

2010

INTERNATIONAL EXPERIMENTAL MEDIA CONGRESS
TORONTO, CANADA APRIL 7 - 11, 2010

((delegate guide))

April 7-11, 2010



DELEGATE INFORMATION

The International Experimental Media Congress: April 7-11, 2010
www.experimentalmediacongress.org

Welcome to the 2010 International Experimental Media Congress! Thank you for registering!
The Congress will take place at **OCAD, the Ontario College of Art & Design** (100 McCaul Street) and **York University** (4700 Keele Street) in Toronto (unless specified below).

CALENDAR AT A GLANCE (Ancillary Events listed in the Expanded Calendar on pg. 3)

Day 1 – Wednesday, April 7

4:30 – 6 pm Meet and Greet + OCAD Opening, Graduate Gallery 205 Richmond St W @ Duncan
7 pm Keynote Discussion: Yvonne Rainer with John Greyson – OCAD Auditorium (Public)
Open to non-registrants: \$10 general, \$5 students, seniors, Images Festival Members

Day 2 – Thursday, April 8

9:00 am Coffee and muffins – OCAD Lounge
9:30 – 11 am Session 1: The Place of the Medium – OCAD Auditorium
11:30 am – 1 pm Session 2: Carrying History Forward – OCAD Auditorium
1:30 pm Lunch – Box Lunch Provided!
2:30 – 4 pm Session 3: Snapshot of a Diversity of Current Practices – OCAD Auditorium
4:30 – 6 pm Field Report: India – OCAD Auditorium
6:30 pm 3D for Experimental Media Artists (York University) FREE Bus leaves OCAD at 6:00 PM
Bus drops off at 10 pm at the Open Screening
10:45 pm – 130 am OPEN SCREENING / PARTY – The Music Gallery, 197 John Street (Public)

Day 3 – Friday, April 9

9:00 am Coffee and muffins – OCAD Lounge
9:30 – 11 am Roundtable: The Cinematic Enters The Gallery – OCAD Auditorium
11:30 am – 1 pm Session 4: The Uncertainty Principle: Political Engagement and the Documentary in an Expanded Field – OCAD Auditorium
1:30 pm Lunchtime Show & Tell – Box Lunch Provided! – OCAD Auditorium
2:30 – 4 pm Session 5: Interface : Experiment : Access – OCAD Auditorium
4:30 – 6 pm Soap Box – OCAD Room 230
10:30 pm – 130 am OPEN SCREENING / PARTY – The Music Gallery (Public)

Day 4 – Saturday, April 10

9:00 am Coffee and muffins – OCAD Lounge
9:30 – 11 am Session 6: Permanence in Flux: Archival Practises – OCAD Auditorium
11:30 am – 1 pm Conversation: Institutions and Mythologies in Experimental Media – Auditorium
1:30 – 2:30 pm Lunch + Barbara Hammer Performance & Book Launch – Room 230 (Public)
2:30- 4 pm Roundtable: The Conscious Collective – OCAD Auditorium
4:30 – 6 pm Session 7: Raiding the Archive – OCAD Auditorium

Day 5 – Sunday, April 11

1:30 – 230 pm – Field Report Korea – OCAD Auditorium
2:30 – 4 pm – Summary Session – OCAD Auditorium

Your Role as a Delegate

We hope to make this event as participatory as possible. While we have selected a series of guests to make short presentations in each session, we do hope to engage the entire group in a four-day discussion about the “state of the art”. To facilitate this, we are having guests post abstracts and presentations in advance on our website, allowing extended discussion periods (Q&A’s), including a “soap box” for catching up on items that have been overlooked or need expanded discussion and providing a breakaway space (room 230) for people to hang and chat. We will also be hosting two open screenings and a show & tell (for non-time based work) during the Congress, in which all delegates are invited to participate. Enjoy!

Take Advantage of the Images Festival!

Your Congress pass gets you free entry to the Images Festival programs. Please arrive no later than 15 minutes before each presentation to get a seat! The Images Festival (www.imagesfestival.com) runs concurrently to the Experimental Media Congress. The evening programs of the 23rd Images Festival (April 1-10, 2010) that occur during the four days of the Congress were programmed with the themes of the daytime discussions in mind. Programs such as Tom Chomont's restorations (presented by Ross Lipman from UCLA), Chamber of Public Secrets and Kevin Jerome Everson's latest feature *Erie* have direct connections with presentations at the Congress. Your pass gives you free access to screenings and events. Also note that Images Festival has an extensive installation component at Galleries around town. Information on installations can be found on p.69-88 in the Images Festival catalogue.

Congress Pass Information

Your pass is NON-TRANSFERABLE and will not be replaced if lost. It provides you access to all Congress events and entitles you to a box lunch for the three days lunches are provided. Tickets are necessary for admittance to all IMAGES FESTIVAL screenings and events. For ticketed events, present your pass at the BOX OFFICE at least 15 minutes before the beginning of the event on the day of the screening to obtain your ticket. No advance tickets will be issued on passes. Passholders must show both this pass and a ticket to gain entry to screenings and events. Ticket numbers are limited and subject to availability. Please come early.

Admittance to pay-what-you-can events is on a first come, first served basis.

Latecomers will be seated only at the discretion of the management.

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

IMAGES FESTIVAL GUEST OFFICE + MEDIATHEQUE + BOOKSTORE

The Images Festival invites you to make use of our Guest Office and Mediatheque to view films that you missed or revisit titles from earlier programs. The Mediatheque contains three viewing stations and a video library that includes most of the works in the festival. The Guest Office also has computers, snacks, water, wireless internet and operates as a festival hub for meeting up and networking during the festival. You can pick up your pass here from 12-5 daily, at Opening Night starting at 5:30 or at each evening’s venue starting 1 hour before the first program (from Friday, April 2 to Wednesday, April 7). After April 8, passes will only be available at OCAD.

This year the Guest Office + Mediatheque includes a bookstore!

Your Festival Pass or ticket stub gets you 10% all food at the Gladstone Hotel.

Guest Office + Mediatheque Location: Gladstone Hotel, 1214 Queen St. West, Room 204

Hours: 12–6 daily, Friday April 2 – Sunday April 11

DAY 1 – WEDNESDAY, APRIL 7

MEET & GREET AND INSTALLATION OPENING

4:30-6:30 PM OPENING RECEPTION for *An ancient history of the future**
OCAD Graduate Student Gallery, 205 Richmond St. W. at Duncan
Exhibit runs April 7-11



Artists: Doug Back, Judith Doyle, Johanna Householder, Martha Ladly

In conjunction with the International Experimental Media Congress, *An ancient history of the future** presents works which explore their own relationships to the idea of the experimental by using household and/or ubiquitous technologies to perform some after the fact "future-casting." Collectively the artists take up one of the central questions posed by the Congress, "How do art works express, reflect, document or intervene in the aesthetics, ideas, politics... of an historical conjuncture?"

7 PM

Keynote Discussion: Yvonne Rainer with John Greyson
Ontario College of Art & Design (100 McCaul Street) Auditorium

Yvonne Rainer's career in many ways runs parallel with the concerns that we expect to trace over the course of this four-day Congress. Trained as a dancer, Rainer moved into filmmaking in the 1970s and then further branched out into video and most recently back to choreography. Through these shifts, her work has retained a constant focus on formal experimentation, the expressive possibilities of the body and an ongoing engagement with political and feminist thought. In conversation with filmmaker John Greyson, Rainer will trace her work as it has developed over the years and reflect on what it means to move through one medium to another.

Open to non-registrants, \$10 general, \$5 students, seniors and Images Festival Members

IMAGES FESTIVAL EVENTS

9:30 PM

Live Images 4: Revenge of the Theory Persons, or Don't Just Sit There, Gentle Presence
Curated by Oliver Husain and Kathleen Smith

@ SPK/Polish Combatant's Hall, 206 Beverley Street at Cecil.

This screening/performance is a program of short films with dance or movement bias, accompanied by an arrangement and re-arrangement of everyday objects.

Including films by Yvonne Rainer, Babette Mangolte, Jack Goldstein, Takahiko Jimura, Miranda Pennel, Nancy Garcia and Ursula Mayer. More Info, P. 53, Images Festival Catalogue

11 PM

One Take Super 8

@ SPK/Polish Combatant's Hall, 206 Beverley Street at Cecil.

The first ever Toronto edition of the wildly successful Super 8 filmmaking extravaganza! No Cuts! No Splices! All world premieres! More Info, P. 55, Images Festival Catalogue

DAY 2 – THURSDAY, APRIL 8

CONGRESS SCHEDULE

9:00 AM Coffee & muffins will be available at OCAD Auditorium lounge

9:30 AM

Session 1: The Place of the Medium

Ontario College of Art & Design (100 McCaul Street) Auditorium

This panel explores the artist's relationship to the status of the medium in an increasingly interdisciplinary world. Within the last decade, the proliferation of digital intermediation and a continuing movement toward the dissolution of the art object have raised the question of whether the category of "medium specificity" continues to hold significance. In the age of what Rosalind Krauss has termed the "post-medium condition," does the medium still matter? And how can we talk about medium specificity without resorting to essentialist qualities of its material support: Celluloid, projected light, bits, bytes, pixels?

Moderator: Henriette Huldich (Associate Curator, Media Archive, Hamburger Bahnhof Museum for Contemporary Art, Germany)

Presenters: Pip Chodorov (filmmaker, Re:Voir Video, France), **Nicole Gingras** (writer/curator, Montréal), **Nicky Hamlyn** (filmmaker, Professor, University for the Creative Arts, UK),

Ming-Yuen S. Ma (curator/media activist, Associate Professor, Pitzer College, USA), **Michael Snow** (filmmaker/visual artist, Toronto)

11:30 AM

Session 2: Carrying History Forward

Ontario College of Art & Design (100 McCaul Street) Auditorium

This session examines experimental media as inscriptions of history. How do art works express, reflect, document or intervene in the aesthetics, ideas, politics--the critical elements--of an historical conjuncture? How might they serve to keep histories alive and help shape public perceptions and memories? What are the pedagogies of knowing and remembering?

Moderator: Kathy High (visual media artist, Associate Professor, Rensselaer Polytechnic Institute, USA)

Presenters: Wafaa Bilal (artist, Assistant Professor, New York University), **Cheryl L'Hirondelle** (performance artist, Vancouver/Toronto), **Dont Rhine** (member, Ultra-red activist sound collective, USA), **David Teh** (curator, Assistant Professor, National University of Singapore)

1:30 PM

Lunch

Box Lunches will be provided in the lounge off the auditorium, with vegetarian and vegan options.

DAY 2 – THURSDAY – continued

2:30 PM

Session 3: Snapshot of a Diversity of Current Practices

Ontario College of Art & Design (100 McCaul Street) Auditorium

Artists presenting elsewhere at the Images Festival will talk about their work. Discussion will include the process of making, their relationship to historical moments and the development of new forms.

Facilitator: Sara Diamond (President, Ontario College of Art and Design)

Presenters: Barry Doupe (Vancouver, presenting in On Screen 3, Images Festival catalogue pg. 45), **Kaitlin Till-Landry** (Toronto, On Screen 2, pg. 44), **Annie MacDonell** (Toronto, No Images, pg. 50), **Juan Ortiz-Apuy** (On Screen 4, Halifax, pg. 47).

4:30 PM

Field Report: India

Ontario College of Art & Design (100 McCaul Street) Auditorium

India has produced a burst of experimental media in the last decade, inspired in part by the rise of festivals like Experimenta in Mumbai and Bangalore. This field report will focus on recent production in India, as well as contextualizing the scene in which it is made.

Presenters: Ayisha Abraham (artist, Centre for Experimental Media Arts, Srishti School of Art, Design and Technology, India) and **Shai Heredia** (Director, Experimenta Film Festival, India)

6:30 PM

3D for Experimental Media Artists

York University (4700 Keele Street)

Catch the bus up to York University to see the projects being developed in the Future Cinema Lab, including a new research component on three-dimensional cinema for experimental artists.

BUS: PICKUP 6:00 in front of the Ontario College of Art & Design.

Bus starts loading at 5:30 PM and will leave by 6:00 PM, or when full (46 seats).

DROP OFF at 10:00 PM at The Music Gallery around the corner for OPEN SCREENING + PARTY

10:45pm

OPEN SCREENING / PARTY

The Music Gallery, 197 John Street (Public)

All Congress delegates are invited to bring a short work to show at one of two late night screenings at The Music Gallery. We can show MiniDV, DVD, 16mm or Super 8. Please limit work to 10 minutes. First come, first shown until last call. Come to show, watch or hang out in the adjacent lounge and chat about the day. Attendance is open to non-registrants.

DAY 2 – THURSDAY – continued

ANCILLARY EVENT

7:30 PM

URBAN FIELD SPEAKERS SERIES hosts OU NING

Prefix Institute of Contemporary Art, 401 Richmond Street West, Suite 124

The multidisciplinary cultural practitioner speaks about his urban research projects, including his role as Chief Curator of the 2009 Shenzhen and Hong Kong Bi-City Biennale of Urbanism and Architecture. Moderated by Adrian Blackwell, artist, urban designer and an assistant professor of architecture at the University of Toronto. *Presented by Prefix in association with the Canadian Centre for Architecture.* \$10 Regular (tickets available only at the door). Seating is limited and guaranteed to sell out, so be sure to arrive early.

PREFIX.

IMAGES FESTIVAL EVENTS

7 PM

Chamber of Public Secrets

@ Innis Town Hall, University of Toronto, 2 Sussex Avenue at St. George

Curated by Khaled Ramadan, this survey of video from Northern Africa and the Middle East is drawn from the Chamber of Public Secrets Archive. More Info, P. 57, Images Festival Catalogue. Presented by Alfredo Cramerotti of the Chamber for Public Secrets (presenting on Saturday).

9 PM

Erie

@ Innis Town Hall, University of Toronto, 2 Sussex Avenue at St. George

Kevin Jerome Everson's (presenting on Saturday) fourth feature about the African-American working class shot around Lake Erie. More Info, P. 58, Images Festival Catalogue

DAY 3 – FRIDAY, APRIL 9

CONGRESS SCHEDULE

9:00 AM Coffee and muffins will be available at OCAD Auditorium lounge

9:30 AM

Roundtable: The Cinematic Enters the Gallery

Ontario College of Art & Design (100 McCaul Street) Auditorium

Moving images have been a mainstay of galleries for half a century. Discussants with backgrounds in a wide range of interdisciplinary programming examine questions regarding the increasingly complex world of the gallery, of presentation formats and settings. Have the lines between artforms blurred, have audience expectations shifted, how have these phenomena altered curatorial practice? Do moving images necessarily imply the cinematic? How easily does expanded cinema manage to shuttle between the white and the black box or the public space outside either one of these more traditional venues? How do new media works further defamiliarize the gallery setting? How have visual artists working with moving images in film, video or new media altered the terrain of the 'experimental'? What do these terms mean within the expanded contemporary playing field?

Moderator: Peggy Gale (independent curator, Toronto)

Discussants: Christopher Eamon (independent curator, Director, New Art Trust, USA), **Steve Loft** (Executive Director, ImagineNATIVE Film + Media Arts Festival, Toronto), **Andréa Picard** (programmer/curator, TIFF Cinematheque, Toronto), **Peter Ride** (curator/researcher, University of Westminster, UK)

11:30 AM

Session 4: The Uncertainty Principle: Political Engagement and the Documentary in an Expanded Field

Ontario College of Art & Design (100 McCaul Street) Auditorium

The session explores the changing face of documentary, as those strategies and formal structures migrate from the cinema into galleries and museums. Just as the modes of production change, so do the particulars of how a film is viewed. Increasingly, film and video production can exist across multiple spaces, as single screen works for a cinema, or installation works for a gallery. What changes from the black box of a cinema, to its simulacrum recreated within the white box of a gallery? Is it the audience? The systems of power? And how do these changes and differences effect the conversation and political engagement of these works? Presented jointly with the Ryerson Gallery and Research Centre, Ryerson University, and the Goethe-Institut Toronto and supported by the Swiss Arts Council Pro Helvetia and the Dutch Consulate.

Moderator: Irina Leimbacher (film programmer, USA). **Discussants: Ursula Biemann** (video artist, Switzerland), **Hito Steyerl** (artist, Germany), **Wendelien van Oldenborgh** (artist, the Netherlands)

1:30 PM

Lunchtime Show & Tell

Ontario College of Art & Design (100 McCaul Street) Room 230

Box Lunches will be provided in the lounge off the auditorium. Room 230 will host a Show & Tell for 6 presenters to show computer slideshows of their work or their websites and new media projects. Sign up at the registration desk Friday morning.

DAY 3 – FRIDAY – continued

2:30 PM

Session 5: Interface : Experiment : Access

Ontario College of Art & Design (100 McCaul Street) Auditorium

What is the interface in the age of the digital? Technology itself has long been an important locus of experimentation for media artists. Refiguring and rearticulating the technological experience is often the by-product, if not the intention, of much electronic media art. It is an approach that in its most compelling forms subtly rearticulates questions about the politics of technology away from macro-social questions of politics and policy towards consideration of the design and organization of technological artefacts themselves. Nowhere is this question more relevant than in the problem of interface design and the taken-for-granted nature of most human-machine interaction. This panel aims to explore the myriad ways electronic media artists, curators and scholars seek to question new kinds of interfaces: networked screens, architectures and urban places; human-machine interactions; new kinds of multiplicity and objects. Supported by Prefix Institute of Contemporary Art.

Moderator: David Rokeby (artist, Toronto)

Presenters: Anne Balsamo (University of Southern California, USA), **Konrad Becker** (co-founder of the Institute for New Culture Technologies/t0, Austria), **Simone Jones** (Associate Professor, Ontario College of Art & Design), **Ou Ning** (designer/curator/writer, China)

4:30 PM

Soap Box

Ontario College of Art & Design (100 McCaul Street) Room 230

A chance to catch up on what we've missed: ideas that were raised but had no proper airing or thoughts that have been lost in the shuffle. Open floor!

10:45pm

OPEN SCREENING / PARTY

The Music Gallery, 197 John Street (Public)

Night two of the Open Screening: Bring a short work to show at The Music Gallery. We can show MiniDV, DVD, 16mm or Super 8. Please limit work to 10 minutes. First come, first shown until last call. Come to show, watch or hang out in the adjacent lounge and chat about the day. Attendance is open to non-registrants.

DAY 3 – FRIDAY – continued

IMAGES FESTIVAL EVENTS

5 PM

Workers Entering the Factory

@ Innis Town Hall, University of Toronto, 2 Sussex Avenue at St. George

New films and videos by Pooja Madhavan, Benj Gerdes (presenting on Saturday), Uruphong Raksasad, Gianfranco Foschino and Barbara Meter. More Info, P. 59, Images Festival Catalogue

7 PM

Tom Chomont: Recent Restorations

@ Innis Town Hall, University of Toronto, 2 Sussex Avenue at St. George

A screening of seven films recently restored by the UCLA Film and Television Archives, presented by archivist Ross Lipman (presenting on Saturday). More Info, P. 62, Images Festival Catalogue

7 PM

Live Images 5: Sonya and Layla Go Camping

@ Dancemakers 55 Mill Street, Building 58, The Cannery, Studios 313 + 31

A dance and video hybrid work by this New York-based collaborative duo, *robbinschilds*, that is loosely structured on Jacques Rivette's *Celine and Julie Go Boating*. More Info, P. 61, Images Festival Catalogue

9 PM

Cine Povera: Recent Experimental Films from Mexico

@ Innis Town Hall, University of Toronto, 2 Sussex Avenue at St. George

Curated by Jesse Lerner, this screening surveys the recent explosion of handmade celluloid happening in Mexico. More Info, P. 63, Images Festival Catalogue

DAY 4 – SATURDAY, APRIL 10

CONGRESS SCHEDULE

9:00 AM Coffee and muffins will be available at OCAD Auditorium lounge

9:30 AM

Session 6: Permanence in Flux: Archival Practises

Ontario College of Art & Design (100 McCaul Street) Auditorium

The archival preservation of experimental film and media has increased dramatically in the last decade even as archivists juggle the increasing obsolescence of everything from film stocks to video monitors to computer software and hardware. Intermedia transfers, whether from 8mm to 16mm to 35mm, or from chemical and magnetic originals to digital copies, have created new markets (DVD editions, mp4 downloads), challenged others (16mm film cooperatives) and transformed exhibition, distribution, criticism and access. The cost and specialized knowledge and labour involved in experimental media preservation accentuates gaps between North American and European archives and those in the developing world. International digital standards remain in flux, sometimes pitting the industry vs. the artist. Do industry-driven changes victimize artists or will standardization benefit wider distribution and access to experimental media? How might new channels of communication across media, nations and institutional frameworks increase both the preservation of cinematic and media heritage while increasing access and education?

Moderator: Ainsley Walton (Assistant Conservator, Contemporary Art, National Gallery of Canada)

Presenters: Ayisha Abraham (Centre for Experimental Media Arts, Srishti School of Art, Design and Technology, India), **Jean Gagnon** (curator/art critic, formerly Executive Director of Daniel Langlois Foundation for Art, Science and Technology, Montréal), **Jorge La Ferla** (Director of the Eurolatinoamericano Festival of Video and Digital Art, Argentina), **Ross Lipman** (Film Preservationist, UCLA Film and Television Archive, USA), **Pelle Snickars** (Head of Research, Swedish National Archive of Recorded Sound and Moving Images, National Library of Sweden)

11:30 AM

A Conversation: Institutions and Mythologies in Experimental Media

Ontario College of Art & Design (100 McCaul Street) Auditorium

An undercurrent of the preparations for this Congress, when compared to the 1989 Experimental Film Congress, has been a sense of the degree by which aspects of experimental media have become institutionalized. They have been institutionalized through mythologizing; through economic support (both through public funding and commercial models); through academic research; and through preservation and historicization. Even the current resurgence of new collectives (either modeled after or replacing historical collectivization) is a support mechanism that fends off fading away (if not burn-out!). This conversation looks reflexively at the precarious tension, as well as the obvious benefits, created by solidifying ephemeral practices through structural supports.

Facilitator: Susan Oxtoby (Senior Film Curator, Pacific Film Archive, USA)

Discussants: Steve Anker (Dean of the School of Film/Video, California Institute of the Arts, USA), **Ed Halter** (Co-Director, Light Industry, USA), **Tom Sherman** (artist, Professor, Syracuse University, USA), **Stefanie Schulte Strathaus** (Artistic Director, Arsenal Institute for Film and Video Art, Germany)

DAY 4 – SATURDAY – continued

1:30 PM

Barbara Hammer Performance and Book Launch (+ Lunchtime)

Ontario College of Art & Design (100 McCaul Street) Room 230

Box Lunches will be provided in the lounge off the auditorium.

Barbara Hammer launches her first book with a reading from *“Hammer!”*, a memoir tracing her life and practice through its many twists and turns. Come early for a performance of her piece, *Available Space*, first presented in Toronto in 1979! Copies of *“Hammer!”* will be available for purchase.

2:30 PM

Roundtable: The Conscious Collective

Ontario College of Art & Design (100 McCaul Street) Auditorium

This session responds to the renewed interest in artist collectives and community in a period described by critics as increasingly fractured and isolated, on the one hand, and increasingly interconnected and global, on the other. This session includes artists and organizers from collectives that focus on celluloid film technologies, as well as artists from collectives whose practice spans a variety of media forms and discursive practices. What does this phenomenon indicate about the current status of the artist? Where does the return of the collective point us?

Moderator: Dot Tuer (Professor, Ontario College of Art & Design)

Presenters: Benj Gerdes & Paige Sarlin (16 Beaver, USA), **James Holcombe** (no.w.here, UK), **Alfredo Cramerotti** (Chamber of Public Secrets, Denmark), **Daïchi Saïto** (co-founder Double Negative Collective, Montréal)

4:30 PM

Session 7: Raiding the Archive

Ontario College of Art & Design (100 McCaul Street) Auditorium

The term “Raiding the Archive” speaks to the tendency of experimental film, video and media artists to interrogate and transform the materials constituting the moving image archive through the deployment of a diverse arsenal of rhetorical and aesthetic strategies. For this panel, we have invited artists working with archival materials to discuss past projects and the direction of their current work. These artists have taken unorthodox approaches toward the archive, transforming it from a static storehouse of historical memory into malleable databanks to be interrogated, reconstituted and even invented.

Moderator: Vera Frenkel (multidisciplinary artist, Toronto)

Presenters: Sobhi Al-Zobaidi (filmmaker, Simon Fraser University, Vancouver), **Kevin Jerome Everson** (filmmaker, Professor, University of Virginia, USA), **Tamar Guimaraes** (visual artist, Brazil/Denmark), **Barbara Hammer** (filmmaker, USA)

DAY 4 – SATURDAY – continued

ANCILLARY EVENT

12:30 PM

Gallery Installation Tour of Images Festival installation projects with tour guide Jennifer Matotek

Meet @ the lounge off the Auditorium for a free guided tour of some Installations presented at the Images Festival.

IMAGES FESTIVAL CLOSING NIGHT EVENTS

4 PM

Encore Performance of Live Images 5: Sonya and Layla Go Camping

@ Dancemakers 55 Mill Street, Building 58, The Cannery, Studios 313 + 31

A dance and video hybrid work by this New York-based collaborative duo, *robbinschilds*, that is loosely structured on Jacques Rivette's *Celine and Julie Go Boating*. More Info: P. 61, Images Festival Catalogue.

9 PM

Images Closing Night Gala!

Out of the Swing of the Sea: Shary Boyle and Christine Fellows

@ St. Anne's Church, 270 Gladstone Avenue, just north of Dundas West just east of Dufferin Avenue

A very special closing night performance which features a brand new performance by Toronto artist Shary Boyle and Winnipeg musician Christine Fellows. More Info: P. 64, Images Festival Catalogue.

10 PM

Images Closing Party

Workman Arts, 651 Dufferin Avenue, behind St Anne's Church

DAY 5 – SUNDAY, APRIL 11

CONGRESS SCHEDULE

1:30 PM

Field Report Korea

Ontario College of Art & Design (100 McCaul Street) Auditorium

Seoul is currently experiencing an explosion of experimental media activity that has begun to receive international notice thanks to organizations like EX-iS and Space Cell and a large number of new post-secondary media art programs. This field report will present some of the work coming out of Seoul, with a special emphasis on the scenes that have had hands in creating it.

Donghyun Park (Director EX-iS Festival, Korea, Professor, Myongji University) & **Hangjun Lee** (filmmaker, Programmer, EX-iS Festival and Editor, N'avant Magazine, Korea)

2:30 PM

Summary Session

Ontario College of Art & Design (100 McCaul Street) Auditorium

One final look at the 2010 Experimental Media Congress in advance of preparations for the 2012 Congress in Berlin. Three respondents share their views on what has been discussed and what questions we can pose for the future.

Moderator: Chris Gehman (filmmaker/writer/teacher, Toronto)

Stefanie Schulte Strathaus (Artistic Director, Arsenal Institute for Film and Video Art, Germany),

David Teh (curator, Assistant Professor, National University of Singapore), **Bart Testa** (Senior Lecturer, University of Toronto)

What Next?

SPECIAL ISSUE:

PUBLIC *No. 43 DEVOTED TO THE 2010 EXPERIMENTAL MEDIA CONGRESS

The Journal Public: Art / Culture / Ideas will collaborate with the Experimental Media Congress to publish a selection of the papers and projects presented at the Congress. Internationally acclaimed writer and curator Peggy Gale has been invited to edit this special issue of the Journal which will seek to articulate the most pressing aesthetic and political issues defining the contemporary landscape of experimental media. Look for postcards to pre-order, email public@yorku.ca or check out the website at www.publicjournal.ca



PUBLIC ACCESS

SPIN-OFF SCREENINGS
SUNDAY & MONDAY
Two Screenings of work by Congress participants/delegates

PERSONAL ETHNOGRAPHIES Cinema/Performance by Ross Lipman
Sunday, April 11th, 8:00 p.m.

At **CineCycle**, in the old **coach house** down the lane behind 129 Spadina Ave. on the east side between Richmond St. W. and Adelaide St. W., Toronto, Ontario M5V 3A8

CineCycle is proud to present Ross Lipman, independent filmmaker and internationally renowned restorationist at the UCLA Film & Television Archive. In Toronto for his presentations at the Experimental Media Congress, Lipman will be appearing at the CineCycle in a program devoted to his own works.

"These works are part avant-garde cinema, part ethnography—and yet neither. I report on groups or environments of which I'm already a part. They include portraits and documents, landscapes and stories. They take the form of films, videos, photos, and recordings that tell something about a person or group of people: how they live and how they relate to each other. They're at once removed and engaged, observing and participating, impersonal and extremely personal."

-- Ross Lipman



Rhythm 93 by Ross Lipman

"Lipman's films are wonderful. ...strong and delicate at the same time; it's unique. The rhythm and colors are so subtle, deep and soft." -- Nicole Brenez, curator, Cinémathèque Française

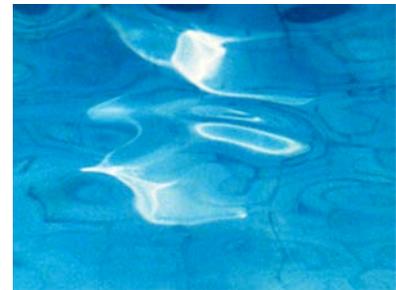
EARLY MONTHLY SEGMENTS

Ellie Epp in person!

@ the Art Bar, Gladstone Hotel, 1214 Queen St West
Monday April 12, 2010, 8:00pm screening, \$5

We're extremely excited to be able to host filmmaker Ellie Epp in person to present her films. These four films are classic touchstones of Canadian filmmaking, with a formal beauty that enhances their sense of landscape, vision and place. From *trampoline*, her stunning portrait of an indoor swimming pool (inspired in part by her own immersion in the London Experimental Film Congress of 1972) to *bright and dark*, an alchemical look at her trip south to San Diego where she now lives, her films resonate with an exacting elegance.

"Close attention is intensely active. Receiving a touch is as active as giving it - sometimes more active, more skilled and more consequential. Erotic attention isn't an empty bowl touch is poured or pushed into; it is more like a living antenna with a million fibers actively searching the space of the touch for its shape and meaning." – Ellie Epp



more info: www.earlymonthlysegments.org

The 2010 Experimental Media Congress is hosted by the Images Festival and is a joint project between the Images Festival, York University and faculty from Ryerson University, University of Toronto and the Ontario College of Art & Design.

The Local Organizing and Host Committee:

Scott Miller Berry, The Images Festival
Guillermina Buzio, Ontario College of Art & Design
Pablo de Ocampo, The Images Festival
Richard Fung, Ontario College of Art & Design
Eli Horwatt, York University
Lewis Kaye, York University
Chris Kennedy, Congress Coordinator
Jacob Korczynski, The Images Festival
Jorge Lozano, AluCine Toronto Latin Media Festival
Janine Marchessault, York University
Doina Popescu, Ryerson University
Lisa Steele, University of Toronto & V tape
Tess Takahashi, York University
Kim Tomczak, University of Toronto & V tape
Mike Zryd, York University

Venue Sponsor: Ontario College of Art & Design

Supported by grants from the Canada Council for the Arts, the Social Sciences and Humanities Research Council and the City of Toronto through the Toronto Arts Council.

Additional support from the Canada Council's Visiting Curator's Program; the Goethe-Institut Toronto; Prefix Photo's Urban Field Speaker Series; Public Access; Ryerson Gallery and Research Centre, Ryerson University; the Consulate of the Netherlands and the Swiss Arts Council Pro Helvetia.



Canada Council
for the Arts

Conseil des Arts
du Canada



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada

Canada



IMAGES
FESTIVAL



PREFIX.

swiss arts council

prohelvetia



PUBLIC ACCESS



Koninkrijk
der Nederlanden



GOETHE-INSTITUT
TORONTO

HOW TO REACH CONGRESS & IMAGES STAFF

Images Office (wireless, telephone, coffee)
Address: 401 Richmond Street West, Suite 448, **open 12-5 daily**
(SE corner of Spadina Ave. and Richmond St. West, one block south of Queen Street West)

GUEST ACCOMODATION INFORMATION

Super8 Downtown Toronto

222 Spadina Avenue (above Chinatown Centre) at the corner of Sullivan, between Queen Street West and Dundas Street West)

Telephone 647 426 8118

super8downtowntoronto.com

The Gladstone Hotel

1214 Queen Street West (at Gladstone between Dovercourt and Dufferin)

Telephone 416 531 4635

gladstonehotel.com

GRAB A BITE

Here is a quick and dirty guide to our favorite Queen Street eats, along with a few other near-by spots for grub, some watering holes and coffeehouses.

IMAGES 2010 HOSPITALITY PARTNERS (please support our supporters!!)

Gladstone Hotel ****10% OFF ALL FOOD WITH YOUR FESTIVAL PASS OR TICKET STUB****

1214 Queen Street West (at Gladstone between Dovercourt and Dufferin)

Great food, eclectic bistro menu, lots of veggie options. Kitchen open until 10 pm. \$\$

The Lakeview Restaurant, 1132 Dundas Street West at Ossington, **24 HOURS**

FREE POUTINE WITH YOUR IMAGES FESTIVAL TICKET STUB!

3.50 pints each night! Never closes! Yummy upscale diner with 1930s interior. \$\$/\$\$\$

Bar One, 924 Queen Street West, just east of Shaw

Amazing italian food and cozy atmosphere. \$\$/\$\$\$

Harbord House, 150 Harbord just west of Spadina

Great bistro food and awesome beer selection! \$\$/\$\$\$

OTHER AREA RESTAURANTS

John's Classic Pizza • 27 Baldwin Street (two blocks north of Dundas off McCaul) (416) 596-8848
Good place to grab a slice and a beer \$

Jodhpore Club • 33 Baldwin (416) 598-2502
Great north Indian food \$

The Gateways of India • 19 Baldwin (416) 340-0404
Worthy competitor of Jodhpore Club \$

Café La Gaffe Restaurant • 24 Baldwin (416) 596-2397
French Bistro \$\$

Mother's Dumplings • 421 Spadina Ave (416) 217-2008
Great place for filling, cheap food (and handmade noodles) \$

Chinese Traditional Buns • 536 Dundas West at Spadina
Mother's Dumplings' friendly rival. A different variety for your second night of Dumplings \$

Gandhi • 554 Queen West at Bathurst.
East Indian meets West Indies to make T.O.'s favourite roti! \$/\$\$

Fresh • 147 Spadina (south of Queen) or 894 Queen W at Crawford
Food for the health conscious and vegetarian. Fresh juices. Brown rice and greens. \$\$

Chippy's • 893 Queen West at Gore Vale
Fish and chips. Yummy. \$\$

Golden Turtle • 125 Ossington at Argyle, 416-531-1601
Warm up with some pho at this cheap Vietnamese eatery. \$

Swan • 892 Queen W at Crawford
Really lovely dining in a nice spruced up diner. Great brunch too. \$\$\$

Red Tea Box • 696 Queen W at Euclid
Romantic resto downtown with sensational pan-Asian bento boxes and spectacular Pacific Rim sandwich 'n' salad combos. \$\$/\$\$\$

Sang Ho • 536 Dundas W at Spadina
A favorite Cantonese spot where aquariums hold shrimp + tilapia waiting to be doused in garlic black bean sauce. Best stuff advertised on signs announcing house specialties. \$\$

Live Food Bar • 264 Dupont Street
A bit out of the way (take the subway north to Dupont station), but great for delicious raw food plates. De-Tox here \$\$

DRINKS.....

Sin and Redemption • Dundas and McCaul.

Sister bar to the Village Idiot, but with a more fancy beer selection and avec frites! \$/\$\$

the Village Idiot • Dundas and McCaul.

Able Older Brother of Sin and Redemption \$

The Beaver, 1192 Queen Street West

"The bar-slash-restaurant, is kinda like Cheers if the patrons happened to be some of T.O.'s punk rockers, photographers, art fags, bears, butches and beauties."

20% off all food and non-alcoholic drinks with your pass or ticket stub. \$/\$\$

Gladstone Hotel • 1214 Queen Street West at Gladstone

The Gladstone is a recently renovated old world hotel, featuring three venues for your drinking pleasure: the main floor holds the Ballroom Cafe, the Melody Bar, and the Art Bar. Great kitchen as well; **show your ticket stub or pass to get 10% off food items.** \$\$

The Lakeview Restaurant

1132 Dundas Street West at Ossington, **24 HOURS**

3.50 pints each night! Never closes! Yummy diner with 1930's interior. \$/\$\$\$\$

Sweaty Betty's • 13 Ossington at Queen

Don't expect to get a drink with a frilly name at this great neighborhood bar! \$

Communist's Daughter • 1149 Dundas Street W just west of Ossington

Friendly dive bar but not too seedy! \$

Harbord House, 150 Harbord just west of Spadina

Great bistro food and awesome beer selection! \$/\$\$\$\$

Rivoli • 332 Queen W at Spadina

Sassy cocktail lounge downtown. Beats the usual pub grub by far. \$/\$\$

The Rhino, 1249 Queen West (West of Dufferin)

Local legend. Dozens on tap, 100's in bottles. Decent pub food. \$/\$\$

Cadillac Lounge • 1296 Queen West (West of Dufferin)

Rockabilly. Fun. Food too. \$

COFFEE & Such...

Ideal Coffee and Roastery • 162 Ossington (south of Dundas W) or 84 Nassau in Kensington Market. Toronto's own home-grown coffee spot. Excellent stuff. \$

Black Dog Video & Coffee

986 Queen Street West just east of Ossington

Lovely video shop serving Ideal coffee. Open late! \$

T.A.N. Coffee • 992 Queen W at Ossington
Fast and Easy. All fair trade coffee roasted on site. \$

Clafouti • 915 Queen W at Strachan
Croissants, Montréal-style bagels, coffee and other sweet bites. \$

Dufflet Bakery 787 Queen St West
Pastries and cakes. Light snacks. Delish. Coffee's not bad either. \$

ALSO: Kensington Market (located west of Spadina, between Dundas W and College) and *Chinatown* (concentrated on Spadina north of Queen to College and on Dundas W between John and Bathurst) are both areas that are packed with little eateries, pubs, shops and bars. Explore!

GETTING AROUND Toronto Transit Commission (subway, buses, streetcars)
\$3.00 cash fare per ride, 5 & 10 pack tokens for \$2.50 each (tokens ONLY available at convenience stores & subway stations). Maps and information at: www.ttc.ca

TAXIS: Co-op 416 504 2667 Becks 416 751 5555 Royal 416 777 9222

PHARMACIES: Shoppers Drug Mart 524 Queen St. West, just E of Bathurst open until 9 PM 725 College Street @ Crawford / 388 King Street West at Peter **BOTH OPEN UNTIL MIDNIGHT**

POST OFFICES: 119 Spadina @ Adelaide (2 blks S of Queen)
1117 Queen Street West Both close at 5 PM. **PLUS postal outlets** inside most Shoppers Drug Marts.

BANKS: CIBC, Corner of Queen St W and Spadina // TD Bank on opposite corner // Scotiabank + Bank of Montreal : Spadina between Adelaide & Richmond

West end Banks: RBC machine inside Workman Theatre lobby, TD Bank at Queen Street West and Jameson // Scotiabank at Queen St W & Lansdowne.
Most convenience stores have a bank machine.

Toronto Tourist Info:

<http://www.toronto.ca/visitors/index.htm>

<http://www.seetorontonow.com/>

<http://www.toronto.com/>

Presenters Bios

Ayisha Abraham is a visual artist who does installation art and makes short digital films. She studied Fine Arts at the MS University, Baroda, India, BFA 1987, Rutgers University, New Jersey, USA (MFA) 1995, and did the Whitney Independent Study Program in 1991-92. She works as a visual arts consultant at the Srishti School of Art, Design and Technology, Bangalore, India. She has, among other courses on the history of visual cultures, organized an in house documentary film festival for the students titled "Nazariya" and is presently engaged in making a series of short experimental film from home movies she has been collecting since 2000.

Steve Anker, dean of the School of Film/Video, formerly served as director of the San Francisco Cinematheque and as artistic director of the Foundation for Art in Cinema. In his capacity as director of the San Francisco Cinematheque, Anker oversaw one of the most respected showcases of experimental film and video in the world, presenting more than 75 programs per year. He has taught film history and filmmaking at San Francisco State University, the Massachusetts College of Art and Tufts University. Exhibits and series that Anker has curated include *Big As Life: An American History of 8mm Films*—a 70-program film series for the Museum of Modern Art—and *Austrian Avant-Garde Cinema: 1955-1993*. Anker also guest curated a series of Bay Area avant-garde films for the Los Angeles County Museum of Art as part of its exhibition *Made in California*. Publications of his include catalog essays for *Big As Life*, *Unknown Territories* and *American Experimental Film*, as well as articles and reviews for *Film Quarterly*, *Cinematograph*, *Idiolects*, the *New York Times*, the *Nation*, the *Christian Science Monitor* and the *San Francisco Chronicle*. Anker has served as a jurist for the National Endowment for the Arts Film/Video production grants and for the California Arts Council Media Arts Fellowships.

Anne Balsamo's work focuses on the relationship between the culture and technology. This focus informs her practice as a scholar, researcher, new media designer and entrepreneur. She is currently a Professor of Interactive Media in the School of Cinematic Arts, and of Communications in the Annenberg School of Communications. From 2004-2007, she served as the Director of the Institute for Multimedia Literacy. In 2002, she co-founded Onomy Labs, Inc. a Silicon Valley technology design and fabrication company that builds cultural technologies. Previously she was a member of RED (Research on Experimental Documents), a collaborative research group at Xerox PARC who created experimental reading devices and new media genres. She served as project manager and new media designer for the development of RED's interactive museum exhibit, XFR: Experiments in the Future of Reading. Her first book, *Technologies of the Gendered Body: Reading Cyborg Women* (Duke UP, 1996) investigated the social and cultural implications of emergent bio-technologies. Her new book project, *Designing Culture: The Technological Imagination at Work* examines the relationship between cultural reproduction and technological innovation.

Konrad Becker is an author, artist and producer. Director and co-founder of the Institute for New Culture Technologies/t0 and of Public Netbase from 1994 to 2006, he initiated World-Information.Org, a cultural intelligence agency. He has conceptualized and organized a large number of pioneering projects, international conferences and exhibitions in art and science. Latest book publications include: "Strategic Reality Dictionary" (2009), "Deep Search" (2009) "Nonstop Future" (2008) and "Tactical Reality Dictionary" (2002) world-information.org/wii, www.t0.or.at, global-security-alliance.com

Ursula Biemann (Switzerland) is an artist, theorist and curator who in recent years has produced a considerable body of work on migration, mobility, technology and gender. In a series of internationally exhibited video projects, as well as in several books "Been there and back to nowhere" (2000), "Stuff It - The Video Essay in the Digital Age" (2003) and her new monograph "MISSION REPORTS" (2008) she has focused on the gendered dimension of migrant labour from smuggling on the Spanish-Moroccan border to migrant sex workers in the global context. Her experimental video essays connect a theoretical macro level with the micro perspective on political and cultural practices on the ground. Insisting that location is spatially produced rather than pre-determined by governance, she made space and mobility her prime

category of analysis in the curatorial project "Geography and the Politics of Mobility" (2003) at the Generali Foundation in Vienna, "The Maghreb Connection" on migratory systems in North Africa, Cairo/Geneva (2006) or the art research projects "Black Sea Files" on the Caspian oil politics at Kunstwerke Berlin (2005) and "Sahara Chronicle" on trans-saharan mobility. The most recent video essay "X-Mission" (2008) is an analysis of the Palestinian refugees camps as a zone of exception. Biemann's practice has long included discussions with academics and other practitioners, she has worked with anthropologists, cultural theorists, NGO members, architects, as well as scholars of sonic culture. Her video essays reach a wide and diverse audience through festival screenings, art exhibitions, activist conferences, networks and educational settings. She has exhibited internationally.

Iraqi born artist **Wafaa Bilal** is an assistant professor of art at New York University's Tisch School of the Arts. He has exhibited his art world-wide, and traveled extensively to lecture and inform audiences of the situation of the Iraqi people and to the importance of peaceful conflict resolution. Bilal's latest dynamic installation, Domestic Tension, placed him on the receiving end of a paintball gun that was accessible online to a worldwide audience, 24 hours a day. The month-long piece spurred on-line debates and intense conversations, garnering the praise of the Chicago Tribune, which called it "one of the sharpest works of political art to be seen in a long time," and named him Artist of the Year in 2008. Newsweek's assessment was "breathtaking." Although, it is the resulting dialogue that Bilal seeks. As an artist, he feels that he does not have the privilege to create work that is not political. In the face of a war that stretches on, the 2004 deaths of his brother and father, the violence in his own history, Bilal seeks to imbue his audiences with a sense of empowerment that comes from hope in the enduring potential of humanity. In fall 2008 City Lights published "Shoot an Iraqi: Art, Life and Resistance Under the Gun," about Bilal's life and the Domestic Tension project. In 2009 Booklist named it one of the top 10 arts books of the year.

Pip Chodorov is a New York filmmaker living in Paris. He started scratching on film at age 6, but studied cognitive science at the University of Rochester, and film semiotics at the University of Paris. He has worked in film distribution - at Orion Classics, NYC; UGC, Paris; and Light Cone, Paris - and at the Cannes festival's American Pavilion since 1989. He founded Re:Voir Video, in 1994 (<http://re-voir.com>) and The Film Gallery in 2005, the first art gallery devoted exclusively to experimental film. Additionally, in 1995 he started the internet-based forum on experimental film, FrameWorks (<http://hi-beam.net/fw.html>), and he co-founded in 1996 L'Abominable, a cooperative do-it-yourself film lab in Paris (<http://l-abominable.org/index-en.html>). He is currently president of the Collectif Jeune Cinéma (<http://cjcinema.org>), the longest-running filmmakers' cooperative in France.

Alfredo Cramerotti is a writer, curator and artist. His work explores the relationship between reality and representation across a variety of media and collaborations such as TV, radio, publishing, media festivals and curation. He is Co-curator (asCPS) of the forthcoming Manifesta 8, the European biennial of contemporary art in Murcia and Cartagena, Spain, and Curator at QUAD, the art, film and media centre in Derby, UK. He co-runs the collective art and media projects AGM Annual General Meeting (www.annualgeneralmeeting.net) and CPS Chamber of Public Secrets (www.chamber.dk). Recent publications include the book "Aesthetic Journalism: How to Inform without Informing" (2009).

Barry Doupé (b. Victoria, BC) is a filmmaker living in Vancouver. He holds a Bachelor of Media Arts Degree from Emily Carr Institute of Art & Design. He is also a member of The Lions collaborative drawing group (www.lionspile.ca). His films have been screened throughout Canada and Internationally including the Ann Arbor Film Festival, Anthology Film Archives, Lyon Contemporary Art Museum, Pleasure Dome and the Tate Modern.

Christopher Eamon is a New York-based independent curator and writer. Previously, he was curator of the Pamela and Richard Kramlich Collection, San Francisco. Exhibitions include *Silent Treatment* (1999) and *Bill Viola: The Crossing* (1999), Aspen Art Museum; *Video Acts: Single-Channel Works from the Collections of Pamela and Richard Kramlich and New Art Trust* (2002-2003), PS1 Contemporary Art Centre, New York, and ICA, London; *Beyond Cinema: The Art of Projection 1963-2005* (2006), Hamburger Bahnhof Museum

for Contemporary Art, Berlin; *A Rictus Grin* (2008), Broadway 1602, New York; and *Accidental Modernism* (2008), Leslie Tonkonow Artworks + Projects, New York. Eamon's publication projects include *Anthony McCall: The Solid Light Films and Related Works* (2005), Northwestern University Press, Evanston, and Steidl, Germany; *Film and Video Art* (2009), Tate Publishing, London; and *Art of Projection* (2009), Hatje Cantz, Ostfildern. In 2010, Eamon will be curating an exhibition of contemporary Eastern and Central European post-conceptual art at the Bronx Museum of the Arts.

Kevin Jerome Everson is a filmmaker and Associate Professor at the University of Virginia. Everson has a MFA from Ohio University and a BFA from the University of Akron. To date he has made three feature-length films and over 50 shorts. In 2005 his debut feature *Spicebush*, a mediation on rhythms of work and the passage of time in Black American working class communities, premiered at the International Film Festival Rotterdam (IFFR) and won the Jury Documentary Prize at the New York Underground Film Festival. *Cinnamon* (2006) premiered at the Sundance Film Festival and IFFR and has played at several international film festivals. The 2007 IFFR commissioned *Emergency Needs* was selected for inclusion in the 2008 Whitney Biennial. His most recent feature *The Golden Age of Fish* (2008) has shown at IFFR, BAFICI (Argentina) and NYUFF. In 2006, *Filmmaker Magazine* named Everson one of the "25 New Faces of Independent Film."

Rooted in an interrogation of the abuses of power and their consequences, projects by multidisciplinary artist **Vera Frenkel** have been seen at documenta IX, Kassel; the Offenes Kulturhaus Centrum für Gegenwartskunst, Linz; the Setagaya Museum, Tokyo; the National Gallery of Canada, Ottawa; the Museum of Modern Art, New York, and the Biennale di Venezia (Club Media, 1997; Head Start, 2001) among other important venues. *Body Missing*, her site-specific video-photo-web project on art theft as cultural policy (installed most recently in the tunnels under the City of Linz, and at the Museum für Angewandte Kunst (MAK), Vienna, 2008-9) was the focus of *From Theft to Virtuality*, an international conference on the artist's work organized at the ICA, London by art historian Griselda Pollock. The conference papers will form the basis for the first published anthology on Frenkel's thought and practice. Her newest video, *ONCE NEAR WATER: Notes from the Scaffolding Archive*, received its world première at the Muziekgebouw, Amsterdam (November, 2008), and its Canadian première at the Images Festival Gala, Isabel Bader Theatre, Toronto (April, 2009). An early survey of Frenkel's videos, curated by Dot Tuer for the 1997 Images Festival Spotlight provided the core selection to which new material was added for *Of Memory and Displacement / Vera Frenkel: Collected Works*, a four disk DVD/CD-ROM boxed set available from Vtape Distribution, Toronto.

Jean Gagnon is an independent curator and art critic based in Montreal. From March 2008 to September 2009, he was Director/curator of the SBC Gallery of Contemporary Art in Montreal. Prior to this, Mr. Gagnon was Executive Director of the Daniel Langlois Foundation for Art, Science and Technology from 1998 to 2008. Since 2004, he has been Adjunct Professor in the Department of Visual Arts at the University of Ottawa. From 1991 to 1998, he was associate curator of media arts for the National Gallery of Canada (NGC) in Ottawa. He initiated the DOCAM research alliance on documentation and conservation of technologically-based art works. He recently co-edited a special (bilingual) issue of *Artpress 2* (Spring 2009) entitled *Media Arts: Conservation and restoration*.

Peggy Gale is one of the first Canadians to publish on the subject of video art. In 1973, Gale organized an exhibition at the AGO called *Videoscape*, which explored the work of over fifty artists working in video. After being hired by Art Metropole as their first video art expert, she was asked to edit the anthology *Video By Artists* (1976) and selected by the National Gallery to curate videos for an exhibition called *Another Dimension*. In 1979, Gale began working for A Space Gallery, a multi-disciplinary artist-run centre before becoming a freelance writer, editor and curator. In 1994, Gale co-authored *Video re/View: The (best) Source for Critical Writings on Canadian Artists' Video* with Lisa Steele. Most recently she edited *Artist's Talk*, compiled from fifteen interviews with artists. Gale has also contributed essays to *Mirror Machine: Video and Identity* (1995) and *Lectures Obliques* (1999), and published in numerous periodicals. In 2006, Gale won the Governor General's Award in Visual and Media Arts.

Benj Gerdes is an artist and activist working in film, video, and a number of other public formats. He frequently works in collaboration with other artists, activists, and theorists, including as a member of 16 Beaver Group. He is interested in intersections of political discourse, knowledge production, and popular imagination. His individual and collaborative work focuses on the affective and social consequences of economic and state regimes through historical research and reenactment, dialogue, and participatory or aleatory formalizations. Gerdes' work has been exhibited widely in both traditional venues and emerging platforms, with the former including Kiasma Museum of Modern Art (Helsinki), Kunsthalle Exnergasse (Vienna), Guangzhou Triennial (China), Luleå Biennial (Sweden), REDCAT Gallery (Los Angeles), Art in General (New York), the New Museum (New York), and Migrating Forms (New York); and the latter more often including public performances and programs, web platforms, broadcast television, and books and publications such as *October*, *The Journal of Aesthetics + Protest*, *Ninth Letter*, and *Rethinking Marxism*. He is the recipient of numerous residencies, including the Lower Manhattan Cultural Council (LMCC) Woolworth Building Workspace Residency and Visual Arts Network (VAN) Exhibition Residency, and grants from the Jerome Foundation, NYSCA, and the Experimental Television Center. He has taught and lectured in numerous institutions and public contexts, and is currently a Visiting Artist in the Cinema Department at Binghamton (State University of New York) and serves on the video faculty at the Cooper Union School of Art.

Nicole Gingras is a writer and independent curator living in Montreal. Since 1985, she has been associated with museums, public galleries, artist-run centres and festivals. She is interested in experimental approaches to film, video and digital art and has curated film and video programs and solo and group exhibitions that have toured Canada, France, England. She has collaborated with various festivals in Amsterdam, Basel, Berlin, Casablanca, Hérouville Saint-Clair, London, Montreal, Quebec City, Split, Oberhausen, and since 2003, she has been programming at FIFA - International Festival of Films on Art in Montreal. In 2002, with Eric Mattson, she co-founded "minute": a collective reflecting on the use of various media, initiating production and diffusion projects in and outside Canada. She published a wide variety of essays, interviews and monographic texts, some of which focus on the use of the voice and the power of words, on the relationships between still and moving images, and on the status of the image and on sound art practices. As an independent publisher, since 1996 she has produced monographs and artists' books, as well as CDs featuring artists from Quebec and Canada. As part of a researcher in residence program at Artexte, Montreal, she edited an anthology and a CD, *S:ON - Sound in Contemporary Canadian Art* in 2003. Her most recent curatorial projects include "Tracking the Traces" (2005-2006), a two-part exhibition (12 artists from Canada and abroad) and *Traces*, its publication both produced by Leonard & Bina Ellen Art Gallery of Concordia University, Montreal; *TROU - Christof Migone* (2006) produced by the Galerie de l'UQÀM, Montreal; *Observations* (2008-2009) at SBC-Art contemporain, Montreal; *Listening to See* (2007-2009), three solo exhibitions with German artists in collaboration with Goethe-Institut Montreal and three artist-run centers. She is currently preparing a monographic exhibition, with artist Raymond Gervais, documenting 35 years of his work, as well as researching the relationship between sound and image in media art, and guest curating for TraficART, a biennial taking place in Saguenay (North of Quebec), in August 2010.

John Greyson is a filmmaker, video artist, writer, activist and educator. His features include: *Urinal* (1988 - Best Feature Teddy, Berlin Film Festival); *Zero Patience* (1993 - Best Canadian Film, Sudbury Film Festival); *Lilies* (1996 - Best Film Genie, Best Film at festivals in Montreal, Johannesburg, Los Angeles, San Francisco); *Uncut* (1997, Honourable Mention, Berlin Film Festival) and most recently *Fig Trees* (2009 - Teddy for Best Documentary at the Berlinale, the Best Canadian Feature award at the Toronto Inside Out Film Festival, and a Special Award at the Torino GLBT Film Festival). Greyson has been active in various anti-occupation, anti-censorship, AIDS, peace and queer activist media projects. An associate professor in York University's film department, he is the recipient of the 2000 Toronto Arts Award for film/video and the 2007 Bell Award in Video Art.

Tamar Guimarães (b. Belo Horizonte, Brazil) is an artist based in Copenhagen. Thinking of documents as palimpsests, her practice proposes historical narratives as contingent and fluid, and as spaces from which one can speculate on the present. She's involved in the organization of small, intimate gatherings, collective readings, small-scale public talks and film screenings, invested on the possibilities of creating transient micro-communities and minor public events. Her recent exhibitions include Panorama, Museum of Modern Art, Sao Paulo, Brazil; Dura Lex Sed Lex (no cabelo so Gumex) a solo show at David Risley Gallery, Copenhagen; Artspace Sydney and the Institute of Modern Art, Brisbane, Australia; Oberhausen Short Film Festival, Germany; Bright Morning Star/ Kenneth Anger cycle, at Galeria Zé dos Bois, Lisbon, Portugal; a text for the summer 2009 issue of Printed Project, published by Visual Artists Ireland; the 7th Gwangju Biennial (Korea); the 3rd Guangzhou Triennial (China); CPH DOX international documentary film festival, Copenhagen; Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts, Nuuk, Greenland. She was a studio fellow of the Whitney Independent Study Program (NY) in 2007-2008 and a research curator for the Third Guangzhou Triennial in 2008. She is currently preparing a publication in collaboration with Capacete and Forlaget * [asterisk] as well as producing new work for the 29th Sao Paulo Biennial.

Considered a pioneer of both queer cinema and experimental media, **Barbara Hammer** is a visual artist working primarily in film and video and has made over 80 works in a career that spans 30 years. Her experimental films of the 1970's often dealt with taboo subjects such as menstruation, female orgasm and lesbian sexuality. In the 80's she used optical printing to explore perception and the fragility of 16mm film life itself. *Optic Nerve* (1985) and *Endangered* (1988) were selected for the Whitney Museum of American Art Biennials ('85,'89). *Nitrate Kisses* (1992) was chosen for the 1993 Whitney Biennial. In April, 2008, *Diving Women of Jeju-do* premiered at the Seoul International Women's Film Festival. Her most recent work, *A Horse Is Not A Metaphor* (2008), premiered at the 32nd Frameline International Lesbian and Gay Film Festival in San Francisco. It was selected for the Berlin International Film Festival and Doc Fortnight at the Museum of Modern Art. She has had retrospectives at The Berlin Film Festival and Centre Pompidou, Paris in 1985, the Digital University Taiwan in 2005, Universidad Complutense in Madrid in 2008. She teaches each summer at The European Graduate School in Saas-Fee, Switzerland. Her memoir, *HAMMER! Making Movies Out Of Sex and Life* was released in March 2010. In the next year, retrospectives of her work will be held at The Museum of Modern Art in New York City (Sept. 2010), and the Tate Modern in London (Jan. 2011) which will include a film performance of *Changing the Shape of Film* on the bridge of the turbine room. The Tate will also feature an online historic database of Hammer's performances and static visual art and photography.

Ed Halter is a critic and curator living in New York City. His writing has appeared in Artforum, Arthur, The Believer, Cinema Scope, Kunstforum, Millennium Film Journal, Moving Image Source, Rhizome, The Village Voice and elsewhere, and he is a 2009 recipient of the Creative Capital | Warhol Foundation Arts Writers Grant. From 1995 to 2005, he programmed and oversaw the New York Underground Film Festival, and has organized screenings and exhibitions for the Brooklyn Academy of Music, Cinematexas, Eyebeam, the Flaherty Film Seminar, the Museum of Modern Art, and San Francisco Cinematheque. He currently teaches in the Film and Electronic Arts department at Bard College, and has lectured at Harvard, NYU, Yale, and other schools as well as at Art in General, Aurora Picture Show, the Foundation for Art and Creative Technology, the Images Festival, the Impakt Festival, and Pacific Film Archive. His book *From Sun Tzu to Xbox: War and Video Games* was published in 2006. With Andrea Grover, he is currently editing the collection *A Microcinema Primer: A Brief History of Small Cinemas*. He is a founder and director of Light Industry, a venue for film and electronic art in Brooklyn, New York.

Nicky Hamlyn is a filmmaker, writer and lecturer. He studied Fine Art at Reading University and has completed over forty films, videos and installation works since 1975. He has worked as a workshop organiser at the London Filmmakers' Co-op and at the BBC as a dubbing editor. Recent screenings include New York and Toronto film festivals and at Ann Arbor film festival where he had a retrospective screening of work made over the last twenty years. His book *Film Art Phenomena* was published by the British Film Institute in 2003. He has also published essays on Stan Brakhage's Roman Numeral films and Peter

Kubelka's film *Arnulf Rainer*. He is Professor of Experimental Film at the University for the Creative Arts, Maidstone, UK and a visiting lecturer to the Royal College of Art, London.

Birgit Hein (b. Berlin) worked together with Wilhelm Hein as a filmmaker from 1966 - 1989. She has worked as a solo filmmaker since 1990. In 1968 she co-founded XSCREEN in Cologne, one of the first sites for showing underground and avant-garde film in a German speaking country. She is the author of "Film im Underground" (1971) widely considered the first German-language study of underground film and later "Film as Film" (1977). Since, she has since published widely. She has exhibited and had retrospectives internationally, including in Berlin, Copenhagen, London, Madrid, Montreal, New York, Paris, Rotterdam and Shanghai. She was professor at the University of the Arts in Braunschweig from 1990 - 2007. She lives and works in Berlin.

Shai Heredia is a filmmaker and curator of film art. She founded Experimenta – the international festival for experimental cinema in India – in 2003. Over the years, she has rapidly developed the festival into a significant international forum for artists' film and video. Shai has also curated experimental film programmes for major film and art venues like the Berlinale Film festival Germany, Tate Modern UK, EXIS Korea, Images Festival Toronto, Cinema Nova Brussels and Lightcone; Scratch Projections Paris amongst others. Shai holds an MA in documentary film from Goldsmiths College, London. She is currently a Programme Executive at the India Foundation for the Arts, Bangalore, where she makes arts grants under the Extending Arts Practice and the Curatorship programmes.

Kathy High is a visual/media artist, independent curator, and educator. She produces videos and installations posing queer and feminist questions into areas of medicine/bio-science, science fiction, and animal/interspecies collaborations. Her areas of interest are video art, new media arts, video/media art preservation and history, experimental and documentary filmmaking, curatorial studies, feminist studies, bio-arts, animal studies and intersections of living science and arts. Her art works have been screened in galleries and museums nationally and internationally, and she has received awards for her media works from the Rockefeller Foundation, and the National Endowment for the Arts, among others. High is an Associate Professor of Video and new Media at the Department of Arts at Rensselaer Polytechnic Institute, Troy, NY, a department specializing in integrated electronic arts practices <<http://arts.rpi.edu>>. She teaches digital video production, contemporary media art history and theory and has been working in the area of documentary and experimental film, video and photography and new media for over twenty years. See Video Data Bank for information on video work by K.High: <http://www.vdb.org>

Cheryl L' Hirondelle (aka Waynohtêw, Cheryl Koprek) is an Alberta born mixed blood multi and interdisciplinary artist, singer/songwriter and musician. Her creative practice is an investigation of the junction of a cree worldview (nêhiyawin) in contemporary time and space. In 2004, L'Hirondelle was one of the first Aboriginal artists from this land now known as Canada to be invited to present her new media work at DAK'ART Lab, as part of the 6th Edition of the Dakar Biennale for Contemporary African Art, Dakar, Senegal. In both 2005 & 2006, L'Hirondelle was the recipient of the imagineNATIVE New Media Award for her online net.art projects: *treatycard*, *17:TELL* and *wêpinâsowina*. Her 2008 interdisciplinary project *nikamon ohci askiy* (songs because of the land), was recognized as an honoree in the Net.Art category of the 13th Annual Webby Awards. In 2009 she curated "Codetalkers of the Digital Divide (or why we didn't become 'roadkill on the information superhighway')" for imagineNATIVE Film + Media Festival's 10th Anniversary. She has also been involved in a variety of media arts initiatives including: Smartlab Associate Researcher, 2005–07; Banff New Media Institute Advisory Committee, 2006; Canada Council Media Arts Advisory Committee, 1997–2001; KIDS FROM KANATA On-line Aboriginal Liaison, 1995-96; and Drum Beats to Drum Bytes Thinktank, 1994.

James Holcombe is a key member of no.w.here, leading workshops on the various technical aspects of filmmaking such as super 8 and 16mm cameras, optical and contact printing, and hand processing. His film work explores collisions of chance, improvisation, structure and decomposition, using improvised 'in camera' techniques to explore the technical and material aspects of film along with experimentation in hand

processing. James's work has been exhibited throughout the UK and Europe. Screenings include Serpentine Gallery, 2009, VideoEx Festival, Switzerland, 2009, "Starting From Scratch", Rotterdam, 2008, Evolution Festival, Leeds, 2007, Tate Modern, 2006, Avanto Festival Helsinki, 2005. Formed in 2004 by artists Karen Mirza and Brad Butler, no.w.here is an artist run space in London which opens a space where the place of the moving image within contemporary art can be explored and expanded. Whether supporting artists and the development of their work, or critically engaging audiences, artistic practice lies at the core of no.w.here, and is fed by innovative projects, events, facilities, workshops and education programmes. www.no-w-here.org.uk

Henriette Huldisch is assistant curator at the Whitney Museum of American Art, a position she has held since 2004. She was a co-curator of *Full House: Views of the Whitney's Collection at 75* and previously curated the retrospective of films by Robert Beavers and the exhibition *Small: The Object in Film, Video, and Slide Installation*, with the work of Sol LeWitt, Jonathan Monk, and Michael Snow, among others. She has worked on several Biennials since first joining the Whitney in 2001 and recently oversaw the installation of *Summer of Love: Art of the Psychedelic Era* (2007). Huldisch's publications include essays and interviews in *Artforum*, *North Drive Press*, and *Collecting the New: New Museums and Contemporary Art*, as well as numerous Whitney publications.

Born in a Red Cross outpost in northern Ontario, Canada, **Simone Jones** graduated from the Ontario College of Art with a concentration in Experimental Art and received her MFA in Sculpture Installation from York University in Toronto. Jones was the Jill Kraus Visiting Assistant Professor of Art at Carnegie Mellon University, Pittsburgh, with a joint appointment in the School of Art and Robotics from 2000 - 2003. Jones is currently an Associate Professor of Art at the Ontario College of Art and Design, Toronto where she teaches in the Integrated Media Program.

Jorge La Ferla, one of the founders of the video art movement in Argentina, is also a TV and multimedia director. His trilogy *Vídeo en la Puna: El Viaje de Valdez* (*Video in the Puna: Valdez' Journey*), consisting of *El primer viaje de Valdez* (*Valdez' First Journey*), *Valdez habanero* (*Valdez in Havana*) (1993-94), and *ValdeZen* (1993-94), tells the life story of Richard Key Valdez, a fictitious media magnate. The videos question the genres of cinema and television. In 2003 this work was part of the *Muestra Euroamericana de Vídeo y Arte Digital* (*Euro-American Sample of Video and Digital Art*) at the Centro Cultural Rojas in Buenos Aires. He is permanent Professor in the Audiovisual Techniques Department of the University of Buenos Aires, and at the Fundación Universidad del Cine. Between 1994 and 1999 he was Academic Coordinator of the video, cinema and experimental multimedia seminars organized by the Fundación Antorchas with the Rockefeller and McArthur Foundations for Latin American artists. He is Director of the Eurolatinoamericano Festival of Video and Digital Art organized by the University of Buenos Aires, Argentina, and one of the country's most important representatives of research into the new media. He has published countless articles on audiovisual media in Argentina, Germany, Brazil, France and Switzerland.

Hangjun Lee is a filmmaker, programmer for EXiS, editor of N'Avant and independent curator. Lee's films utilize multi-projection formats with at least two 16mm projectors. In 2006, he created and continues to edit an artists film & video magazine called N'Avant. In addition, Lee was programmed a monthly experimental film & video screening in Seoul from 2007 to 2009 and curated special screening program for several gallery space around the world. Lee has edited the books *Carl Brown* (2008) and an anthology on issues in Asian experimental media (2009). His recent works are distributed by Lightcone.

Ross Lipman is a Senior Film Preservationist at the UCLA Film & Television Archive, where his many restorations include Charles Burnett's *Killer of Sheep*, Kent Mackenzie's *The Exiles*, the Academy Award-winning documentary *The Times of Harvey Milk*, and works by Charlie Chaplin, Orson Welles, Shirley Clarke, Kenneth Anger, and John Cassavetes. He was a 2008 recipient of Anthology Film Archive's Preservation Honors, and is a two-time winner of the National Society of Film Critics' Heritage Award. His essays on film history, technology, and aesthetics have been published in numerous books and journals. Lipman is also an independent filmmaker whose works have screened internationally and been collected by

museums and institutions including the Oberhausen Kurzfilm Archive, Budapest's Balazs Bela Studios, and Munich's Sammlung Goetz. In recent years he has been designing films, videos, and performance works exploring urban decay as a marker of modern consciousness.

Steven Loft is a Mohawk of the Six Nations. He is a curator, writer and media artist, and is currently the Executive Director of the imagineNATIVE Film and Media Arts Festival (Toronto), the largest festival of Indigenous made film and media art in the world. Previously, he was the first Curator-In-Residence, Indigenous Art at the National Gallery of Canada. While there he curated several exhibitions including *Back to the Beginning: Indigenous Abstraction and Stealing the Gaze: Portraits by Aboriginal artists* (both currently touring). He was formerly the Director/Curator of the Urban Shaman Gallery (Winnipeg), Aboriginal Curator at the Art Gallery of Hamilton and Artistic Director of the Native Indian/Inuit Photographers' Association. He has written extensively on Indigenous art and aesthetics for various magazines, catalogues and arts publications. Loft co-edited *Transference, Technology, Tradition: Aboriginal Media and New Media Art*, published by the Banff Centre Press in 2005. His video works, which include *A History in Two Parts*, *2510037901*, *TAX THIS!* and *Out of the Darkness* have been screened at festivals and galleries across Canada and internationally. His 2008 curated program for imagineNATIVE, *Culture Shock*, screened at the Festival and subsequently at the 59th Berlin International Film Festival.

Ming-Yuen S. Ma is an Associate Professor in Media Studies at Pitzer College, a member of the Claremont Colleges. He is the co-editor (with Alexandra Juhasz) of the *Moving Image Review* of *GLQ: A Journal of Lesbian and Gay Studies*, and the upcoming book *Resolution 3: Video Praxis in Global Spaces* (with Erika Suderburg). As a curator and media activist, Ma recently co-directed (with Carol Stakenas) *Resolution 3*, which included a 3-day symposium, a traveling exhibition, and a book. His experimental videos and installations, including the *ReCut Project* (2006), *THIS IS NOT A FOREIGN FILM* (2002), *Xin Lu Project* (1997-present), *Sniff* (1997), *Slanted Vision* (1995), and *Toc Storee* (1992) have shown national and internationally in venues ranging from the Museum of Modern Art in New York to a tour bus driving around Los Angeles. He has worked with numerous media and arts organizations, including LACE (Los Angeles Contemporary Exhibitions), LA Freewaves, Visual Communications, MIX/NYC, Foundation for Art Resources, Inc. (FAR), Highways Performance Space, American Film Institute, The Los Angeles Festival, MIX/NYC, and many others. After producing experimental media for more than fifteen years, Ma recently shifted his focus to writing. He is currently working on a book exploring the relationships between sound culture/theories and experimental media. For more information, go to www.mingyuensma.org

Ou Ning's cultural practices encompass multiple disciplines. As an activist, he founded U-thèque, an independent film and video organization; As an editor and graphic designer, he is known for his seminal book *New Sound of Beijing*; As a curator, he initiated the biennale exhibition *Get It Louder* (2005, 2007) and launched the sound project in China Power Station, co-organized by Serpentine Gallery and Astrup Fearnley Museum of Modern Art; As an artist, he is known for the urban research projects such as *San Yuan Li*, commissioned by 50th Biennale di Venezia (2003), and *Da Zha Lan*, commissioned by the Kulturstiftung des Bundes. He is a frequent contributor of various magazines, books and exhibition catalogues and has lectured around the world. In 2008, he was appointed the chief curator of 2009 Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture. In 2009, he is chosen to be the jury member of the 8th Benesse Prize at the 53rd Venice Biennale. He's currently based in Beijing, and is the director of Shao Foundation.

Wendelien van Oldenborgh was born in Rotterdam. After graduating from Goldsmiths' College in London, she worked in Belgium and Germany for many years. Van Oldenborgh films communication and interaction between individuals, often against the backdrop of a unique (public) location. In this way her work investigates the political, social and cultural relationships in our society and how these are openly manifested through everyday social intercourse. Other works of Wendelien van Oldenborgh are at the moment shown at the Van Abbemuseum (Maurits Script, 2007) and the MuHKA in Antwerp (LECTURE/AUDIENCE/CAMERA, 2008). In 2009, five years of her work was overviewed at TENT in Rotterdam.

Juan Ortiz-apuy was born in San Jose, Costa Rica and at an early age, moved to the province of Guanacaste, in the northern region of the country. At the age of 18, Juan moved to Mexico City where he developed a great interest for art and cinema before returning to Costa Rica to study Architecture. In 2003, he relocated to Montreal, Canada where he earned a BA at Concordia University. He went to graduate school in Glasgow, Scotland at The Glasgow School of Art. He currently lives and works in Halifax, Canada where he is completing a Master Degree in Fine Arts at NSCAD University. Juan describes his artistic practice as a road trip into the remote places of language; the grey area where articulation meets ineffability and language is a place of struggle. As he makes this drive without a map, he takes dirt roads, detours, wrong turns and often end up in cul-de-sacs. The trip however, will hopefully lead him inland, searching for highways, open spaces and the possibility of a bridge, of a way out.

Susan Oxtoby is Senior Film Curator at the Berkeley Art Museum and Pacific Film Archive. For 12 years, Oxtoby worked for Cinematheque Ontario, where she was the Director of Programming from 1997 to 2005. She was also the Programmer of Wavelengths, a forum celebrating avant-garde film at the Toronto International Film Festival, between 2001 and 2005. Oxtoby served as a member of the Executive Committee of the International Federation of Film Archives (FIAPF) for two consecutive terms. In October 2005, she was appointed to the National Film Preservation Board, an advisory body organized by the Library of Congress (comprised of film critics, academics, filmmakers, programmers, and studio representatives) that advises the Library on films named to the National Registry. Oxtoby's other professional experience includes guest programming the 50th anniversary of the Robert Flaherty Film Seminar at Vassar College in 2004.

Donghyun Park is a filmmaker, festival director of EXiS (Experimental Film and Video Festival in Seoul), and Professor of Film at Myongji University, Korea. He received his Ph.D. in film studies at the JoongAng University in Seoul and an MFA from the Art Institute of Chicago. His most recent films are *Murderous Intent* (2009) and *Kimu: The Strange Dance* (2010).

Andréa Picard is a Toronto-based writer and curator, who has worked with the Toronto International Film Festival since 1999. She is a full-time programmer at TIFF Cinematheque, the organization's celebrated year-round screening programme. In addition to programming and organizing numerous directors' retrospectives and thematic shows, she presents "The Free Screen", an ongoing series exploring the history, as well the ever-changing evolution of avant-garde film and video and its intersection with other disciplines. Since 2006, she is the curator of Wavelengths, the Toronto International Film Festival's avant-garde programme. Her essays and articles have been published by, among others, Sonnabend Gallery, Oakville Art Gallery, Gallery TPW, Flash Arts International, Canadian Architect, Canadian Art, Prefix Photo, Millennium Film Journal, Border Crossings and Cahiers du cinéma. Her longstanding "Film/Art" column for Cinema Scope magazine explores the junctions between cinema and the visual arts. In 2009, she contributed essays to books on Swiss painter/filmmaker Hannes Schüpbach and Dutch installation artists Lonnie van Brummelen and Siebren de Haan.

After spending her childhood and adolescence in San Francisco, **Yvonne Rainer** moved to New York in 1956. Between 1959 and 1960, she studied dance at the Martha Graham School, while learning ballet at Ballet Arts. In the early 1960s, she participated in Ann Halprin's workshops and studiously attended classes by Merce Cunningham, where she met a number of her future collaborators. In 1962, she became a founding member of the Judson Dance Theatre. Much like other choreographers of her era, Rainer sought to blur the stark line separating dancers from non-dancers. Inspired by John Cage's indeterminacy notions, she created her performances according to a series of generic tasks that integrated day-to-day gestures into a dance vocabulary (walking, running, lifting, etc.). Rainer created many of the best-known works produced by the Judson, including *We Shall Run* (1963), *Terrain* (1963) and *Parts of Some Sextets* (1965). While creating *At My Body's House* (1964), she asked engineers Billy Klüver and Harold Hodges to modify miniature radio transmitters to amplify the sounds of her breathing. In 1966, she premiered *Trio A*, the first section of her work *The Mind is a Muscle*. Although she had integrated projected images into her performance environments since the mid 1960s, Rainer wrote and directed her first medium length film,

Lives of Performers, in 1972. In 1975, she began to focus primarily on making full-length films. Her films then took a distinctly political turn, exploring such themes as political violence (*Journeys from Berlin/1971* (1980)), social exclusion (*Privilege*, 1990) and illness (*MURDER and murder*, 1996). In 2000 she returned to choreography and created a new dance: *After Many a Summer Dies the Swan* (2000), a group performance commissioned by the Baryshnikov Dance Foundation. Since then she has created three dances: *AG Indexical, with a Little Help From H.M.* (2006), *RoS Indexical* (2007), and *Spiraling Down* (2008). Rainer taught in the Whitney Independent Program from 1974 onward, and since 2005 she has been Distinguished Professor of Studio Art at the University of California, Irvine. In 2006 MIT Press published Rainer's memoir, "Feelings Are Facts: a Life." Recently she has been involved in Documenta 12 (2007), "Here We Dance" at the Tate Modern (2008) and Performa 09 (2009).

Dont Rhine co-founded the sound art collective Ultra-red in 1994 in Los Angeles. The collective conduct sound-based investigations alongside social justice movements where sound is both the medium and the site of inquiry. These investigations take the form of audio recordings, art exhibitions, performances, or sound walks. As an activist, Rhine has worked with a variety of social movements including ACT UP (AIDS Coalition to Unleash Power), Clean Needles Now (needle exchange), and Community HIV/AIDS Mobilization Project. Artist, composer and writer, Rhine curates Ultra-red's online fair-use record label, Public Record. He has lectured extensively across the U.S. and Europe and is on faculty at Vermont College of Fine Arts in Montpelier.

Peter Ride is Principal Research Fellow at The University of Westminster. He is course leader for MA Visual Culture and currently developing the forthcoming MA Museums, Galleries and Contemporary Culture (from October 2010). His research is centred around creative practice, in particular addressing digital media and interdisciplinary arts projects. He was one of the first curators in the UK to produce internet artworks. Recent curatorial projects include a retrospective, *David Rokeby -Silicon Remembers Carbon*¹ in the UK and Canada (2007/8) and a group exhibition *Timeless: time, landscape and new media*¹ (Toronto, 2005). Previously he was employed at the National Museum of Photography, Film and TV, (1983-7) The Photographers¹ Gallery (1989-93), Cambridge Darkroom Gallery (1993-5), Artec, the Arts Technology Centre, London (1995-7) and DA2 Digital Arts Development Agency (1998-2000). He is the co-author with Andrew Dewdney of (*The New Media Handbook*¹, Routledge, 2006).

David Rokeby is an installation artist based in Toronto, Canada. He has been creating and exhibiting since 1982. For the first part of his career he focussed on interactive pieces that directly engage the human body, or that involve artificial perception systems. In the last decade, his practice has expanded to included video, kinetic and static sculpture. His work has been performed / exhibited in shows across Canada, the United States, Europe and Asia, including most recently, *LuminaTO Festival* (Toronto, Canada) in 2009 and *Synthetic Time* (Beijing, China) in 2008. Awards include the first BAFTA (British Academy of Film and Television Arts) award for Interactive Art in 2000, a 2002 Governor General's award in Visual and Media Arts and the Prix Ars Electronica Golden Nica for Interactive Art 2002. (<http://homepage.mac.com/davidrokeby/home.html>)

Originally from Japan, **Daïchi Saïto** is an independent filmmaker based in Montreal. In 2004, Saïto co-founded the Double Negative Collective, a Montreal-based artist filmmaking group dedicated to the exhibition and production of experimental cinema, and has been active as a catalyst for the resurfacing interest in celluloid in the local artistic community. The films of Saïto explore the relation between the corporeal phenomena of vision and the material nature of the medium, fusing a formal investigation of frame and juxtaposition with sensual and poetic expressions. His films have screened in various venues both in Canada and abroad, including: The New York Film Festival; The Images Festival; The Toronto International Film Festival; The International Film Festival Rotterdam; The London Film Festival; The Hong Kong International Film Festival; Cinematheque Ontario; Anthology Film Archives; SFMOMA, among others. His recent films include *ALL THAT RISES* (2007) and *TREES OF SYNTAX, LEAVES OF AXIS* (2009). His films are available from CFMDC (Toronto) and Light Cone (Paris).

Paige Sarlin is an artist, activist, and writer. She has an M.F.A. in Film, Video and New Media from the School of the Art Institute of Chicago and a B.A. in English from Oberlin College. She was awarded a Joukowsky Presidential Fellowship by Brown University where she is currently pursuing her Ph.D. in Modern Culture and Media. Her first full-length documentary film, *The Last Slide Projector*, premiered at the Rotterdam International Film Festival in 2007. Her work has been exhibited internationally and TLSP has screened at Anthology Film Archives, the Toronto Contact Festival, and the NW Film Forum. Her writings on art, film, and politics have been published in the *Journal of Aesthetics and Protest*, *AREA: Chicago*, *Framework: A Journal of Film and Culture*, October, and *Re-Thinking Marxism*. Since 1999 she has been an active participant in 16 Beaver Group in New York City, a platform for the discussion of the intersection of art and politics. Paige is the curator of Magic Lantern Cinema, an experimental film and video series in Providence, Rhode Island. Currently she is developing both a dissertation and a film about the history of the interview form. The working title for her dissertation is "Interview-Work: The Interview Form and Labor."

Tom Sherman is an artist and writer. He established a video production facility at A Space (1972-74); was a founding editor of Fuse magazine (1980); represented Canada at the Venice Biennale (1980); published "Cultural Engineering" as part of a retrospective of his work at the National Gallery of Canada (1983); founded the Media Arts Section of the Canada Council (1983); was an international commissioner for the 1986 Venice Biennale; was appointed Director of the School of Art and Design at Syracuse University in 1991; published "Before and After the I-Bomb..." (Banff Centre Press 2002); received the Bell Canada Award for excellence in video art (2003); received the Governor General's Award in Visual and Media Art (2010).

Pelle Snickars is Associate Professor and Head of Research at the Swedish National Library. He is the co-editor of numerous books on media history including: *1897: Media Histories around the Stockholm Exhibition* (2006), *Narrative in different Media* (2007), *A Cultural History of Media* (2008), *Inside the Image Archive: On Photography and the Effects of Digitization* (2009) (all in Swedish). Internationally, Snickars has published extensively on both early cinema as well as new media. Currently, he is participating in EUscreen, an EU-funded project centered on bringing televisual material online. Recently Snickars was the co-editor of the first major publication on the biggest repository of popular culture on the Web, *The YouTube Reader* (2009). A similar book, focusing on Apple's iPhone, is forthcoming during late 2010 – *Moving Data: The iPhone & My Media*.

Michael Snow is considered one of Canada's most important living artists, and one of the world's leading experimental filmmakers. His wide-ranging and multidisciplinary oeuvre explores the possibilities inherent in different mediums and genres, and encompasses film and video, painting, sculpture, photography, writing, and music. Snow's practice comprises a thorough investigation into the nature of perception. He assisted Hollis Frampton on films such as *Nostalgia* (1971), and it was legendary director Ken Jacobs whose loan of equipment helped Snow create his most famous and influential work, the groundbreaking 1967 film *Wavelength*. *Wavelength*, which notoriously includes a 45-minute camera zoom within a fixed frame, remains one of the most studied and admired works of structuralist filmmaking. Other of Snow's films of this period, including *Back and Forth* (1969) and *La Région Centrale* (1971) similarly explored the mechanics of filmmaking to simultaneously investigate the functional processes of cinema and of thinking itself. In the 1970s and 1980s, Snow, responding to a growing institutional commitment to his work, experimented more with large-scale installations, including public sculptures such as *Flightstop* (1979) and *The Audience* (1988-89). In recent years, he has focused on the specific nature and potential of digital media, yielding works like the video-film **Corpus Callosum* (2002). He studied at Ontario College of Art. Among his many awards are a Guggenheim Fellowship, the Order of Canada, and two Los Angeles Film Critics Awards. Snow has had solo exhibitions and retrospectives across the world. Toronto's Power Plant Gallery mounted his latest works in the show "Recent Snow: Projected Works by Michael Snow."

Hito Steyerl is a filmmaker and video artist in the field of essayist documentary film as well as a cultural theorist, widely published writer, and professor of cultural and gender studies at the University for the Arts in Berlin. Migration, cultural globalisation, feminism and political theory are central themes of her artistic and

theoretical work. Steyerl studied cinematography in Tokyo and Munich and has a PhD in Philosophy. In 2004 she participated in Manifesta5, The European Biennial of Contemporary Art. She participated in documenta 12, Kassel 2007, Shanghai Biennial, Rotterdam Film Festival and was the subject of a solo exhibition at Neuer Berliner Kunstverein. In addition, Steyerl holds a PhD in Philosophy and has taught film and theory at (amongst other institutions) Goldsmiths College and Bard College, Center for Curatorial Studies.

Stefanie Schulte Strathaus is a film and video curator who lives and works in Berlin. She is Co-Director of Arsenal - Institute for Film and Video Art (with Milena Gregor and Birgit Kohler) and Member of the selection committee of the Berlinale Forum and founding director of Forum Expanded, a new section of the Berlin International Film Festival which negotiates the boundaries of cinema. Her curatorial work comprises numerous film programs, retrospectives and exhibitions, among them Michael Snow, Guy Maddin, Heinz Emigholz, Birgit Hein, Ulrike Ottinger, Stephen Dwoskin and many others. She is also the curator of the series "Rising Stars, Falling Stars" with Vaginal Davis and recently co-curated (with Susanne Sachsse and Marc Siegel) LIVE FILM! JACK SMITH! Five Flaming Days in A Rented World (October 2009). She regularly gives lectures and teaches classes. Her texts have been published in 'Frauen und Film', 'The Moving Image', 'Texte zur Kunst', 'Ästhetik & Kommunikation', 'Schriftenreihe Kinemathek' as well as in various festival and exhibition catalogues. She is the editor of: Kinemathekheft Nr. 93: "Germaine Dulac" (with Sabine Nessel and Heide Schlüppmann), Berlin 2002; "The Memo Book. Films, Videos and Installations by Matthias Müller", Berlin: Vorwerk 8, 2005; "The Primal Scene: Christine Noll Brinckmann. Films and Texts", Berlin: arsenal edition, 2008; "Who says concrete doesn't burn, have you tried? West Berlin Film in the '80s" (with Florian Wüst), Berlin: arsenal edition, 2008. www.arsenal-berlin.de

David Teh is Assistant Professor in the Department of English Language and Literature, National University of Singapore. He studied critical theory at the Power Institute, University of Sydney, receiving his PhD in 2005. Before moving to Singapore, David was an independent critic and curator based in Bangkok (2005-09). His projects there included Platform, a showcase of Thai installation artists (The Queen's Gallery and The Art Center, Chulalongkorn University, 2006); The More Things Change... The 5th Bangkok Experimental Film Festival (2008); and Unreal Asia, a thematic programme for the 55th International Short Film Festival, Oberhausen, Germany (2009). David has been a frequent contributor to numerous journals, newspapers and magazines including Art Asia Pacific, Art & Australia and The Bangkok Post; is an editorial advisor for C-Arts and Eyeline; and was a moderator of 'Cultural Ecologies: Communicating Contemporary Art in the 21st Century' at the Asian Cultural Co-operation Forum in Hong Kong (2006). His current research is on contemporary visual art, film and new media in Southeast Asia, with a focus on Thailand. David was a co-founder of the Fibreculture forum for internet culture (www.fibreculture.org <<http://www.fibreculture.org>>) and a founding director of Sydney artist-run initiative, Half Dozen. He is a director of Chalk Horse Gallery, Sydney (www.chalkhorse.com.au <<http://www.chalkhorse.com.au>>).

Bart Testa is senior lecturer at the Cinema Studies Institute, Innis College, University of Toronto. His teaching includes courses on Chinese cinemas, European art films, urbanism and film, avant-garde cinema, Science Fiction movies and other popular film genres. He has authored two books on experimental films, *Back and Forth: Early Cinema and the Avant-Garde* (1993) and *Spirit in the Landscape* (1989) and edited an anthology on Pier Paolo Pasolini, as well as journal articles and anthologized essays.

Kaitlin Till-Landry is an emerging Toronto-based artist/curator who works primarily with video. Her studio practice engages conceptual properties of performance for the camera and its lasting documentation. Till-Landry graduated from the University of Toronto with a Specialist in Visual Studies. In 2007 she restored a collection of 1970s reel-to-reel videos belonging to performance artist Martha Wilson for Vtape. She then designed a collection assessment system for Vtape that considered how to detect and best record degradation for each format of video in the Vtape collection. In 2009 she co-founded Butcher Gallery with Lili Huston-Herterich and Brad Tinmouth. Till-Landry's curatorial projects have included On You On Me,

for Butcher Gallery and From Foundation to Fixation: Video Art and The Face, for Vtape. Most recently Till-Landry's art practice has produced performance-based work that explores psychological properties of the camera in relation to the effect that mediatized culture has on the presentation of self, be it virtual or physical.

Dot Tuer has been writing about video art since the 1980s in the capacity of a theorist and cultural historian. Her work has focused on video art in Toronto, the famous artist-run Centre for Experimental Art and Communication (CEAC), technology, memory and global media. She has contributed essays to countless anthologies and periodicals including *Towards the Slaughterhouse of History: Working Papers on Culture* (1992), *Mirror Machine: Video and Identity* (1995), *The Institute™ Or, What We Do for Love* (2003), and is the author of *Caché du Cinema: Discovering Toronto Filmmakers* (1985) and *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance* (2005). She has received Canada Council for the Arts and Ontario Arts Council awards for her writing.

Ainsley Walton holds a Bachelor of Science degree in Anthropology with emphasis on human evolution and material culture from Trent University, Peterborough, Ontario. Between university degrees, she enjoyed several years taking studio art classes at the University of Western Ontario and the Ottawa School of Art. After graduating from Queen's University with her Master's degree in Art Conservation in 2004, she has held contracts as a paper conservator at the Archives of Manitoba/Hudson's Bay Company Archives and Library and Archives Canada. In 2006, she was awarded the 2006-2007 Claudia De Hueck Fellowship in Art Conservation at the National Gallery of Canada. Working under the supervision of conservators Richard Gagnier and John McElhone, she has been devising and implementing strategies for preservation of the time-based media collections.

Sobhi al-Zobaidi, born in Jerusalem in 1961, grew up in al-Jalazon refugee camp where his family lived since their expulsion from their villages in 1948. His mother came from the village of Qulyeh which was completely destroyed after 1948, his father came from the village of al-Safriyeh which was not destroyed but transformed into a Jewish settlement. Sobhi studied economics at Birzeit university, filmmaking and cinema studies at New York university. Since his graduation in 1994 he lived in Palestine where he worked as a filmmaker, multimedia artist, journalist and teacher. Currently he is a PhD student at Simon Fraser university in British Columbia where his research focuses on issues relating to memory and dispossession.
<http://web.mac.com/sobhi>

Delegates List

Iztok A Majs Muni	Deanna Bowen	Marc Couroux	Blake Fitzpatrick
Christopher Allen	Elaine Brodie	John Creson	Elle Flanders
Cecilia Araneda	Stephen Broomer	Kelly Crimmins	Kevin Flattery
Teresa Ascencao	Roberta Buiani	Nina Czegledy	Tori Foster
Juana Awad	Katherine Buono	Tim Dallett	Anna Friz
Adrianna Baker	Dawn Cain	Pablo de Ocampo	Monika Gagnon
Christina Battle	Cliff Caines	Leah Decter	Rachel Garcia-
Thomas Beard	Ashley Chipman	David Dinnell	Grossman
Roger Beebe	Joseph Clement	Sebastian Di trolio	Paula Gardner
Ekrem Berk	Anne Cloutier	Ben Donoghue	Adekemi Gbadebo
Amy Beste	Maayan Cohen	Fidelis Duker	Christopher
Erika Biddle	Dustin Cohen	Claire Egan	Gehman
Andrew Bieler	Elisa Coish	Ellie Epp	Barr Gilmore
Adrian Blackwell	David Colangelo	Kris Erickson	Katherine Gleysteen
Carl Bogner	Tess Cortes	Kate Ettinger	Lalitha Gopalan
Mireille Bourgeois	Paul Couillard	Larissa Fan	Sanja Grbin

J Ronald Green
Kevin Gulayets
Barbara Hammer
David Han
Donald Harrison
Karla Hartl
Mark Haslam
Salah Hassanpour
Sharon Hayashi
Nanna Heidenreich
Sean Hickey
Nasrin Himada
Philip Hoffman
Mike Hoolboom
Eli Horwatt
Johanna Householder
Lauren Howes
William Huffman
Adam Hyman
Aisha Jamal
Alice Jim
Aleksandra
Kaminska
Brett Kashmere
Reena Katz
Lewis Kaye
Amy Lynn
Kazymerchyk
Gary Kibbins
Jane Kim
Myung-Sun Kim
Peter Kingstone
Mary Anne Kirk
Katherine Knight
Tom Knott
Eva Kolcze
Stan Krzyzanowski
Christina Kubacki
Deborah Lace-Kelly
Martha Ladly
David LaRiviere
Christine Latimer
Steven Lavine
Nicholas Leach
Victoria Lean
Marie-Hélène
Leblanc
Sally Lee

Hyein Lee
Robert Lee
Frances Leeming
Kenneth Leung
Sergey Levchin
Heather Lidberg
Sandra Lim
Jenny Lion
Isabelle L'Italien
Deirdre Logue
Brenda Longfellow
Susan Lord
Michelle Lovegrove
Thomson
Monica Lowe
Shana MacDonald
Laurel MacDonald
Kathryn MacKay
Sara MacLean
Laurel MacMillan
Geoff Macnaughton
Erik Martinson
Josephine
Massarella
Steven Matheson
Joseph Matthew
Mani Mazinani
Alison McAlpin
Penny McCann
Brian McCarthy
Jeremy Meckler
Kate Miller
Scott Miller Berry
Jack Mintz
James Missen
Roy Mitchell
Alexis Mitchell
Srimoyee Mitra
Shara Mohamed
Shourideh Molavi
Susan Morrison
George Muehleck
Kathleen Mullen
Amanda Mummery
Marsh Murphy
Kevin Murray
Tomonari
Nishikawa

Jenn E Norton
Jennifer Oconnor
Ananya Ohri
Vanessa O'Neill
Midi Onodera
Leigh-Ann Pahapill
Adam Paradis
Laura Paolini
Andrew James
Paterson
Mark Pellegrino
Julie Perini
Lindsay Peters
Hope Peterson
Jesse Pires
Hadley Pope
Doina Popescu
Joanna Raczynska
Elvina Rafi
Safiya Rander
Simone Rapisarda
Barbara Rauch
Abraham Ravett
Melanie Raydo
Helena Reckitt
Jim Riley
Rob Ring
Andrew Ritchey
Sarah Robayo
Sheridan
Jennifer Robertson
Lia Rogers
Deborah Root
Adam Rosen
Aaron Rosenblum
Mirae Rosner
Sinara Rozo
Siddarth Saikia
Lorena Salomé
Gabe Sawhney
Theresa Scandiffio
Mark Schilling
Birgit Schneidmueller
Tim Schwab
Jesse Scott
Conor Shanahan
Edward Sharpe
John Shipman

Stewart Shum
Claudia Sicondolfo
Kim Simon
Debashis Sinha
Haema Sivanesan
Jeffrey Skoller
Edward Slopek
Ania Smolenskaia
Virginia Solomon
Cheryl Sourkes
Genne Speers
Barbara Staulus
Carolyn Steele
Lisa Steele
Kate Steinmann
Brett Story
John Sundholm
Sharon Switzer
Tess Takahashi
Angeline Tetrault
Jol Thomson
Kika Thorne
Sissel Marie Tonn-
Petersen
Kim Tomczak
Maria Tsylyke
Cheyanne Turions
Solomon Turner
Peter Valeyly
Jonathan Valeyly
Erwin van 't Hart
Wanda Vanderstoop
Gail Vanstone
Alexei Vella
Lisa Visser
Fabian Voegeli
Richard Wiebe
William Wees
Carly Whitefield
Blake Williams
Lisa Wohrle
Cam Woykin
Michele Wozny
Martin Zeilinger
Ulrich Ziemons
Michael Zryd

Festival Venues



1 401 RICHMOND STREET WEST VENUES:

- A Space** ♿
Suite 110
- The Images Festival** ♿
Suite 448
- Trinity Square Video (TSV)** ♿
Suite 376
- Vtape** ♿
Suite 452
- Women's Art Resource Centre (WARC Gallery)** ♿
Suite 122
- YYZ Artists' Outlet** ♿
Suite 140
- 2 Art Gallery of York University (AGYU)** ♿
4700 Keele Street, Accolade East Building
- 3 Bloor Cinema** ♿
506 Bloor Street West
- 4 Dancemakers** ♿
55 Mill Street, Building 58
The Cannery, Studios 313 + 314
- 5 Gallery TPW** ♿
56 Ossington Avenue
- 6 The Gladstone Hotel** ♿
1214 Queen Street West

- 7 Inns Town Hall** ♿
2 Sussex (at St. George)
- 8 InterAccess Electronic Media Arts Centre**
9 Ossington Avenue
- 9 Jessica Bradley Art + Projects**
1450 Dundas Street West
- 10 Mercer Union A Centre for Contemporary Art** ♿
1286 Bloor Street West
- 11 Museum of Contemporary Canadian Art (MOCCA)** ♿
952 Queen Street West
- 12 The Music Gallery** ♿
197 John Street
- 13 National Film Board of Canada Toronto Mediatheque** ♿
150 John Street
- 14 Ontario College of Art & Design (OCAD)** ♿
100 McCaul Street
- 15 Polish Combatants' Hall**
206 Beverley Street (at Cecil)
- 16 The Power Plant Contemporary Art Gallery** ♿
231 Queens Quay West
- 17 Queen Video** ♿
412 Queen Street West
Catalogues and tickets for select events available here

- 18 The Royal** ♿
608 College Street
- 19 Royal Ontario Museum Institute for Contemporary Culture** ♿
100 Queen's Park
- 20 Soundscapes** ♿
572 College Street
Catalogues and tickets for select events available here
- 21 St. Anne's Church**
270 Gladstone Avenue
- 22 Workman Arts**
St. Anne's Parish Hall
651 Dufferin Street
- 23 XPACE Cultural Centre** ♿
58 Ossington Avenue

.....
 Catalogues and Tickets for select events are available at
 Queen Video (on Queen St.) and Soundscapes.
