. Film footage of a piano concert by Palestine is optically printed to visually correspond with the notes and harmonics of the performance: 6,945 notes, 6,923 frames. *Toronto Premiere*

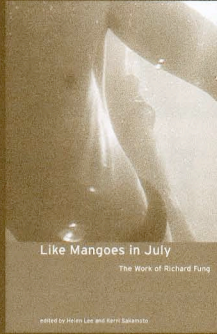


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The Work of Richard Fung

edited by Helen Lee &
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Like Mangoes in July
The Work of Richard Fung

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Also:
LANDSCAPE WITH SHIPWRECK
first person cinema
and the films of philip hoffman

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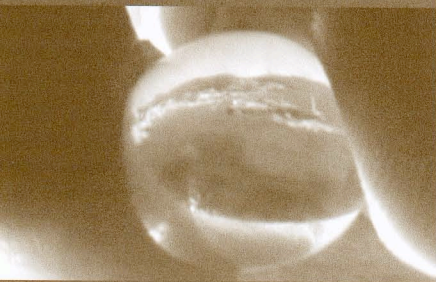
TORONTO Film & Television Office
Economic Development, Culture & Tourism

TIME
9:15 PM

LOCATION
INNIS TOWN HALL



PEACE THROUGH STRENGTH



FALL



DRUM SOLO



DRUM SOLO

MINUTE MOVIES

minute: *n.* Sixtieth part of an hour. *II. a.* Very small; minuscule. Fresh from the labs and edit suites of the nation, two dozen film and video miniatures. With support from six indispensable artist-run production centres, Images set Canadian independent film and video makers the challenge of producing, quickly and with very limited resources, a brand new sixty-second film or video.

The tradition of the miniature in art encompasses scrimshaw carvings and tiny paintings, songs as long as commercials (The Residents' *Commercial Album*), and films and videos so brief you might miss them if you lean over to tie your shoe (Hollis Frampton's 24-frame loop *Less*, 1973 or Louise Bourque's *Going Back Home*, 2000). And, of course, the most ubiquitous form of communication today is the compact broadcast advertisement itself. These new works, by artists from Halifax to Vancouver, make their own contributions to this honourable tradition – 24 times 60 seconds of cinematic brevity. The Minute Movies program is preceded by a Prelude consisting of three works which in different ways explore brevity and smallness.

PRELUDE

PEACE THROUGH STRENGTH ◀

NICK FOX-GIEG, USA | 1 MIN. VIDEO 2002

"At the start of the Afghan War, I heard the title's classic Cold War motto resurrected by Texas Congressman Dick Armye. Oddly enough, it made me think of the Lewis Carroll poem 'The Voice of the Lobster,' in which the Panther and the Owl sit down to negotiate an agreement. The story just seems to have a timely ring about it" (Nick Fox-Gieg). ©

DRUM SOLO (SOLO DE TAMBOR) ◀

LILIANA PORTER, ARGENTINA/USA

19 MIN. VIDEO 2000

A "mini-musical" that develops as a series of brief tableaux starring a cast of toys and inanimate objects with the comic timing of Buster Keaton. As the tape progresses, associations and juxtapositions begin to take shape as a web of ambiguous connections.

FALL ◀

LEIGHTON PIERCE, USA | 13 MIN. VIDEO 2002
Pierce's exquisite attention to detail underlies all of his work in film and video. In *Fall*, he encapsulates this skill into a simple action, recording his surroundings through the lens of a clear glass marble. The resulting video is a gorgeous reduction of landscape into microscopic tableaux. ©

MINUTE MOVIES } CONTINUED

MINUTE MOVIES

NOTE: THE WORKS ARE PRESENTED HERE IN ALPHABETICAL ORDER ACCORDING TO THE ARTISTS' SURNAMES. THE FINAL SCREENING ORDER WILL BE PROVIDED AT THE EVENT.

SELL IT! ←

BECKA BARKER, CANADA | 1 MIN. 16MM 2003

GLUT ←

JUBAL BROWN, CANADA | 1 MIN. VIDEO 2003

READING LIGHT ←

BONNIE DEVINE, CANADA | 1 MIN. VIDEO 2003

RETRATO OFICIAL (OFFICIAL PORTRAIT) ←

FRANCISCA DURAN, CANADA | 1 MIN. 16MM 2003

UP ←

JASON EBANKS, CANADA | 1 MIN. VIDEO 2003

THE GREEN SWELL ←

THEA FAULDS, CANADA | 1 MIN. VIDEO 2003

ATTENDS UNE MINUTE (WAIT A MINUTE) ←

JULIE-CHRISTINE FORTIER, CANADA

1 MIN. VIDEO 2003

ANOTHER TORTOISE REMIX: SCENE 2 ←

PERCY FUENTES, CANADA | 1 MIN. VIDEO 2003

UNTITLED ←

CAROLYNNE HEW, CANADA | 1 MIN. VIDEO 2003

/ ←

JOWITA KEPA, CANADA | 1 MIN. VIDEO 2003

OCEAN ←

MEESOO LEE, CANADA | 1 MIN. VIDEO 2003

ONE MINUTE FOR MICHAEL JACKSON ←

MEESOO LEE, CANADA | 1 MIN. VIDEO 2003

ANTINOUS ←

JAMES MACSWAIN, CANADA | 1 MIN. VIDEO 2003

SCRATCH ←

LINDSAY MCINTYRE, CANADA | 1 MIN. 16MM 2003

BLINK ←

GAIL MENTLIK, CANADA | 1 MIN. VIDEO 2003

THE BIG TO DO ←

ALLYSON MITCHELL & LEX VAUGHAN CANADA
1 MIN. 16MM 2003

MAKEWAY MASINAYKATEW (MAH-GEE-GWAIY MAHS-NAI-KAH-TEYOW; UNTITLED, OR "NOTHING WRITTEN DOWN") ←

JUDITH NORRIS, CANADA | 1 MIN. VIDEO 2003

URDA/BONE ←

CHARLES OFFICER & INGRID VENINGER, CANADA
1 MIN. 35MM 2003

FAREWELL ←

JOHN PRICE, CANADA
1 MIN. 35MM SILENT B&W 2003

TONSURE ←

TIM SALTARELLI, CANADA | 1 MIN. VIDEO 2003

HEIMLICH: MINUTE WATCH ←

SHERIDAN SHINDRUK, CANADA | 1 MIN. VIDEO 2003

JENNY ←

KIKA THORNE, CANADA | 1 MIN. VIDEO 2003

MINUET ←

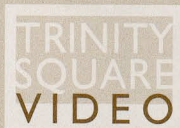
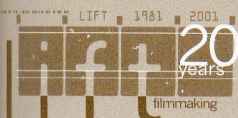
STEVEN WOLOSHEN, CANADA | 1 MIN. VIDEO 2003

1000 CUMSHOTS ←

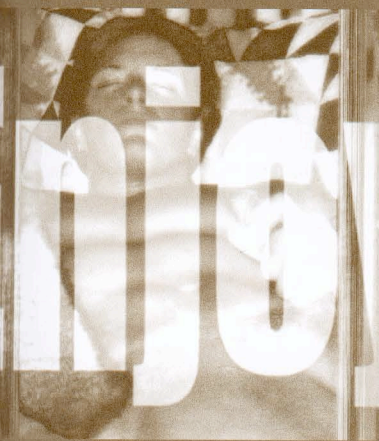
WAYNE YUNG, CANADA | 1 MIN. VIDEO 2003

The Minute Movies program would have been impossible without the generous support of the Liaison of Independent Filmmakers of Toronto (LIFT), Trinity Square Video, Charles Street Video, Film and Video Arts Alberta (FAVA), the Centre for Art Tapes and the Atlantic Filmmakers Cooperative.

JOIN US AFTER THE SCREENING FOR A PARTY AT SPAHA (66 HARBORD ST. AT SPADINA), HOSTED BY THE INDEPENDENT FILM AND VIDEO ALLIANCE.



1000 CUMSHOTS



1000 CUMSHOTS

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Vancouver International Film Festival

Official Selection 2002
Toronto International Film Festival

Official Selection 2002
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-Brian D. Johnson, MACLEAN'S

Flower



& Garnet

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CASTING BY JOHN BUCHAN & CORINNE CLARK CINEMATOGRAPHER STEVE COSENS EXECUTIVE PRODUCER ALEXANDRA RAFFE
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and reception.

*Screening: Wed. April 16, 9 pm, Innis Town
Reception after the screening at Spaha Restaurant*

The Alliance is supported by the Canada Council for the Arts, the department of Canadian Heritage and the NFB



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IMAGES FESTIVAL

THURSDAY, APRIL 17

TIME
7:00 PM

LOCATION
INNIS TOWN HALL

COMPETITION SERIES PARTNER:

ING 

COMPETITION PROGRAM 8:

SORTING THE EVIDENCE

There is no way to approach the tangle of the city, the family, the nation, other than to plunge in and *begin*. In these works, the artists orchestrate material that resists orchestration – subjects, emotions and histories difficult to pin down.

GLOW IN THE DARK (JANUARY-JUNE) ←

REBECCA MEYERS, USA | 6 MIN. 16MM 2002

Meyers takes us out into the dark, to attempt to see in low-light conditions. Streetlights on snow, the occasional full moon and springtime bioluminescence guide our eyes in this gorgeous peek into the dark. *Toronto Premiere*

to the Philippines to find out the truth about his real grandfather. With the aid of his mother and his hesitant, but resilient grandmother, he manages to show that the investigation of a family secret can be approached with grace and charm.

CLOSER TO HEAVEN ←

DIANE BONDER, USA | 14 MIN. 16MM B&W 2003

Radio reports of the moon landing and phone messages from Bonder's father set an ethereal stage for this fond farewell. The weather intercedes in Bonder and her father's meetings, making them more difficult and farther between, but the beauty of the snowfall and the warmth of their relationship draw them together in his last years.

Canadian Premiere

PERSEVERANCE & HOW TO DEVELOP IT ←

JENNY PERLIN, USA | 14 MIN. 16MM B&W 2002

The culture of self-help and self-improvement is integral to maintaining a high level of worker productivity in today's society. In this beautifully produced film, Perlin takes an historical look at the concurrent births of the Ford assembly line and the self-help industry. *Canadian Premiere*

THROWING STONES AT THE SUN ←

AARON VALDEZ, USA | 19 MIN. 16MM SILENT 2002

Twenty-seven documentary vignettes form a portrait of the southern US during the last two years. Part traveler, part geographical surveyor, Valdez records moments of quiet resonance that provide insight into how politics, religion and consumerism form a triumvirate of influence that constructs American identity.

Toronto Premiere

SKETT? ←

KAREN AUGUSTINE, CANADA | 3 MIN. VIDEO 2001

"*Skett* (as in *skettel*): West Indian term for a slack, easy woman. A silent, experimental short looking at the impact of fatherlessness on female sexual compulsion" (karen augustine).

TRYING TO BE SOME KIND OF HERO ←

LESTER ALFONSO, CANADA | 37 MIN. VIDEO 2001

A surprisingly fresh take on the personal documentary, which deftly sidesteps the genre's potential for exploitation and solipsism. Armed with a couple of cameras and an intimate visual flair, Alfonso travels



CLOSER TO HEAVEN



SKETT?



TRYING TO BE SOME KIND OF HERO



THROWING STONES AT THE SUN

TIME
9:15 PM

LOCATION
INNIS TOWN HALL

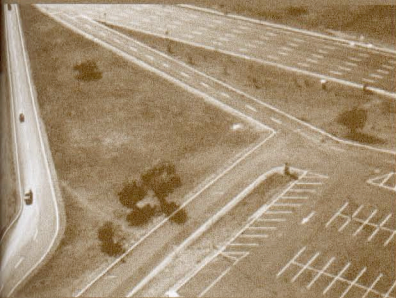


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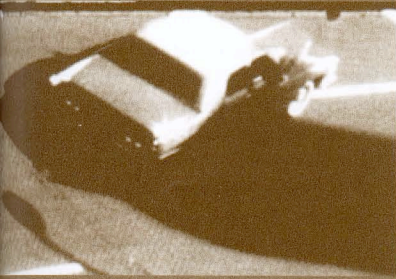
URBAN SPACE 2:

TRANSFORMATIONS

Like the experience of wilderness, the urban experience has given rise to some of the most intense visual expressions in art. The attempt to express the rhythms, structures and social fragmentation of urban life have given rise to an entire genre of films – the “city symphony” – which, with its roots in the avant-garde films of the 20s, is still an influential genre today. These works don’t follow the classical model of the city symphony, but in them the experience of urban space is transfigured through rigorous and unconventional ways of seeing and modes of construction.



VACANCY



SHIFT



INVISIBLE CITIES



BLIGHT

VANCOUVER

CANADIAN PACIFIC ◀

DAVID RIMMER, CANADA | 9 MIN. 16MM 1973

CANADIAN PACIFIC II ◀

DAVID RIMMER, CANADA | 9 MIN. 16MM 1974

These two beautiful cityscape/landscape films, shown simultaneously as a double-screen projection, challenge the notion that the urban environment isolates us from the changes of the seasons, the weather, light and dark. Each film was shot from a fixed camera position over a period of three months, and the scene encompasses train yards, an inlet busy with shipping traffic, roads, forests and mountains.

LONDON

ARRAY ◀

MANUEL SAIZ, UK | 1 MIN. VIDEO 2001

The rigidity of urban planning is cleverly investigated in this playful look at an array of council house fronts. *Toronto Premiere*

NEW YORK

SHIFT ◀

ERNIE GEHR, USA | 9 MIN. 16MM 1974

For a brief moment, Gehr negates the power of gravity on the street below. Cars hang from the inverted asphalt, or slide off the earth entirely, in this mind-bending play on the power of cinematic optics.

BRASILIA

VACANCY ◀

MATTHIAS MÜLLER, GERMANY

14.5 MIN. 16MM 1998

Müller examines Brasilia, the “ultimate Utopia of the 20th century” (Umberto Eco), in its current state as “an abandoned city, a city/museum.”

LONDON

BLIGHT ◀

JOHN SMITH, UK | 14 MIN. 16MM/VIDEO 1996

MUSIC: JOCELYN POOK

Through a close collaboration with composer Jocelyn Pook, Smith reveals the implications and human costs of city expansion. Layering interviews with displaced residents over the images and sounds of demolition, *Blight* documents and subverts the results of the choice to build a new commuter link to the London highway system through Smith’s East London neighbourhood.

TAIPEI

HWA-SHAN DISTRICT, TAIPEI ◀

BERNHARD SCHREINER, AUSTRIA/TAIWAN

13 MIN. 16MM 2001

Schreiner uses an industrial district of Taipei as the subject for his study of urban decay. Abandoned buildings are meticulously photographed with a series of techniques that visually reinvigorate them, in a manner suggestive of the encroachment of the flora and fauna that thrive in the cracks of abandoned buildings. *Toronto Premiere*

NOWHERE

INVISIBLE CITIES ◀

JULIO SOTO, USA | 6 MIN. VIDEO 2002

“... I will put together, piece by piece, the perfect city, made of fragments mixed with the rest, of instants separated by intervals, of signals one sends out, not knowing who receives them” (Italo Calvino).

Toronto Premiere

NEW YORK

UNTITLED (LIGHT) ◀

JULIE MURRAY, USA | 5 MIN. 16MM SILENT 2002

A simple document, without rhetoric, of the twin columns of light shone skyward in memory of the World Trade Center towers and those who died in them.

Toronto Premiere

TIME
9:15 PM

LOCATION
INNIS TOWN HALL

89.5
ciut
89.5 fm "One world. One radio."



GROTESQUE



LE VOYAGE DANS LA LUNE



THE TRAVELLING EYE OF THE BLUE CAT



LE VOYAGE DANS LA LUNE

GUH MEETS MELIÈS

AND THE MAGICAL TRADITION OF CINEMA

For this special program, Toronto new music ensemble GUH perform music composed specifically for a program of films that outlines a tradition of cinema with its origins in the films of Georges Méliès, one of the first and most important filmmakers. These are films of magic and devilry, mysterious transformations and confrontation with the metaphysical Other. Often appearing in his own films, Méliès usually played either a conjurer or a devil. His style of tableau construction and themes of the self in occult transformation were taken up in very different ways by artists as diverse as the Crowleyan Kenneth Anger, the polymath mystic Harry Smith, the refined Surrealist Larry Jordan, and more recently in the queer allegories of Wrik Mead and Shawn Atkins.

Now in their tenth year, the playful and inventive GUH perform a curious hybrid of jazz and classical music that incorporates rhythmic patterns from music around the world. With three independently-released CDs and plenty of experience composing for theatre, film and dance, their music for this program is sure to be memorable.

SPECIAL THANKS TO THE LIAISON OF INDEPENDENT FILMMAKERS OF TORONTO (LIFT) AND THE CANADIAN FILMMAKERS DISTRIBUTION CENTRE (CFMDC) FOR THEIR ASSISTANCE WITH THIS PROGRAM.

LE VOYAGE DANS LA LUNE (A TRIP TO THE MOON) ←

GEORGES MÉLIÈS, FRANCE | 10 MIN. 35MM 1902
MUSIC BY GUH

Members of the League of Incoherent Astronomy undertake the world's first journey to the moon in a rocket shot from a cannon, and encounter a peculiar and explosive species of hostile anthropoid Selenites. Astounding sets, bizarre costumes and sophisticated special effects have made this one of cinema's most recognizable works: the image of the rocket sticking in the eye of the man in the moon is iconic.

RABBIT'S MOON ←

KENNETH ANGER, USA
14 MIN. 16MM 1950 /1972 | MUSIC BY GUH

Cast: Andre Soubeyran, Claude Revenant, Nadine Valence
"An emblem of the soul's experience" (Stan Brakhage). One of Anger's finest films, *Rabbit's Moon* refers directly to the medium's 19th-century origins, portraying the struggle of poor Pierrot, dazzled by a full moon and tormented by Harlequin and Columbine.

ORB ←

LARRY JORDAN, USA | 5 MIN. 16MM 1973

This film will be presented with its original soundtrack. Experimental animator Larry Jordan creates exquisitely refined and precise surrealist films reminiscent in spirit of Joseph Cornell's boxes and Max Ernst's collage "novels." *Orb* takes us into a world in which the inanimate comes alive in a series of rotary transformations.

GROTESQUE ←

WRIK MEAD, CANADA | 7.5 MIN. 16MM 2002
MUSIC BY GUH

A return to Mead's classic allegorical style, in which a devil makes a violent attempt to change himself into a heavenly creature. *Toronto Premiere* ©

THE TRAVELLING EYE OF THE BLUE CAT ←

SHAWN ATKINS, USA | 16.5 MIN. 35MM 2002
MUSIC BY GUH

In a surreal, fairy-tale style, *The Travelling Eye of the Blue Cat* tells the story of a girl awoken one morning by a mysterious seagull who crashes against her bedroom window. This event precipitates a series of startling, violent and extended metamorphoses orchestrated by members of the animal kingdom. ©

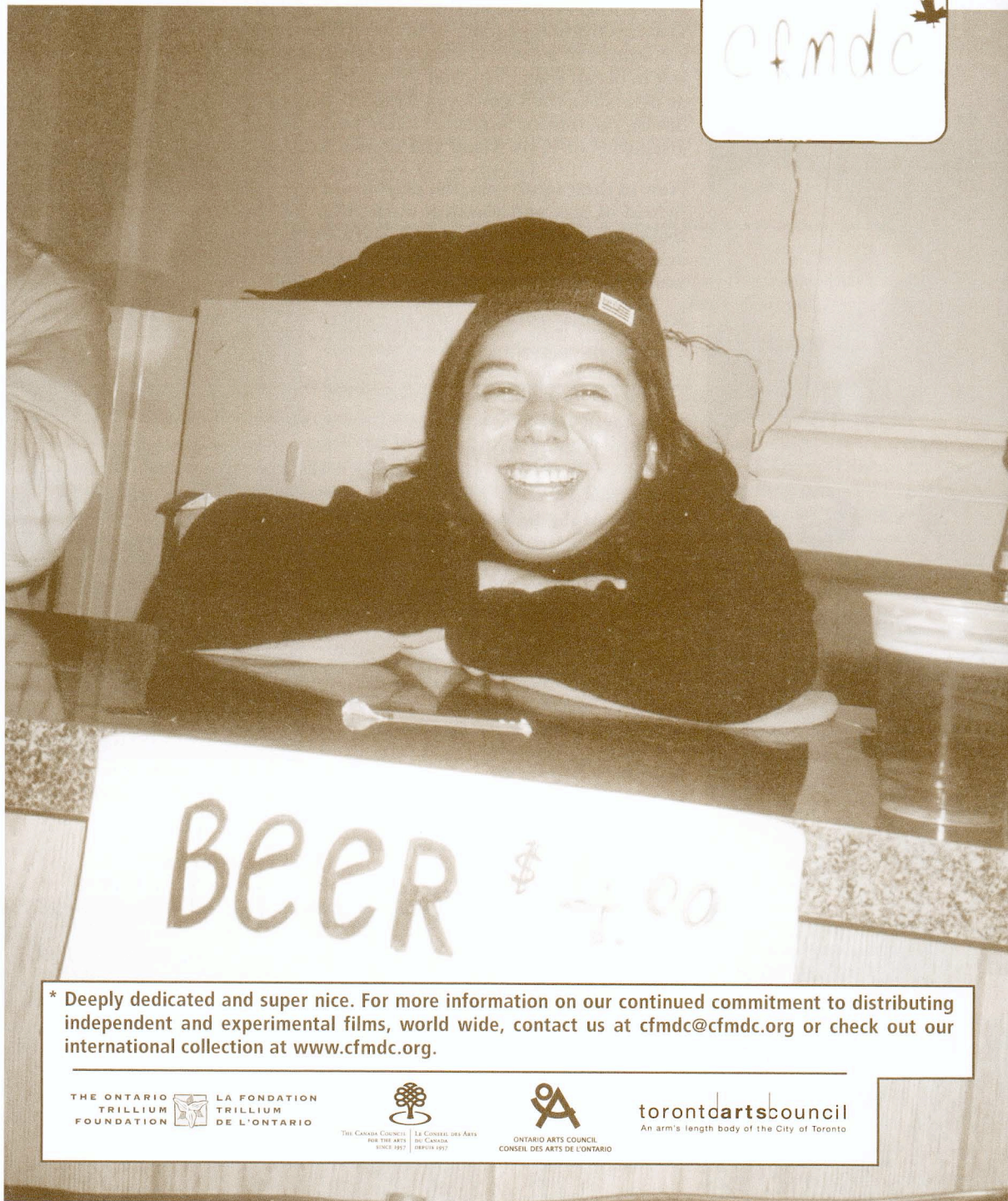
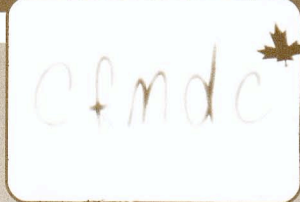


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An arm's length body of the City of Toronto

TIME
11:00 PM

LOCATION
LATVIAN HOUSE
(LICENSED VENUE)

COMPETITION SERIES PARTNER:

ING 

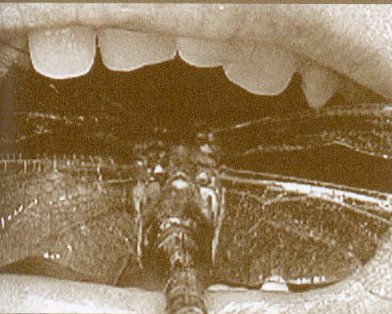
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SKELLEHELLAVISION



HOLLYWOOD INFERNO



FLY ME TO THE MOON

COMPETITION PROGRAM 9:

SEVEN CIRCLES OF HELL

Welcome... For your late night delight, a trip through the circles of hell. On your left: avarice, gluttony and lust. On your right: greed, anger and sloth. Pride, as usual, is straight ahead. Is everyone in? The ceremony is about to begin. Lamplight courtesy of Lucifer.

SKINFLICK (HAUTNAH) ◀

THORSTEN FLEISCH, GERMANY

7.5 MIN. 16MM 2002

Handmade films are often obsessive labours of love. Fleisch's haunting film is built from a similar passion... *Canadian Premiere*

INTERFERENCE ◀

DARA GELLMAN & LESLIE PETERS, CANADA

16 MIN. VIDEO 2002

A claustrophobic look at the menace and solitude of suburbia, this mysterious video reworks crime scene footage to create a distinct foreboding from our side of the yellow tape. The haunting pops of gunfire on the soundtrack recall violence from afar, as if from a guerrilla war, transplanted onto the domestic scene. *World Premiere*

HOLLYWOOD INFERNO (EPISODE ONE) ◀

LAURA PARNES, USA | 40 MIN. VIDEO 2001

"An exploration of the perverse pleasure of beauty, power and cultural production" (Laura Parnes). *Hollywood Inferno* is genuinely disturbing. Re-imagining Dante as an eighteen-year-old suburban girl, and Virgil as a supposed "screenwriter" on the make, Parnes brings us the first episode of Hell. Spreading a portrait of violence and teenage ennui across its two screens, this season (d'enfer) premiere gives us appropriated dialogue, Korine-style garage bands, a sadist with a Willem Dafoe mask and cannibalism in the make-out seats.

Post-adolescence just got harder. To be continued? One hopes *not*, but word reaches us that Parnes is hard at work on her first feature film... *Canadian Premiere*

THE PROVIDER ◀

MATT SMITH, USA | 20 MIN. VIDEO 2002

A father must provide for his children, even in the face of catastrophe. *Toronto Premiere*

IVBABAAA AWAWAWATTT ◀

MICHAEL STECKY, CANADA | 2 MIN. VIDEO 2002

Margaret Atwood channels the devil in this psycho-collage of digital cable and 70s' self-help records. *Toronto Premiere*

SKELLEHELLAVISION ◀

MARTHA COLBURN, NETHERLANDS/USA

7 MIN. 16MM 2002

Martha Colburn, Baltimore's beloved wild animator of the animalistic, the pornographic and the necrophilic, returns with her masterpiece to date. Judge, jury and sexexecutioner, Colburn levels a burning iconoclastic rage at the smut industry. A porn flambé. *Canadian Premiere*

PLUS, AS A LOOP ◌

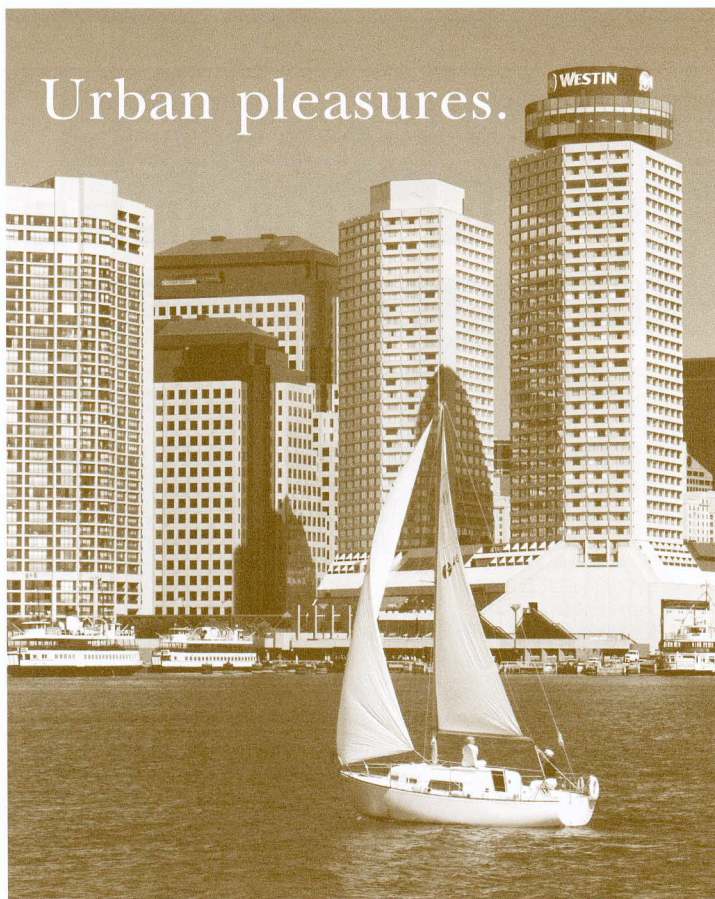
FLY ME TO THE MOON ◀

TAINA KONTIO, USA/FINLAND

7 MIN. LOOPING VIDEO 2002

Extreme performance, haunting images and a Tin Pan Alley serenade form a horrific look at motherhood. *World Premiere*

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VIDEOGRAMS

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hot docs



FROM THE OTHER SIDE

HARUN FAROCKI 3:

VIDEOGRAMS OF A REVOLUTION

An unprecedented and absolutely compelling work of forensic reconstruction, *Videograms of a Revolution* recreates an historical event of the immediate past – the Romanian revolution of 1989 – primarily using amateur videos made by ordinary citizens, as well as news broadcasts and other materials.

Co-presented by the Goethe Institut Inter Nationes

VIDEOGRAMS OF A REVOLUTION (VIDEOGRAMME EINER REVOLUTION) ◀

HARUN FAROCKI & ANDREI UJICA, GERMANY
106 MIN. 16MM 1992

“*Videograms* forms part of the imagistic ‘closing bracket’ of the twentieth century in Eastern Europe. It employs images and techniques used by the early Soviet montagists, especially Sergei Eisenstein’s *Oktyabr* (October, 1927), a depiction of the opening bracket of the pair – the Russian Revolution. Crowds are seen from above scattering under gunfire; revolutionary leaders seize the platform at popular manifestations, and major moments in the story are presented from multiple perspectives” (Ray Privett, *Kinoeye*). *Videograms*

represents the enthusiastic, disorderly and uncertain moments in which a state passes from the hands of a dictator into the hands of its people. In the unforgettable opening sequence, a woman who has been shot by the Securitate while defending her cooperative from them calls on all the citizens to continue the uprising and drive out the dictator Ceausescu. From this point, the film reconstructs the beginnings of the revolt, the flight of Ceausescu and his family, and the chaotic constitution of a new government, still requiring defense from elements loyal to the tottering regime. The Christmas-day execution of the Ceausescus, broadcast around the world, seals the fate of the regime. As it turns out, the revolution will be televised...

COMPETITION PROGRAM 10:

FROM THE OTHER SIDE

Akerman’s meditative, sharply observed films of social landscape, focusing on migration and social division, develop their arguments at a deliberate pace, but always reward the viewer with their acuity of thought.

Co-presented by Hot Docs

FROM THE OTHER SIDE (DE L’AUTRE CÔTÉ) ◀

CHANTAL AKERMAN, FRANCE | 99 MIN. VIDEO 2002

In *From the Other Side*, Akerman turns her attention to the border between Mexico and the United States, to the Mexicans who want to cross into the US to work, and the Americans determined to keep them out. Since the border area around San Diego has become effectively impassible to illegal immigrants, those determined to enter the US are forced to cross vast tracts of hostile mountain and desert terrain, and many now die in the attempt. Alternating between interviews and carefully-composed shots of Agua Prieta – a jumping-off point for Mexicans intending to make the dangerous

trip into the States – as well as interviews with American government officials, police and citizens, the film creates a disturbing picture of a cruel and irresponsible approach to undocumented immigration, and the willful ignorance of a state which uses these same immigrants as a source of inexpensive manual labour that most US citizens are unwilling to do. *Toronto Premiere*

◀ PRECEDED BY ▶

DOWN FROM THE MOUNTAINS ◀

ALFRED GUZZETTI, USA | 9 MIN. VIDEO 2002

“A storm threatens” (Alfred Guzzetti). *Canadian Premiere*

SATURDAY, APRIL 19

TIME
7:00 PM

LOCATION
INNIS TOWN HALL

COMPETITION SERIES PARTNER:



BEAR GIRL: DOG BOY



DACARI AND DONELL



CATS AMORÉ

COMPETITION PROGRAM 11:

YOU'RE SOAKING IN IT!

“There’s nothing left to transgress, not knowing the law.” – Ryan Kamstra

Homegrown heroes and their international counterparts push against the boundaries of art and sex and rock’n’roll. Art and pop become a snake eating its own tail: Who’s doing the chewing up and who’s doing the spitting out?

INTERVIEW WITH FRAU KRAUSE

BARBARA PROKOP, GERMANY
3 MIN. VIDEO 2001

Art seen from close proximity, but from the outside. An interview with the secretary of Kunst-Werke Berlin. *Canadian Premiere*

DACARI AND DONELL’S DEMO TAPE

JONNIE ROSS, USA | 5 MIN. VIDEO 2002

A recently discovered audition tape of 6-year-old twin rappers, *Dacari and Donell* provides a brief glimpse into the hype machine surrounding the grooming of young pop stars. *Canadian Premiere*

CATS AMORÉ

MARTHA COLBURN, NETHERLANDS/USA
2 MIN. 16MM 2002

A narcotic-induced soundtrack propels this acrid hand-made feline fantasy. Seductive kitties pucker their lips and shake their asses towards their young puppy suitors. *I wanna be your dog*, indeed. *Canadian Premiere*

MASTER LIBATION

DAYNA MCLEOD, CANADA | 4.5 MIN. VIDEO 2002

The search for a lost vibrator, complemented by quirky animation featuring a hand-drawn heroine amongst her eye-popping retro-furnishings.

SHE WAS SO YOUNG BACK THEN

FRANCISCA DURAN, CANADA
3 MIN. 16MM SILENT 2002

A rephotographed excerpt from *Fast Times at Ridgemount High* is reconstituted as seedy pornography. Part of a trilogy exploring the depiction of sexuality in teen films in the 1980s.

THE STEPFATHER

JOE GIBBONS, USA | 8 MIN. VIDEO 2002

Ken goes to meet his girlfriend’s father. *Canadian Premiere*

CODE RED

DANIEL BORINS, CANADA | 1.5 MIN. VIDEO 2002

Borins takes a couple of choice words from *A Few Good Men* to amplify and ridicule the state of high alert and generalized fear that is so omnipresent in our military-entertainment complex.

FLUX

CHRISTOPHER HINTON, CANADA
8 MIN. 35MM 2002

A tornado threatening a family home can’t match the hustle and bustle on the inside.

BEAR GIRL: DOG BOY

JEFF STERNE, CANADA | 12 MIN. 16MM 2002

This ribald fable animates cutouts from glossy magazines into a feral post-porn, pop art adventure. Carnal knowledge amongst the trash heaps. *Canadian Premiere*

MY HEART THE DANCER

MEESOO LEE, CANADA | 2 MIN. VIDEO 2002

Perpetual wallflower Meesoo Lee ponders the dynamics of repression. *Toronto Premiere*

YOU'RE
SOAKING
IN IT! } CONTINUED



SAILOR BOY

I AM A BOYBAND ◀

BENJAMIN NEMEROFSKY RAMSAY, CANADA

6 MIN. VIDEO 2002

Music composed by John Dowling
Benny finds himself gloriously in sync with his other selves. *Toronto Premiere*

SAILOR BOY ◀

JENNIFER BISCH, CANADA | 8 MIN. 16MM 2002

Sailor boys are the stuff of dreams in the prairie provinces. Bisch proves that this lack doesn't make them any less desirable. You are not going to wake up from this one without getting a little wet. *Toronto Premiere*

DEATHDAY SUIT

(WITH SELF-INFLICTED WOUNDS) ◀

JUBAL BROWN, CANADA | 9 MIN. VIDEO 2002

Who else would you expect to remake Lisa Steele's classic video, *Birthday Suit* (with scars and defects), but bad-boy Jubal Brown? May the circle be unbroken. *World Premiere*

LA TOMBOLA ◀

XIMENA CUEVAS, MEXICO | 7 MIN. VIDEO 2001

Mexican daytime television gets a surprise guest-star with the appearance of Ximena Cuevas. *Toronto Premiere*

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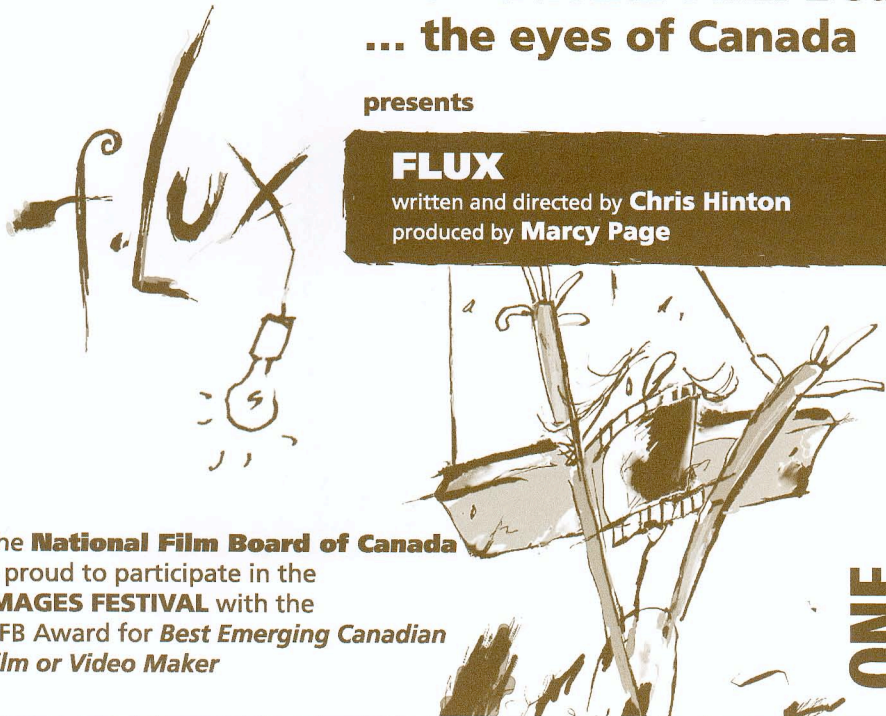
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TIME
9:15 PM

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DJ EXCESS & DJ IXL



THE PRODIGAL SON



CLOSING NIGHT GALA:

HOP-FU

A fury of kicks and jabs infused by beats and scratches... Ninja warriors battling it out with fire swords accompanied by a hard-hitting audio remix by dueling turntablists. Not since the Wu-Tang Clan first entered the 36 Chambers have hip-hop and Kung-Fu collided with such force.

Co-presented by Pleasure Dome

THE PRODIGAL SON ←

SAMMO HUNG, HONG KONG
71 MIN. (ABRIDGED VERSION)
35MM (SCREENING ON VIDEO) 1982
Cast: Yuen Biao, Sammo Hung
Live scratch soundtrack by DJ IXL
& DJ Excess

DJ IXL and DJ Excess of NYC's Kolabz crew take Sammo Hung's classic *The Prodigal Son* and funk up its soundtrack, matching blow for blow with their own scratching and cutting. On screen, a spoiled, rich young athlete suddenly learns that the 300 bouts he has won have all been fixed in his favour by his rich parents and their sycophantic servants. Enlisting an asthmatic opera star and martial arts champion as his reluctant mentor, the young man trains to become a real Kung-Fu master. Off screen, DJs IXL and Excess mix it up, darting in and out of each other's rhythms, parrying and volleying as if they were *in the fight*. The genre famed for its bone-crackin' and lip-flap-

ping has thrown down a new challenge – beat this!

Hop-Fu is the brainchild of John Carluccio and Barry Cole of Video Audio Remix Industries. Cole is a music supervisor and DJ who has supervised music for such films as *New Jersey Drive*, *Sling Blade* and *American Psycho*. Carluccio is a Brooklyn-based artist who gained attention with the documentary film *Battle Sounds*, which debuted at the Whitney Biennial in 1997 and has since been screened worldwide. He annually coordinates the Battle Sounds Turntablist Festival in New York City, and he co-authored "Turntablist Transcriptions," a booklet explaining a revolutionary scratching notation system.

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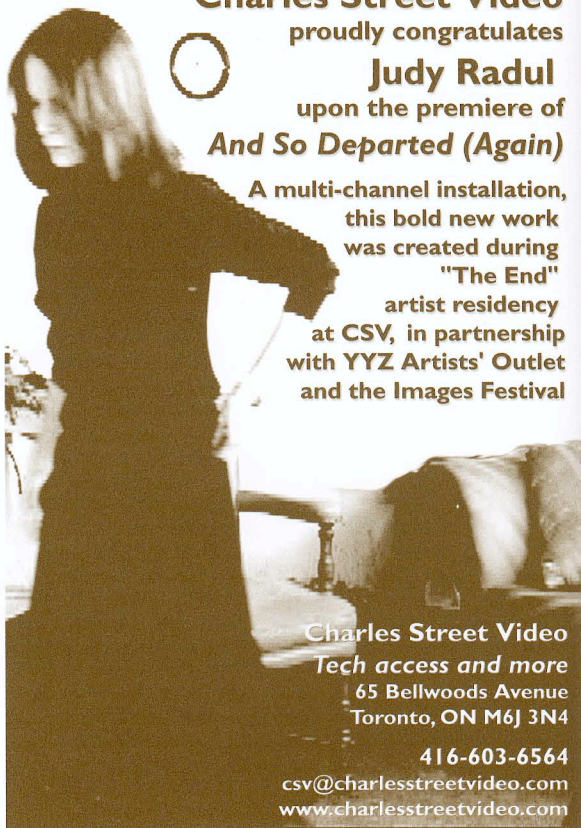
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an exhibition curated by Katharine Harvey
part of SOURCE and in collaboration with
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Friday April 11th • 2003

opening reception • 9:00p.m.

SOURCE after party • 10:30p.m. until late

@ mercer union (free)

Saturday April 12th • 2003

special lecture by Michelle Forsyth • 4:00p.m.

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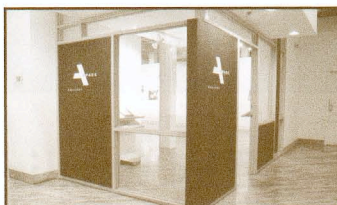
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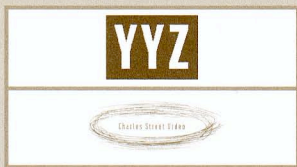
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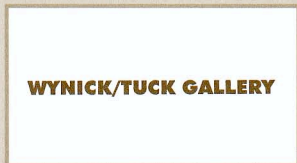
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1. AND SO DEPARTED (AGAIN)

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UNTIL MAY 24

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3. BREATH I: PLEASURE

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USA
2000

WYNIK/TUCK GALLERY
401 RICHMOND STREET WEST, SUITE 128
UNTIL APRIL 26

4. BYTE

LYLA RYE
CANADA
2002

YYZ ARTISTS OUTLET
401 RICHMOND STREET WEST, SUITE 120
UNTIL MAY 24

5. GENETIC TRANSFORMATION UNIT FOR THE COLONISATION OF MARS

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CANADA
2002-2003

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UNTIL MAY 10

6. ICH GLAUBTE GEFANGENE ZU SEHEN / I THOUGHT I WAS SEEING CONVICTS

HARUN FAROCKI
GERMANY
2000

ART GALLERY OF ONTARIO
317 DUNDAS STREET WEST
UNTIL JULY 6

7. MY BEST FRIENDS EVER (J, 1977-1985) MY ONE TRUE LOVES (A-Z, 1987)

BRETT SIMON
USA
2002

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SOURCE

./run/SRC EVENTS

- ./run/iF
- Wednesday 09 April
- 1800 hours
- Harun Farocki Reception
- "I Thought I Was Seeing Convicts"
- GOTO Art Gallery of Ontario
- @ 317 Dundas Street W

- ./run/PUNCHLIST
- a BEFORE SRC party
- Friday 11 April
- 2000 until 2230 hours
- prior to the exhibition openings
- GOTO 401 Richmond Street W
- artists will reveal source
- and present installations

- ./run/PUNCHLIST
- an AFTER SRC party
- Friday 11 April
- 2230 until 0200 hours
- GOTO Mercer Union @ 37 Lisgar Street
- S of Queen W of Dovercourt
- THEN artists in the gallery
- deejays will keep you moving all night long

- ./run/OPENING SRC
- Saturday 12 April
- 1200 until 1700 hours
- GOTO all galleries
- show punchlist @ AGO
- for free admission 1400 to 1730

- ./run/SRC city.walk
- with Wilfried Hou Je Bek
- Saturday 12 April
- GOTO schedule
- www.imagesfestival.com/source

- ./run/SRC artist talk
- Saturday 12 April
- 1600 hours
- with Michelle Forsyth
- GOTO Mercer Union @ 37 Lisgar Street

- ./run/THEN
- Saturday 12 April
- 1800 until 2100 hours
- Paul Petro Contemporary Art
- 980 Queen Street W
- live video feed and performance
- GOTO backyard patio playground

- end iF

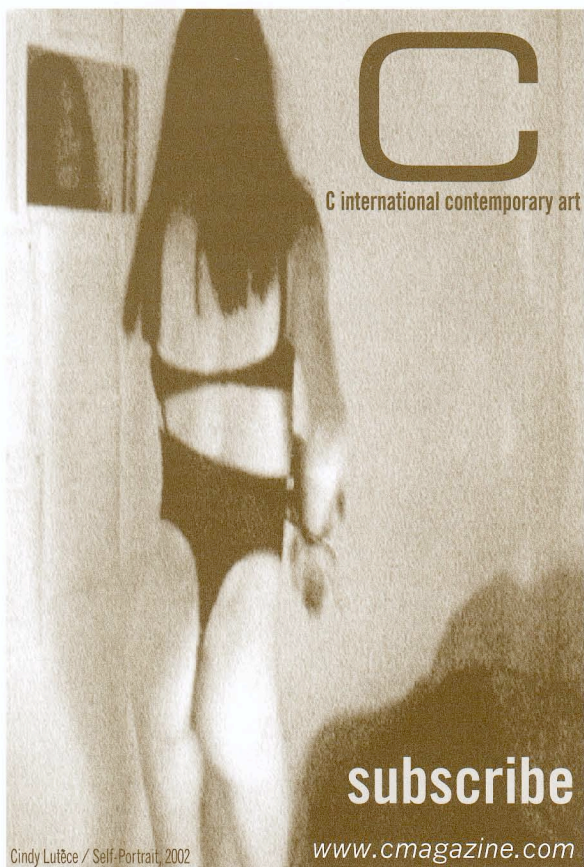
Borrowing from the language of new media, we approached each of the fourteen installations included in this exhibition as if it had its own version of a source code. Building on this premise, we fashioned a simple agenda that allows us to expand the parameters within which we encounter the artwork. Make the source of each artwork visible: not as logistics but as inspiration, concept or intent. Share the "before" of the work. Provide a glimpse of its delivery. Raise the question: is the moment of resolution that we associate with public display the artwork's essential being?

SOURCE is not a curatorial theme but an exhibition strategy. It is developed in order to make visible and engaging a particular aspect of these varied and numerous installations. SOURCE creates a forum for considering the genesis of the works and the process of their realization. This dimension easily insinuates itself within other curatorial programs because of the provisional nature of its mission: the creation of a temporary new *media-tization*.

SOURCE intersects with the pre-existent in a manner that draws it into the festival context, developing situations where the live quality of the artwork is highlighted. This quality is the basis for a natural affinity between the festival and new media. It is also a point of reference for the dynamic relationship between the artwork and its audience – a relationship which might be seen to mirror the exchange that occurs between the artist and his or her materials.

Recognizing that new media has the quality of a verb, SOURCE stresses an improvisational aspect of the artworks and the inherent instability of meaning within the artistic transaction. Drawing attention to the relationship of the work to what comes "before" also has the effect of acknowledging the fact production always haunts presentation.

In making AND SO DEPARTED (AGAIN) Judy Radul had five directors work with a single actress to create their version of the same dramatic scene. For twelve hours (the normal time frame for a film or television shoot) the directors instruct the actress to die, over and over and over again. What remains hidden in the final presentation is a seemingly endless series of actions necessary for the creation, not of the perfect scene, but of the actress' exhaustion.



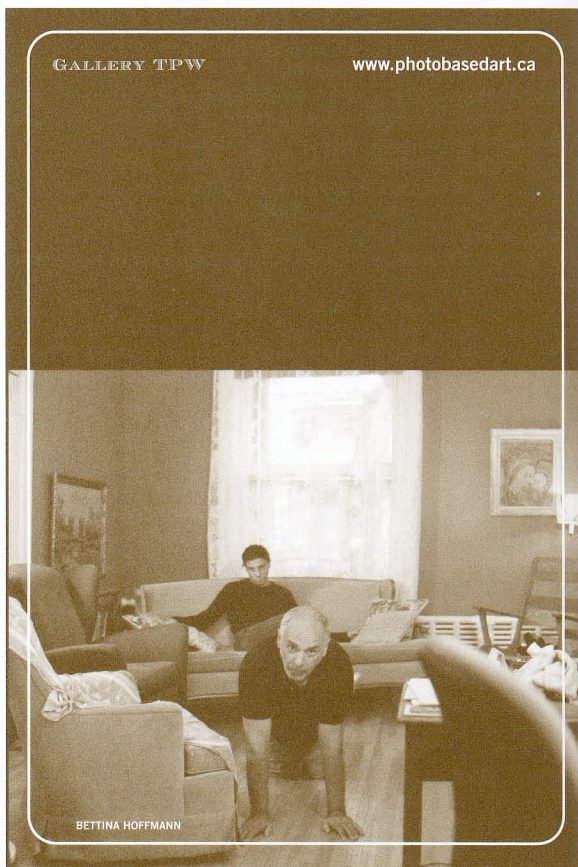
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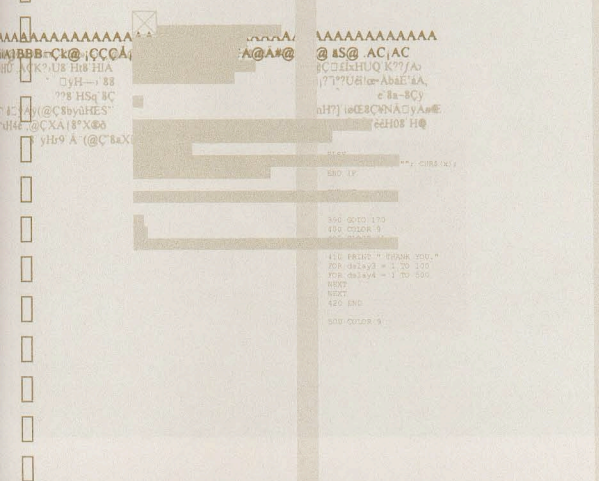
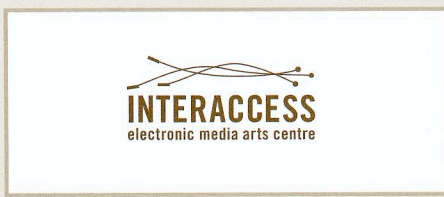
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13. Automated systems that judge and identify human features, actions and motives are a central part of the U.S. Government's "War on Terrorism." David Rokeby's **SORTING DAEMON** observes the corner of King Street West and University Avenue with surveillance cameras and video processing software and judges, sorts and categorizes the people, objects and activities observed. The work looks at the implications of this automated judgment as a form of "mechanical racism" and our willingness to be subjected to it.

14. A collective desire to render time in two dimensions animates the group exhibition "PUSH PLAY" which includes Marie de Sousa, Michelle Forsyth, Mara Korkola and Melinda Morey. The artists take video and photographic raw materials into the frame of painting in order to scrutinize their surroundings: highways, streetscapes and the invisible rip curl. Releasing an unseen mood, the works move the viewer outside of everyday perception into a parallel reality.

The artworks in this exhibition do not share a common topic, medium, technique or context. They do, however, all have an intriguing infrastructure, organizing principle or underlying system by which they are generated. The aim of **SOURCE** is to explore this substratum and trace its development: to publish it as "code." By expanding the parameters within which the artwork is observed, **SOURCE** seeks to emphasize the importance of each moment in the process of the artwork's coming into being. **if...SOURCE, then...**

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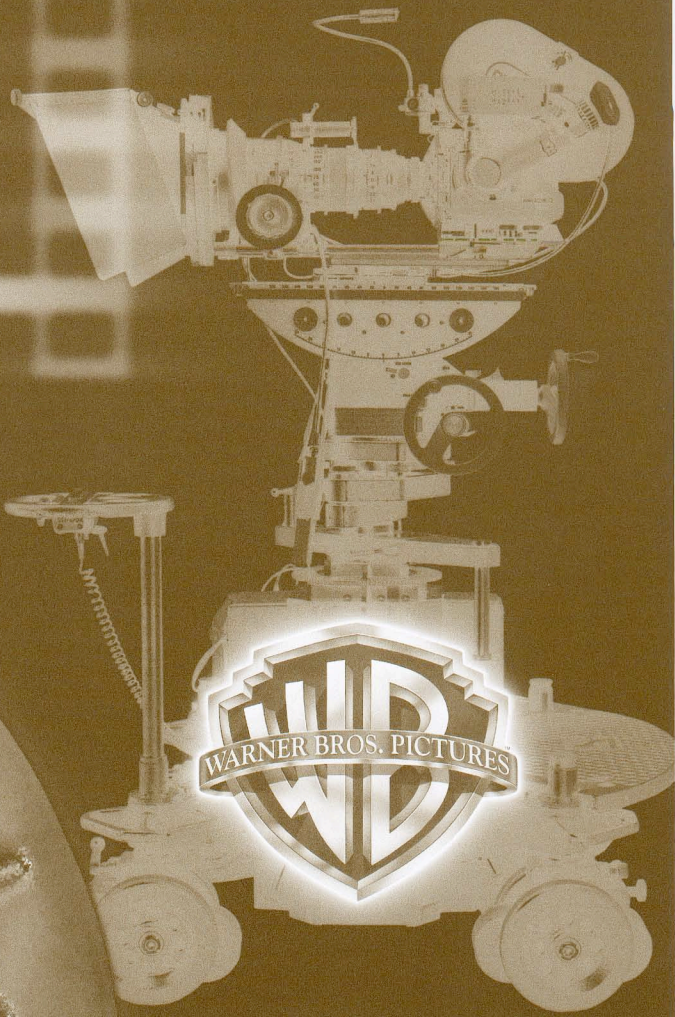
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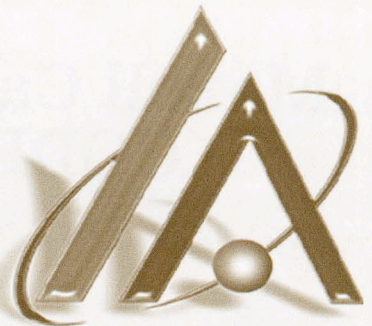
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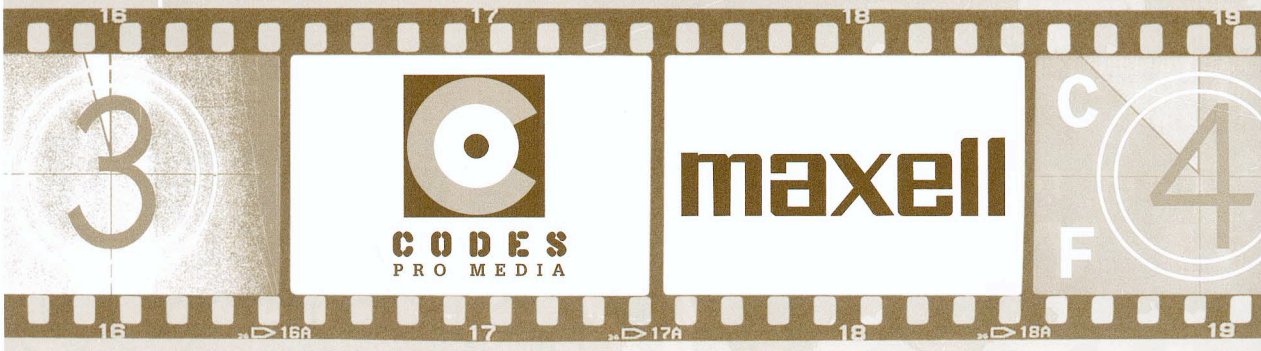
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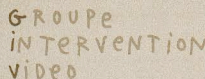
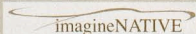
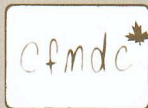
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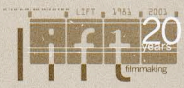


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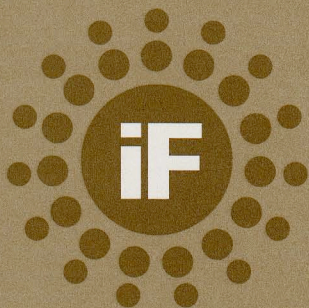
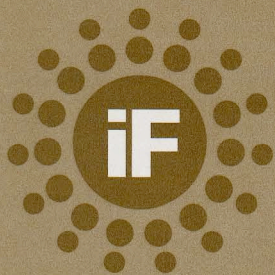




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