



**FOR IMMEDIATE RELEASE**

**IMAGES FESTIVAL ANNOUNCES THE FULL 2019 SCHEDULE**

Toronto, Canada (March 07, 2019) – Images Festival is excited to announce the full program schedule for its 32nd edition, taking place from 11 – 18 April, 2019. Images Festival showcases artistic excellence in contemporary moving image culture through 14 gallery exhibitions, 73 on-screen works, and eight live performances happening throughout the Greater Toronto Area (GTA). The 2019 program features works that elaborate the textures of communities and embody alternative, discursive models of moving image presentation. The curated lineup calls attention to our histories, solidarities, and collaborations, providing vivid perspectives that further challenge and uproot the dialogue surrounding experimental media art.

Images Festival's **OPENING NIGHT** film on Thursday, April 11 will be **Software Garden** by **Rory Pilgrim** at The Royal Cinema. Making its North American premiere, Pilgrim's music video album considers how digital and robotic



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technologies change the fabric of human systems, revealing a complex global and polarized desire for both nationalism and isolationism. *Software Garden* is preceded by **Marnie Ellen Hertzler's**, *Hi, I Need To Be Loved* and **Andrés Baron's** *Printed Sunset*.

On Thursday, April 18 the **CLOSING NIGHT** program titled *Outer Worlds* is curated by **Janine Marchessault**, featuring five new large-format digital film shorts in celebration of the 50th anniversary of the invention of IMAX. Taking place at the historic Cinesphere Theatre at Ontario Place, *Outer Worlds* include works by **Oliver Husain**, **Lisa Jackson**, **Kelly Richardson**, **Michael Snow**, and **Leila Sujir**.

This year's **CANADIAN ARTIST SPOTLIGHT** is Vancouver-based filmmaker and musician **KC Wei** whose work explores the liminal space of music, video and writing, with romance, euphoria and dissolution coursing throughout her narratives. Wei's first film *Murky Colours*, draws from the made-for-Hollywood spy novel first written by her father, Menjin Wei, and applies a particular collage aesthetic to account for the work's fragmented storylines and hybridized, cinematic genre. In calling to this agglomerate execution, Wei selected **Hito Steryl's** *In Free Fall* to accompany the Spotlight Feature.

The 2019 lineup includes an impressive roster of features and mid-length films by national and international artists and filmmakers such as **Karolina Bregula** presenting the world premiere of *Square (廣場)*, Anton Vidokle's latest film on Russian Cosmism, *Citizens of the Cosmos (宇宙市民)* award-winning experimental filmmaker **Christopher Harris**, **Adam Khalil and Bayley Sweitzer's** *Empty Metal* that premiered at the Film Society Lincoln Center in 2018, **Lily Jue Sheng** with the international premiere of *Five Movements (五種流行之氣)*, **Filipa César and Louis Henderson** presenting the North American premiere of *Sunstone*, **Simon Mercer (Gary)**, and **Byron Peters (Anti-Racist Mathematics and Other Stories: Episode 1-3)**.

Images Festival will present short form works by a number of renowned international artists including **Cauleen Smith (Sojourner)**, **Sky Hopinka (Dislocation Blues)**, **Ja'Tovia Gary (Giverny I (Négresse Impériale))**, **Abigail Child (Mutiny)**, **Kevin Jerome Everson (Aquarius)**, **Laura Huertas Millán (jeny303)**, **Elizabeth Molin (Myrmex)**, **Colectivo Los Ingrávidos (Altars)**.

The festival will showcase many outstanding Canadian artists counting **Dana Claxton (The Patient Storm)**, **Life of a Crapehead (King Edward VII Equestrian Statue Floating Down The Don River)**, **Charlotte Zhang (The Lining)**, **Gabi Dao (The Protagonists)**, **Paz Ramirez Larrain and Laura Acosta (A-5H1)** and **Ryan Ermacora and Jessica Johnson (Labour/Leisure)**,

The 2019 Live program features two exciting performances by 2017 Polaris Music Prize winner **Lido Pimienta (We are in a Non-Relationship Relationship)**

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at MOCA and Griffin Poetry Prize 2018 Canadian Shortlist poet and artist **Aisha Sasha John** (*Heat*) at The Costume House. On Saturday, April 13, Images Festival is thrilled to announce the annual Keynote Lecture delivered by filmmaker and critic **Charles Mudede** entitled *Visions of Black Secret Technology*.

In addition to Images Festival ON Screen programs, the festival is pleased to announce its co-presentation of 14 original exhibitions across the GTA, including **Basma AlSharif** (*Basma AlSharif*) at MOCA, **Michael Keshane**, **Christine Negus**, **Michael Dumont And Eugene Lefrancois**, **Chris Binkowski** (*Outliers on Tour*) at Tangled Art + Disability, **Jonas Blume**, **Manja Ebert**, **Ornella Fieres**, **Aron Lesnik**, **Lorna Mills**, **Sarah Oh-Mock**, **Julia Charlotte Richter**, **Anna Ridler**, **The Swan Collective**, **Tina Wilke** (*Touching From A Distance II: Transmediations in the Digital Age*) at Goethe-Institut Toronto, **Sharona Franklin** (*New Psychedelia of Industrial Healing*) at Gallery 44 – Vitrines, **Zhizi Wang** (*We become aware of the void as we fill it*) at Support, **Nevet Yitzhak** (*WarCraft*) at Koffler Gallery, **Sarah Pupo** (*burning through the body*) at Trinity Square Video, **Pamila Matharu** (*One of These Things is Not Like The Other*) at A Space, **Emilija Škarnulytė** (*Sirenomelia*) at Vtape, **Nicole Kelly Westman** (*a slight space amidst*) at Critical Distance, **Beatrice Gibson** at Mercer Union, **Arnait Video Collective** (*Arnait Ikajurtigiit: Women helping each other*) at Art Gallery of York University, **Denise Ferreira da Silva and Arjuna Neuman** (*4 Waters: Deep Implicancy*) at Gallery TPW, **Public Studio** (*Wood between Worlds*) at TD Art Wall – Bay And Queen.

Images Festival is also excited to announce the 2019 jury: artist and lecturer **Michèle Pearson Clarke**, filmmaker **Priya Sen**, and TIFF programmer and critic **Lydia Ogwang**.

Images Festival was founded by a passionate arts community who championed alternatives to mainstream media, and fought to open up critical dialogue. The festival is 90% run by volunteers, and owes much of its success to our generous members. Please consider joining our membership today to receive benefits, and help us continue to build a platform for artists in Canada.

## **Members receive a FULL FESTIVAL PASSES:**

Individual Membership - \$60

Student, Senior, Underemployed - \$40

For membership inquiries contact [membership@imagesfestival.com](mailto:membership@imagesfestival.com)

Advance tickets are available online at [imagesfestival.com](http://imagesfestival.com) starting March 07.

## **ON SCREEN programs**

\$12 general admission

\$6 students/seniors/underemployed

## **LIVE programs**



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

## **OPENING and CLOSING Night**

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

The festival catalogue will be available at all participating venues.

## **ON SCREEN FILMS + PROGRAMS:**

All screenings take place at Innis Town Hall, University of Toronto (2 Sussex Ave.) unless otherwise noted.

### **PROGRAM: Opening Night (The Royal Cinema, 608 College Street)**

Thursday, April 11, 7:00PM

#### **Rory Pilgrim**

##### ***Software Garden***

UK/NETHERLANDS, 2018, 51MIN

Nurtured over 2 years of collaboration, workshops, and live concerts, artist and musician Rory Pilgrim premieres his debut music video album *Software Garden* for the first time in Canada. Unfolding over 11 tracks, *Software Garden* cultivates influences of pop, electronic and techno with lush string and choral arrangements to explore how a music album can be used to bring people together.

Responding to recent complex global shifts that highlight increasing polarities between people that have led to increasing nationalism and desire for isolationism, *Software Garden* asks how we meet from both behind and beyond our screens. As digital and robotic technologies change the fabric of human systems, is it possible to create spaces that unite the human, ecological and technological with basic principles of empathy, care and kindness?

#### **Marnie Ellen Hertzler**

##### ***Hi I Need To Be Loved***

US, 2018, 11MIN

'I am going to have you read from a collection of my spam emails,' The director explains as she ushers actors from Craigslist one-by-one into an audition room. The actors and the director search together for the human voice inside of the nonsensical and malicious emails. All is revealed to the viewer; The slate, light stands, teleprompter, a boom operator, film equipment litters the audition room floor, a cow pasture, a sunset, a strip club. Is this poetry or malware?



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**Andrés Baron**

***Printed Sunset***

COLOMBIA/FRANCE, 2017, 6MIN

The film shows two women contemplating a printed sunset side by side. Created by manipulating pre-programmed options on Illustrator, the vectorial and artificial image printed on photographic paper depicts three phases of a sunset.

**PROGRAM: Feeling Resistance**

Friday, April 12, 5:00PM

**Laura Huertas Millán**

***jeny303***

COLOMBIA/FRANCE, 2018, 6MIN

Born out of an “objective hazard” (a 16mm roll where two different subjects were imprinted by mistake), *jeny303* is a composite work intertwining two portraits. On the hand there is *jeny*, the feminine alter ego of a transgender millennial dealing with a heroine addiction. On the other hand there is the 303 building, an iconic modernist architecture in a public university in Bogota (Colombia). The images of the body and the edifice interlace and depict *jeny303*, a character on the threshold of a transformation to come.

**Callum Hill**

***Crowtrap***

GERMANY/UK, 2018, 15MIN

*Crowtrap* is a documentary fiction work by Callum Hill. Weaving together the lives of two men, this short film draws upon their individual dealings with fire to expand across themes such as pyromania, anarchy, radicalism and enlightenment.

**Mahdi Fleifel**

***I Signed the Petition***

UK/GERMANY/SWITZERLAND, 2018, 10MIN

Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt. Over the course of a conversation with an understanding friend, he analyses, deconstructs and interprets the meaning of his choice to publicly support the cultural boycott of Israel.

**Sky Hopinka**

***Dislocation Blues***

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HO-CHUNK NATION, 2017, 17MIN

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

**Ja'Tovia Gary**

***Giverny I (Négresse Impériale)***

US, 2017, 6MIN

**Cauleen Smith**

***Sojourner***

US, 2018, 22MIN

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

**FEATURE: Christopher Harris**

Friday, April 12, 7:30PM

**Christopher Harris**

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

US, 2014, 16MIN

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

**Christopher Harris**

***still/here***

US, 2001, 60MIN

still/here suffuses the blighted north side of St. Louis with a powerful melancholy, lingering on rubble-strewn lots, decrepit buildings, and empty streets, while footsteps and a continually ringing phone on the sound track suggest lives interrupted by the devastation. Holes in a movie theater marquee are powerfully evocative, but even more impressive is the film's sprawling, almost chaotic form: its calculated incompleteness truly matches



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the subject, and Harris's long takes imply--not without a hint of anger--that the ruins of his hometown are eternal."--Fred Camper, Chicago Reader.

**PROGRAM: Notes of Being**

Saturday, April 13, 5:00PM

**Onyeka Igwe**

***Sitting on a Man***

UK, 2018, 7MIN

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

**Onyeka Igwe**

***Specialised Technique***

UK, 2018, 7MIN

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

**Christopher Harris**

***Halimuhfack***

US, 2016, 4MIN

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

**Cauleen Smith**

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

US, 1992, 7MIN

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Male and female voice-overs clash in telling the biographical story of an artist: one speaks in a monotone through media-defined stereotypes, while the other speaks in a playful, defiantly personal, way. The film returns to the same cycle of images and scrolling texts to reveal that a person's story can depend on who is telling it.

**Basma Alsharif**

***Turkish Delight***

JORDAN, 2010, 3MIN

Super 8mm film transferred to digital video. Installation composed of footage from three separate sequences that interweave frame by frame. Shot in the interiors of empty homes in Amman, Jordan. Sound composed of recording of food ingredients for unspecified dishes looped repetitively over ambient noise from film transfer to digital video.

**Abigail Child**

***Mutiny***

US, 1982, 10MIN

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

**Theresa Hak Kyung Cha**

***Re Dis Appearing***

US, 1977, 3MIN

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

**Kevin Jerome Everson**

***Aquarius***

US, 2003, 2MIN

**Zeinabu Irene Davis**

***Cycles***

US, 1989, 16MIN

**PROGRAM: Canadian Spotlight**

Saturday, April 13, 7:30PM

**KC Mei**

 **IMAGES FESTIVAL*****Murky Colours***

CANADA, 2016, 47MIN

KC Wei's expansive multi-narrative video is based on a suspense-spy novel written by her father, Menjin Wei. Through documentary and appropriative strategies, Wei explores the personal and political processes involved in adapting the novel to a made-for-Hollywood screenplay. Wei plays all the roles in the film herself, and collages together self-shot and appropriated footage to explore themes of family, memory, and history.

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

GERMANY, 2010, 32MIN

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

**PROGRAM: Bryon Peters, Anti-Racist Mathematics Episodes 1-3**

Sunday, April 14, 5:00PM

**Byron Peters*****Pure Difference***

CANADA, 2017, 22MIN

Pure Difference asks us "What is a number?" Using the visual tropes of a tech-conference presentation, trashy YouTube video and film essay, Peters sifts the foundations of science and mathematics, to disclose how these languages buttress power and galvanize authority. It is the debut episode in the series *Anti-Racist Mathematics and Other Stories*.

From the notion of a 'science of revolt' declared by Brad Werner and contextualized by Donna Haraway, the history of the algorithm from al-Khwārizmī, Karl Marx's mathematical manuscripts, to IBM's present-day algorithm that is cited to distinguish refugees from terrorists, this series speculates on the make-up of technical languages and what they could become.

**Byron Peters*****10 - 3 = 13***

CANADA, 2018, 13MIN

*10 - 3 = 13* is the second episode in the ongoing series *Anti-Racist Mathematics and Other Stories*. Set between a children's play town and its doubletake, it is a thought experiment that playfully delivers sincere propositions for a collective logic of political imagination. Drawing from anti-bias curricula alongside radical positions on colonial and historical

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debts,  $10 - 3 = 13$  offers a lesson on the 'misinvention' of negative numbers.

**Byron Peters**

***Secessio***

CANADA, 2018, 18MIN

*Secessio* is an adaptation of an ancient story of a mass general-strike, told via a present-day crowd-modelling and crowd-control software. While showing the 'artificial-stupidity' of technologies used for the training of enforcement officers and security design, it presents an anachronistic world where number doesn't hold. *Secessio* is the third episode in the ongoing series *Anti-Racist Mathematics and Other Stories*.

**FEATURE: EMPTY METAL**

Sunday, April 14, 7:00PM

**Adam Khalil and Bayley Sweitzer**

***Empty Metal***

US, 2018, 84MIN

Set in a world chillingly similar to our own, *Empty Metal* follows the heterogenous lives of a disaffected punk band, a family of militant indigenous Americans, a Rastafarian computer hacker and a Buddhist hermit in their path towards revolutionary action. Lashing out against racialized police brutality, mass surveillance and indifference, this network of marginal forces collaborates under the radar by means of telepathic, non-complicit communication in a dangerous assassination plot. Simulated drone imaging, camcorder shots and high-definition footage are weaved together in a tangled thread of narratives to reveal an alternative reality of asymmetrical revolt and radical militancy in the face of imminent destruction.

**PROGRAM: The Diaspora Suite**

Sunday, April 14, 9:30PM

**Ephraim Asili**

***Forged Ways***

US, 2011, 15MIN

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

**Ephraim Asili**

***American Hunger***

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US, 2013, 19MIN

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

**Ephraim Asili**

***Many Thousands Gone***

US, 2015, 8MIN

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

**Ephraim Asili**

***Kindah***

US, 2016, 12MIN

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

**Ephraim Asili**

***Fluid Frontiers***

US, 2017, 23MIN

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



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and recorded in one, unrehearsed take. The readers of these poems are natives of the Detroit Windsor region.

**PROGRAM: Matter**

Monday, April 15, 5:00PM

**Ryan Ermacora and Jessica Johnson**

***Labour/Leisure***

CANADA, 2019, 19MIN

The Okanagan Valley in the southern interior of British Columbia is marketed as a destination of leisure, recreation, retirement and wealth. Behind this facade is a largely invisible agricultural labour force, comprised of temporary migrant workers from the Global South. These workers are placed in a system that is inherently precarious and potentially exploitative, wherein their legal status is tied directly to their employer, with no path to permanent citizenship. While the workers pay into Canadian health care and pension plans, they do not benefit from these social goods as temporary citizens. This film aims to make this labour visible, while contemplating the prescribed aesthetics imposed on the landscape within the region. Formally, the film resides at the intersection of photography and the moving image, while embracing the generative structural limitations of early cinema.

**Arjuna Neuman and Denise Ferreira da Silva**

***Serpent Rain***

CANADA/DENMARK, 2016, 30MIN

*Serpent Rain* is as much an experiment in working together as it is a film about the future. The collaboration began with the discovery of a sunken slave ship, and an artist asking a philosopher – how do we get to the post-human without technology? And the philosopher replying – maybe we can make a film without time. The result is a video that speaks from inside the cut between slavery and resource extraction, between black lives matter and the matter of life, between the state changes of elements, timelessness and tarot. Together we ask: what becomes of the human if expressed by the elements?

**Filipa César and Louis Henderson**

***Sunstone***

FRANCE/PORTUGAL, 2018, 35MIN

*Sunstone* tracks Fresnel lenses from their site of production to their exhibition in a museum of lighthouses and navigational devices. It also examines the diverse social contexts in which optics are implicated, contrasting the system of triangular trade that followed the first European arrivals in the 'New World' with the political potential seen in Op art in

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post-revolutionary Cuba. Incorporating 16mm celluloid images, digital desktop captures and 3D CGI, the film also maps a technological trajectory: from historical methods of optical navigation to new algorithms of locating, from singular projection to multi-perspectival satellitic visions.

## **FEATURE: GARY**

Monday, April 15, 7:30PM

**Simon Mercer**

***Gary***

CANADA/US, 2019, 57MIN

In 1984 music producer Gary Davis left early recording success in New Jersey and New York City for a fresh start in Florida. From his new home he got working- making over 40 feature length kung fu, zombie and blaxploitation movies, while also helping birth a new sound in hip hop; Miami booty bass. Gary pushes against deep rooted racism and all the hurdles of life to make his art, with an eccentric cast of locals helping along the way. This film mixes archival footage, the films and music of Gary Davis, interviews and a few non sequiturs to paint a fever dream portrait of this determined artist.

## **FEATURE: Squire**

Monday, April 15, 9:30PM

**Anton Vidokle**

***Citizens of The Cosmos (宇宙市民),***

US, 2018, 30MIN

*Citizens of the Cosmos* is a new film by Anton Vidokle based on the manifesto of Biocosmism, written by Alexander Svyatogor in 1922. Shot on location in Tokyo, in collaboration with a group of amateur actors, volunteers and extras, the film presents an imagined community enacting historical concepts of Russian Cosmism—immortality, material resurrection and travel in the cosmos—all set in everyday life in contemporary Japan. Using urban shrines, cemeteries, a crematorium, tatami rooms, a bamboo forest, an industrial gas plant and city streets as an open air stage, the film gradually narrates the text of the biocosmist manifesto while presenting a sequence of dream-like tableaux, featuring rejuvenation through blood transfusion, funerary processions and demonstrations, the Danse Macabre, the cremation bone picking ceremony (骨揚げ), attempts to communicate with the dead using stethoscopes, and a theremin orchestra recital, among other scenes. Set to an original music score composed by Alva Noto, *Citizens of the Cosmos* is an experiment in defamiliarisation: a speculative test of the universality implicit in Cosmism's premise when projected outside of the sphere of Russian language, geography, tradition and culture.

**Karolina Bregula**

 **IMAGES FESTIVAL****Squere 廣場**

POLAND/TAIWAN, 2019, 72MIN

*Squere 廣場* was mostly shot in Taiwan, the characters speak Mandarin and Taiwanese. A few scenes were created in Warsaw, in Polish, which is Bregula's native language. The scenes are the artist's self-commentary that serves as footnotes to the film. They portray her as a pitiful naïve princess desperately looking to do something that will shake people out of socio-political madness.

**PROGRAM: All That Is Solid**

Tuesday, April 16, 5:30PM

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

CANADA, 2017, 9MIN

In Queen's Park, Toronto, there is a 15-foot bronze sculpture of King Edward VII on a horse, first erected in colonial India in 1922. Following India's independence in 1947, it was removed and placed in storage. A prominent Toronto businessman and politician heard of its existence and paid for it to be moved to Toronto, citing his desire for a "great equestrian statue." Despite protests from the public, the statue was placed in Queen's Park in 1969. The statue still bears the original colonial plaque stating that the statue of the British King is of "The Emperor of India." This is a performance where we dumped a life-size replica of the sculpture in the Don and it floated down the river for 4 weeks in October-November 2017.

**Elizabeth Molin*****Myrmex***

UK, 2018, 4MIN

Fragments of greek statues in the Agora in Athens. Close up images of ants searching, crawling and collecting tiny stones and food.

**Louis Henderson*****All That Is Solid***

FRANCE, 2014, 16MIN

A technographic study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana. The video constructs a mise-en-abyme as critique in order to dispel the capitalist myth of the immateriality of new technology – thus revealing the mineral weight with which the Cloud is grounded to its earthly origins.



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**G. Anthony Svatek**

**.TV**

US, 2018, 22MIN

.TV is a found footage essay film: Voicemails left by an anonymous caller from the future guide us to the remote islands of Tuvalu, a place the global media has described as “the first country to disappear due to rising sea levels”. Surrounded by thousands of miles of open water, much of Tuvalu’s revenue comes from its country-code web extension .TV, a popular domain choice among global video-streaming and television industries. The caller describes how heat, digital screens, and distance gave him no choice but to leave his sinking home and escape into cyberspace where rising waters will never reach him.

**PROGRAM: Interior Mythologies**

Tuesday, April 16, 7:30PM

**Eve-Lauryn LaFountain**

***Smudge Series***

US, 2013, 7MIN

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

**Colectivo Los Ingrávidos**

***Altares***

MEXICO, 2019, 4MIN

*Altares* is an audiovisual shrines that consist in small temples that contains the images of ancient Mexica deities.

**Beatriz Santiago Muñoz**

***La cabeza mató a todos***

US, 2014, 7MINS

A spell to destroy the military industrial complex. With Michelle Nonó.

**Colectivo Los Ingrávidos**

***Piramide erosionada***

MEXICO, 2019, 8MIN

The pyramid used to be a mountain.



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**Thorbjorg Jonsdottir**

***A Tree is Like a Man***

COLOMBIA/US, 2018, 29MIN

"A tree is like a man - En la maloca de Don William" is an attempt to touch the otherworld through its edges. Filmmaker Thorbjorg Jonsdottir met Ayahuasquero Don William back in the year 2000 by chance while traveling in the Colombian Amazon. This encounter led to a collaboration that developed over a decade between the filmmaker and the shaman. Shot on 16mm, the film serves as personal witness to Don William's lifetime relationship to ayahuasca and other plant medicines that are native to the jungle. With the rainforest a rich labyrinthine background, this portrait is at once intimate and spare, opening up to alternate realities as dense as the jungle itself, with kaleidoscopic multiplicities in both the natural and the spiritual realms.

**Jean Jacques Martinod**

***Le Bala de Sandoval***

EQUADOR, 2018, 17MIN

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

**PROGRAM: Domestic Cinema**

Thursday, April 18, 3:00PM

**Dana Claxton**

***The Patient Storm***

CANADA, 2006, 8MIN

This short work is a conversation between Storm and Lightning. Storm is an elegant, knowledgeable, patient woman. Lightning is a trickster type style, crazysexycool girlish woman who talks somewhat in riddles and rhyme.

**Paz Ramirez Larrain and Laura Acosta**

***A-5H1***

CANADA, 2018, 3MIN

The term Alien is derived from the Latin word Alienus meaning strange, foreign, or belonging somewhere else. 5H1 is the shipping code for woven plastic bags without inner lining or coating.

A-5H1 is a video performance piece that demonstrates a tension between corporality and territoriality throughout a series of public interventions that turn quotidian places of transit into surreal urban stages. This collage of HD and Hi8 videos present three large plastic structures in



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primary colours, which contain, and are manipulated by, a body that traverses various public spaces in the city of Montreal. These abstract forms navigating familiar places allude to the sensation of displacement a foreign individual experiences as they feel removed from the place they occupy, while simultaneously having the power to alter it. This work allegorically addresses that individual as a plastic Alien that wanders through architectural landscapes, conveying an anxious sense of wanting to belong while embodying a delicate barrier of separation from the spaces it is invading. Ultimately this absurdist fiction presents a ballet of erratic movements, unresolved spaces, crackling sounds, and non-linear narratives of liminal identities within geometric environments.

**Gabi Dao**

***The Protagonists***

CANADA, 2018, 8MIN

*The Protagonists* is a single channel video originally presented within the solo exhibition 'To wither your petal fingers,'. The exhibition also included a sculptural installation. The Protagonists is a conflation of themes surrounding the intersections of cinema and conflict, time and labour, memory and representation. Throughout the hypnagogic landscape of the video, the associative and symbolic imagery aims to complicate these themes— it proposes a subtext that allegorizes the movement within moving images to diasporic experience.

**Payal Kapadia**

***And What is the Summer Saying***

INDIA, 2018, 21MIN

Namdeo has learnt to live off the forest from his father. He stares at the treetops, searching for honey. The wind blows and afternoon descends on the small village by the jungle. Women of the village, whisper little secrets of their lost loves. Never seen, and only heard. A strange smoke emits from the ground, like a dream of a time gone by.

**Charlotte Zhang**

***The Lining***

CANADA, 2018, 21MIN

An experimental portrait of love and quiet sadness in the corners of Los Angeles. Zhang's non-linear editing creates an intimate and poetic representation that flows in and out of narrative and documentary conventions.



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**Lily Jue Sheng**

**Five Movements (五種流行之氣)**

US, 2018, 35MIN

*Five Movements* is a diaristic interpretation of Wu Xing, a Chinese system of energies, roughly meaning, 'five kinds of qi prevailing at different times'. Two nameless, unidentified characters explore phantasmagoric interiors and exteriors, activating objects, rituals, and spaces. A loose story that visually emphasizes color, composition, effects, lighting, and mood to unfold the Elements in a meandering, lucid exploration.

**PROGRAM: Closing Night, Outer Worlds**

Thursday, April 18, 8:00PM

**Oliver Husain**

***Garden of the Legend of the Golden Snail***

CANADA, 2019, 13MIN

Built on the initiative and ideas of the late Madame Suharto, Keong Emas (The Golden Snail) Theatre was inaugurated in 1984 as the first IMAX theatre in Indonesia. The building's unique architecture references a popular fairy tale about a princess turned into a snail - but was also meant to promote a new source of protein, the Golden Apple snail, introduced to farmers in Indonesia around the same time. Moving between tiny and monumental, soft and solid, mythical and invasive, this graceful animal is taking on many forms, making its slow-paced way through the topography of IMAX cinema itself.

**Lisa Jackson**

***Lichen***

CANADA, 2019, 10MIN

*Lichen* is a stunning otherworldly film that takes a deep dive into a species that confounds scientists to this day. Ancient and diverse, thriving in adversity, lichen is said to be a poster child for "emergence." This film reveals the hidden magical beauty of this remarkable life form and asks what we might learn from it.

**Kelly Richardson**

***Embers and the Giants***

CANADA, 2019, 7MIN

*Embers and the Giants* presents an endangered, old-growth forest during twilight, articulated by thousands of embers of light. Initial impressions may be that we are witness to a rare, exceptionally beautiful display of fireflies. Then again, human intervention may be at play, suggesting a time when we'll need to amplify nature in order to convince the public of its worth.

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**Michael Snow**

***Cityscape***

CANADA, 2019, 10MIN

*Cityscape* elaborates on the methods Snow used in the making of his ground-breaking 360-degree film *La Région Centrale* (1971). Taking the advice of his long-time friend, Graeme Ferguson, to produce it as an Imax film, Snow orchestrates new patterns of movement that exchanges the focus on landscape in *La Région Centrale* with the cityscape of Toronto.

**Leila Sujir**

***Aerial***

CANADA, 2019, 10MIN

A west coast rainforest seen through a camera mounted on a drone, moving rapidly as if it were a hummingbird: it hovers, zigzags horizontally, then vertically. Spatial microphones mounted on a cablecam in the tree canopy move across the Emerald Pool in the south Walbran forest. The movement of this inner forest space draws us outward then up. Four white embossed stills of a forest landscape extend the possibility of inner spaces: to step back into ourselves, to contemplate, and to engage with the memory and recording process, while we view, together, this airborne sequence.

**LIVE PERFORMANCES:**

**Lido Pimienta**

**We are in a Non-Relationship Relationship: A Night with Lido Pimienta, performance**

Friday, April 12 (MOCA, 158 Sterling Rd.)

Lido Pimienta is a Toronto-based, Colombian-born interdisciplinary musician and artist-curator. She has performed, exhibited, and curated around the world since 2002, exploring the politics of gender, race, motherhood, identity and the construct of the Canadian landscape in the Latin American diaspora and vernacular. Her 2017 Polaris Prize-winning album *La Papessa* charts Pimienta's evolution into an independent woman and artist who refuses to fit into pre-conceived notions of what a pop Latina artist ought to be.

**Charles Mudede**

**Visions of Black Secret Technology, Keynote Lecture**

Saturday, April 13 (Innis Town Hall, 2 Sussex Ave.)

This talk will begin by closely examining the movie *Black Panther* to determine not only how black technology is visualized, but, more importantly, what this visualization tells us about our understanding, manner of coding, and modes of experiencing technology as a whole. The



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notion of advanced technology is, in fact, very new, and historically specific. But most of us hold, consciously or not, a Hegelian idea that it is transhistorical and progressive (rather than accidental and dispersed over the centuries). In the Hegelian view, each moment in universal history is leading to more and more improved forms of ordering and managing the human/nature metabolic exchange. This talk will also look at representations of black technology in the works of Saya Woolfalk and Sondra Perry, and will itself be structured like a movie.

**Aisha Sasha John**

**HEAT**

Saturday, April 13 (The Costume House, 165 Geary Ave.)

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

## **ABOUT IMAGES FESTIVAL**

The Images Festival is one of the most enduring and respected platforms in the world for the exhibition and dissemination of independent film and media art. The festival takes place annually in Toronto, Ontario, and has been attended by more than 25,000 people each year. The 2019 edition will take place from April 11 - 18th and will include approximately 16 in-cinema programs, 14 gallery exhibitions, 10 public program events, and five live performances. Images has spent the last 31 years presenting media works that range from the formally and aesthetically challenging, to the personal and lyrical and is committed to cultivating a passionate arts community who see moving image culture as a means or understanding our contemporary context.

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

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

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+ image: Cauleen Smith, *Sojourner* (2018). Image courtesy of the artist.

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