

# GROUPE INTERVENTION VIDÉO

## New releases 2008

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## Experimental

A-283

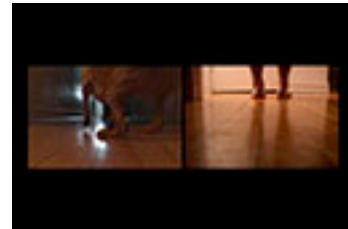
### ACHILLES

Meera Margaret Singh

Experimental, Canada, 2008, 3 min 9 s, colour, no dialogue

*ACHILLES* is a split-screen video that juxtaposes the repetitive actions of a human and an animal. While examining these movements, notions of endurance, impermanence and motivation are simultaneously called into question.

THE BODY, MOTION



A-248

### L'ARAIGNÉE

Frédéric Belzile

Experimental, Quebec, 2007, 6 min 19 s, colour, French/English Subtitles

Made with a single long take, *L'ARAIGNÉE* proposes by a simple sound transformation, a shift, or more precisely a shifting of a public space into a private space. The video sequence presents a pedestrian shopping street in which a character emerges and a narration is recounted.

ARTISTS/ART, ENVIRONMENT/LANDSCAPE, FANTASY/IMAGINATION, LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES, LOVE, MOTION, SOUND, URBAN/ENVIRONMENT



A-275

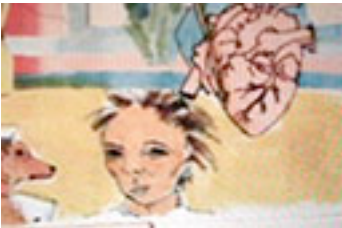
### AS THE WORLD GOES BY MY WINDOW WITH THURSTON AND KIM

Kim Kielhofner

Experimental, Canada, 2007, 2 min 51 s, colour, English

*AS THE WORLD GOES BY MY WINDOW WITH THURSTON AND KIM* is an absorbing look at created reality, fantasy, and life through the screen. Addressing the state of daydreaming in relationship to cultural icons, the work is constructed out of footage of a Sonic Youth performance.

FANTASY/IMAGINATION, MEMORY, MOTION, SOUND, VISUAL MANIPULATIONS, VISION/SIGHT



A-269

### ATM

Françoise Doherty

Experimental Narrative, Canada, 2003, 2 min, colour, English

*ATM* was originally shown in a vacant, Canadian Imperial Bank of Commerce, replicating an actual banking machine. The Canadian banking system is analyzed, power structures are questioned, all the while being woven into a quirky love story between a woman and a bank machine.

ARTISTS/ART, HUMOUR, IDENTITY, LOVE, MEDIA, URBAN ENVIRONMENT, WORK



A-296

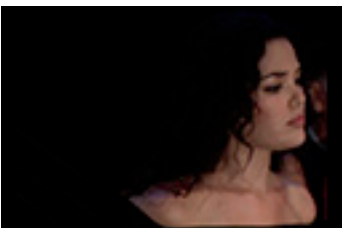
### CIRCUMSTANCES

Juana Awad

Experimental, Canada, 2007, 3 min 20 s, colour, English

Deconstructing the actor's process in rehearsal... deconstructing the character as the film is deconstructed... a transition from the inside to the outside, unraveling, in a spiral, the circumstances that hold both actor and character in their separate places, while asking them to be one.

ARTISTS/ART



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A-200

## **don't blink for 45 seconds (after kathy dillon)**

Sheena Hoszko

Performance/Experimental, Quebec, 2007, 1 min 31 s, colour, no dialogue  
*don't blink for 45 seconds (after kathy dillon)* is a 45 second performative video work addressing the thresholds and limitations of the body in relation to control. For a period of 45 seconds the subject peers into the camera trying not to blink. As time progresses fingers are used to prop open the eyes until they well with tears and finally close. This work pays homage to the 1971 video by Vito Acconci entitled « Pryings », where Acconci and collaborator Kathy Dillon struggle for a period of 21 minutes: he trying to keep her eyes open, she trying to close them shut.

THE BODY, HUMOUR, IDENTITY, MEMORY, PORTRAITS, PUBLIC/PRIVATE, VIOLENCE, STRUGGLES



A-294

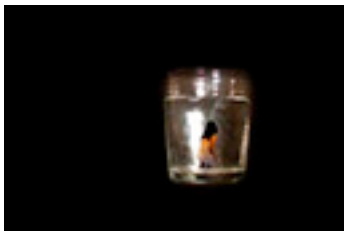
## **DROWNING IN A GLASS OF WATER**

Juana Awad

Experimental, Canada, 2007, 2 min 30 s, colour, English

A rendition of the Spanish popular saying "drowning in a glass of water", which translates: to be overwhelmed by events that appear to be much larger than what they are in reality.

ARTISTS/ART, CONFINEMENT



A-295

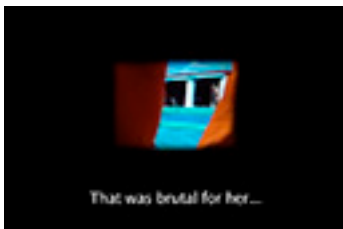
## **EASTER WEEK**

Juana Awad

Experimental, Canada, 2007, 14 min 20 s, colour, Spanish/English subtitles

A video work that stands between conceptual art and documentary. My grandmother tells the story of my father's death, 25 years ago, while my hands become the lens that holds my mother's life today.

FAMILY, DEATH, MEMORY



A-274

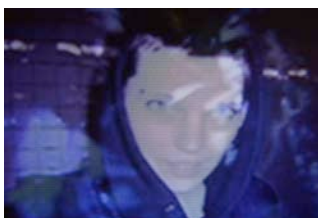
## **HAIL THE FAILURE OF URBAN PLANNING**

Kim Kielhofner

Experimental, Canada, 2007, 2 min 7 s, colour, English

*HAIL THE FAILURE OF URBAN PLANNING* is a possibility of creation and constraint through a visual movement as an urban dweller. Accompanying the visual movement is a text of tenets of urban practice, both sincere and ironic.

URBAN ENVIRONMENT, MOTION, SOUND, VISUAL MANIPULATIONS, VISION/SIGHT



A-293

## **IN D AIR**

Judith Vienneau

Experimental, Quebec, 2008, 4 min 44 s, colour, no dialogue

The panoptical fantasy of a spy – an essay on the concept of the machine-eye and random surreal distortions in a French bistro. The decor dances to *In D Air*, electro music by Thibaud de Corta.

ARTISTS/ART, AUTOBIOGRAPHY, VISUAL MANIPULATIONS



A-291

## **JARDINS**

Anick St-Louis

Experimental, Quebec, 2008, 5 min 30 s, colour, no dialogue

The public gardens of little Babylon form a no man's land embedded in an area bordered by street lights of the park, a frosted fence, railroad tracks, public housing and the sky traversed by planes. Within this space exists a community that leaves traces. People manifest in an eternal attempt to find footing in the world.

ARCHIVES, PORTRAITS, ARTISTS/ART



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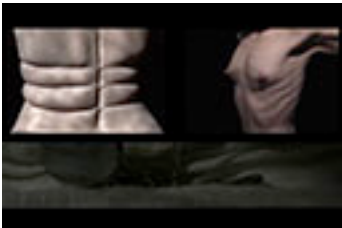
A-276

## LEGIONS OF HORRIBLES

Kim Kielhofner

Experimental, Canada, 2007, 9 min 55 s, colour, English  
*LEGIONS OF HORRIBLES* is a video performance, in homage to Kathy Acker, of a reality from appropriated imagery and text, mainly Acker's final diary. The video follows the coming of age of the imaginary child of Kathy Acker abandoned at birth.

Using the surrounding texts, the character creates and environment and identity.  
ARTISTS/ART, AUTOBIOGRAPHY, FANTASY/  
IMAGINATION, IDENTITY MEMORY, MOTHER/  
DAUGHTER, PORTRAITS



A-249

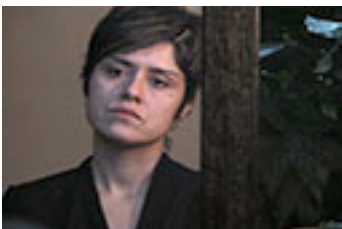
## OBSESSION

Élaine Frigon

Experimental, Quebec, 2008, 2 min, colour, no dialogue

The same body at two different times. Tension mounts because of an obsession.

VISUAL MANIPULATIONS, PORTRAITS, IDENTITY, ARTISTS/ART, THE  
BODY, VIOLENCE, HEALTH



A-297

## ORIANA

Juana Awad

Experimental, Canada, 2008, 12 min 10 s, colour, English/Spanish

This work emerges from my research into the relationship between the actor and the character; what is the diving line? What are the elements that make them what they are? When does the self seep through the character? When does the self seep through the performer? When does the self seep through our daily life roles? This video documents what happens when Oriana sits in front of the mirror to look into her eyes. I have asked her to look at herself in the privacy of her home and let herself just be until the private begins to seep.

ARTISTS/ART, PORTRAIT



A-286

## SISYPHE

Inés Wickmann

Experimental, France, 2008, 8 min 38 s, colour, no dialogue

Lost in a labyrinth of walls, staircases and halls, a person undertakes an indefinite progression not unlike that of the mythical Sisyphus and his eternal task. There is a perpetual, hesitant walk in an empty space with no visible sky.

FANTASY/IMAGINATION, ARTISTS/ART

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Art video, Performance, Dance

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A-145

## EXERCISES IN NAPERY

Karen Zalamea

Performance, Canada, 2007, 5 min 41 s, colour, no dialogue, texts in English

*EXERCISES IN NAPERY* focuses on napkin folding as a disciplined and repetitive task. Through humour and rigour, theatricality and militarism, absurdity and irony, the video examines the economy of labour practices associated with women's work. HUMOUR, THE BODY



A-278

## I DISMANTLE

Christine Redfern

Performance, Canada, 2006, 5 min 15 s, no dialogue  
*I DISMANTLE* revolves around a single costume: a kind of momentary sculpture made by New York artist Lesley Dill. Constructed out of silk and cotton material, the outfit at its widest measures 10 meters in diameter. The language on the cloth is from an Emily Dickinson poem; it reads, « A Single Screw of Flesh is All that Pins the Soul ». This contemplative work unfolds in front of the skyline of southern Manhattan. A barefoot



women, dressed in black, move in a reverent, hushed manner, bringing to mind a kind of burial ritual. The music, « I Heard a Voice » composed by Thomas Edward Morgan and Lesley Dill is sung by the Arts Nova Singers from Boulder, Colorado, USA.

ARTISTS/ART, THE BODY, DEATH, FANTASY/IMAGINATION, LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES, MEMORY

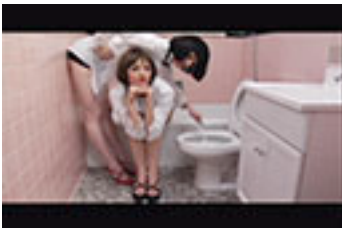
A-288

## KITCHEN ANGELS

Mary-Ann Lacey

Dance video, Canada, 2008, 15 min 52 s, colour, with some English text  
*KITCHEN ANGELS* is a witty choreographic story following two women's evolution from the drudgery of household chores to a fantastic transformation through the glamorization of mundane domestic locations. The women's imaginations set them free through a series of frescoes inspired by the grand entrances of 1940's style song and dance films of Fred Astaire, Eleanor Powell, Esther Williams, Moira Shearer and Betty Davis. The film's soundtrack is paramount in supplementing the narrative, which is expressed through movement as it parallels the women's journey. The soundtrack is also a journey spanning from original electronic music to tango-inspired contemporary jazz piano and classic turn of the century bandoneón.

THE BODY, FANTASY/IMAGINATION, PORTRAITS, HUMOUR, WORK



A-287

## SUBTLE STRUCTURES

Victoria Stanton

Essay, Quebec, 2008, 10 min 46 s, colour, English

*SUBTLE STRUCTURES* combines performative, relational exchanges before the camera to produce this documentary influenced video. Having compiled ten audio interviews with Concordia video students and department staff on the subject of family, the resulting aural montage accompanies this visual landscape: a repeated struggle to build a house of cards. By attempting to depict the challenges of sustaining a 'subtle structure' through the overlapping of myriad stories and the patient struggle to build, I wish to create a kind of palpable and almost savoury tension, while proposing a state of refined patience and (self) compassion in the listening and in the doing - one that simultaneously fills the viewer with anticipation, curiosity, trepidation, and hope.

FAMILY, HISTORY/SOCIETIES, IDENTITY, MEMORY, PORTRAITS, PUBLIC/PRIVATE



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A-282

## A PORTRAIT OF THE ARTIST AS AN OLD(ER) WOMAN

Tova Beck-Friedman

Documentary, USA, 2007, 29 min, colour, English

Three octogenarian women artists – Margaret K. Johnson, printmaker, Hanna Eshel and Hava Mehutan, sculptors - whose art inform their identity, give us insight into creative energy that is not hampered by age. On-camera interviews are woven together with archival films, home movies and images of their work, to tell their story of life wrapped around art. The three artists were born and raised in the early part of the 20th century, an era that did not provide support for women to pursue their career choices.

Nevertheless, these women radiate with energy, a vibrant strength of spirit, passion, and commitment to the pursuit of Art. Through childhood, marriage and raising a family – art has been their vehicle to maintain vitality.

AGEING, ARTISTS/ART, IDENTITY, PORTRAITS



A-273

## BEFORE THE NEW MILLENIUM

Lorna Boschman

Documentary, Canada, 2007, 26 min 56 s, colour, English

Based on performances by the notorious lesbian art collective Kiss & Tell, this video captures digitally processed moments hidden for over a decade, recalling 1990's queer and art-world attitudes towards sexuality and censorship. The provocative styles of Persimmon Blackbridge, Lizard Jones and Susan Stewart come together in simple lust stories and in letters to their mothers. Lorna Boschman, who directed two previous videos about Kiss & Tell, represents the group's approach to performance through a digital mix within the frame, shaping geographically separate shows and multiplying images together to reveal one of Canada's original queer art collectives.

ARTISTS/ART, THE BODY, IDENTITY, LESBIAN, MOTHER/DAUGHTER, SEXUALITY



A-299

## BURIED TRACES

Michelle Smith

Essay, Quebec, 2008, 7 min 55 s, b&w and colour, English

*BURIED TRACES* is an 8-minute experimental documentary exploring questions of Métis identity, cultural loss and renewal. Motivated largely by an exploration of my Métis ancestry, the film addresses the colonial legacy of shame and hidden identity which continues to inform the Métis experience. The film, which interweaves missionary archives, photographs, fiction and non-fiction sequences shot in both film and video, is also a meditation on the community's historical legacy of struggle and cultural persistence.



A-298

## D'ICI ET D'AILLEURS

Nada Raphaël

Documentary, Canada, 2008, 59 min 51 s, colour, French/English subtitles

Facing the camera, nine women from Montreal reveal themselves and some of the things that have affected them. They are lesbian, bisexual and two-spirited and come from Malaysia, Tunisia, Lebanon, Guinea and Ghana. Some are First Nations women. They reveal their sometimes painful, sometimes effortless passages. They discuss the acceptance of their sexual orientations. They express their views and their personal experiences of homoparentality, relationships, families, and couples. Different stories of nine women who at one point claimed the right to be themselves and today live with the happy, and sometimes unhappy, consequences of this self-affirmation.

CULTURAL COMMUNITIES, FAMILY, IDENTITY, LATIN AMERICA/CARIBBEAN, LESBIAN, LOVE, NORTH/SOUTH, RACISM, SEXISM, SEXUAL ABUSE, SEXUALITY, VIOLENCE



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A-265

## PROJECTIONS

Miriam Altounji, Simone Viger

Experimental documentary, Canada, 2006, 4 min 13 s, colour, English

*PROJECTIONS* is an experimental documentary filmed over a 2 month period in 2006. What began as a video about a box of found letters quickly became about the two filmmaker's obsession with the relationships between the three correspondents. A strong sense of voyeurism is present through out the piece, as we get more and more involved with these stranger's letters.

ARTISTS/ART, FANTASY/IMAGINATION, SOUND, VISION/SIGHT, VISUAL MANIPULATIONS



A-280

## SOBER REFLECTIONS

Vanessa Tolkin

Experimental Documentary, Canada, 2007, 12 min 53 s, colour, English

This short video piece depicts the journey to sobriety for three women of different ages and backgrounds. It does not emphasize the identity of the three narrators but instead focuses on their individuality as women within the world of addiction. The unique position of each woman gives the viewer the chance to peer into multiple worlds where religion, race, and class shape each character's life in different and sometimes conflicting ways.

STRUGGLES, PORTRAITS, HEALTH, NORMS, IDENTITY, IMMIGRATION, CULTURAL COMMUNITIES, PUBLIC/PRIVATE



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A-268

### **INSTINCTIVE ACTIONS**

Françoise Doherty

Fiction, Canada, 2001, 11 min, colour, English

Since the video's release, it has been billed as a « biological survival kit ». It is a PSA of sorts, bringing together critical fact and fiction; at times fairy tale and fetish that ends up, somewhat by osmosis, changing the way we deal with disease and cancer prevention.

ARTISTS/ART, THE BODY, BODY IMAGE, HEALTH, SEXUALITY



A-284

### **NEED A RIDE?**

Ana Huang

Fiction, China/Canada, 2007, 8 min 26 s, colour, English

A directorial debut for Ana Huang, and a first shot at screen acting for most of the cast, *NEED A RIDE?* trails mating stories unfolding inside a taxi as it picks up and delivers lesbians on outings around the city of Shanghai. A sweet and sassy snapshot of intersecting, cosmopolitan lesbian worlds.

CULTURAL COMMUNITIES, IDENTITY, LESBIAN, LOVE, PUBLIC/PRIVATE, URBAN ENVIRONMENT

A-279

### **SO... YOU WANNA PIECE OF ME TOO?**

Christine Redfern

Fiction, Canada, 2005, 8 min 35 s, colour, English

People sometimes talk about creating art as something akin to giving birth. *SO... YOU WANNA PIECE OF ME TOO?* focuses on two women who have given birth to both children and art in rapid succession and then turn the camera on themselves to expose a bit of the insanity. *SO... YOU WANNA PIECE OF ME TOO?* is a collaboration between video artist Christine Redfern and playwright Alexandria Haber. The text is a first person narration of the concerns and difficulties encountered by women who balance the demands of both artistic and genetic offspring.

AUTOBIOGRAPHY, FAMILY, IDENTITY, REPRODUCTION, MOTHER/DAUGHTER



A-271

### **THE SUPER SISTERS**

Françoise Doherty

Narrative, Canada, 2003, 2 min, colour, English

A happy children's adventure where two young sisters use their almost-superpowers to save the day.

FAMILY, FANTASY/IMAGINATION, HUMOUR, MOTHER/DAUGHTER, YOUTH

A-267

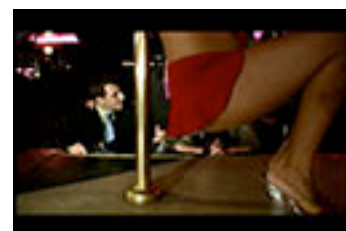
### **TWO**

Françoise Doherty

Fiction, Canada, 2008, 29 min, colour, English

*TWO* is based upon a small Canadian city's strip club scene, the personal stories and the economics of the sex trade inherent to the border community. It reflects issues of power and gender politics. The film places music and dance in non-traditional ways within the club. A classical ballerina strips to Dj Rukus' original hard techno beats. A man accompanies his dancer wife on-stage, and sings as she dances for the paying audience. The film features 15 original songs by IEOB, DJ Rukus and Françoise Doherty.

THE BODY, BODY IMAGE, EROTICA, IDENTITY, PUBLIC/PRIVATE, SEXUALITY, SOUND, URBAN ENVIRONMENT, VISION/SIGHT, WORK



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## Animation

A-292a

### **BALEINE**

Diane Obomsawin

Animation, Quebec, 2007, 1 min 7 s, b & w, no dialogue  
An animated whale contends with environmental problems.

ENVIRONMENT/LANDSCAPE, URBAN ENVIRONMENT



A-272

### **CHANGE IN 6 PARTS**

Françoise Doherty, Lindsay Shane, Mél Hogan

Animation, Canada, 2007, 58 s, colour, English  
*CHANGE IN 6 PARTS* combines the work of three Canadian artists: Françoise Doherty a sound designer, Mél Hogan an animator and Lindsay Shane a writer. The story is of a lady who likes to watch ladies doing cart-wheels. By working independently of each other, the artists were able to create a full portrait, intimately showing 3 perspectives of a single person.

THE BODY, BODY IMAGE, ENVIRONMENT/LANDSCAPE, IDENTITY, LESBIAN, LOVE, MEMORY, PORTRAITS, SOUND, VISION/SIGHT



A-292b

### **DAS BOAT**

Diane Obomsawin

Animation, Quebec, 2007, 1 min 18 s, colour, no dialogue  
Creating perpetual motion and holding a fisherman's destiny in ones hands.

ENVIRONMENT/LANDSCAPE, MOTION, PORTRAITS



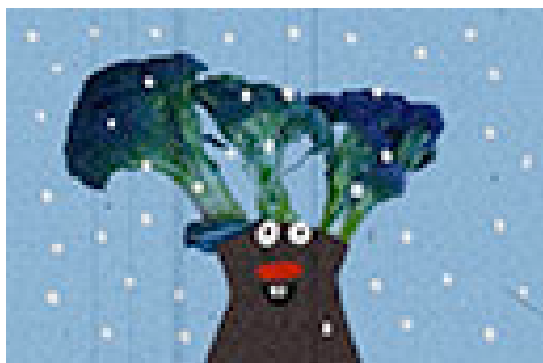
A-292c

### **JOHNNY**

Diane Obomsawin

Animation, Quebec, 2007, 54 s, colour, no dialogue  
The representation of a face is highlighted by music from Jean Derome.

BODY IMAGE, FANTASY/IMAGINATION, HUMOUR



A-292d

### **JOYEUX NOËL**

Diane Obomsawin

Animation, Quebec, 2007, 25 s, colour, no dialogue  
A broccoli sings La Bolduc.

FANTASY/IMAGINATION, HUMOUR, YOUTH

A-292e

### **LAPIN**

Diane Obomsawin

Animation, Quebec, 2007, 10 s,  
b & w, no dialogue  
An action by the artist.

ARTISTS/ART, MOTION



A-285

### **LES LAPINES**

Françoise Doherty, Mél Hogan

Animation, Canada, 2008, 3 min 15 s, colour, English  
Two female rabbits living across the world from each other fall madly in love, travel to the ends of the earth, then happily adopt 8 chicken eggs to raise a family.

HUMOUR, LESBIAN

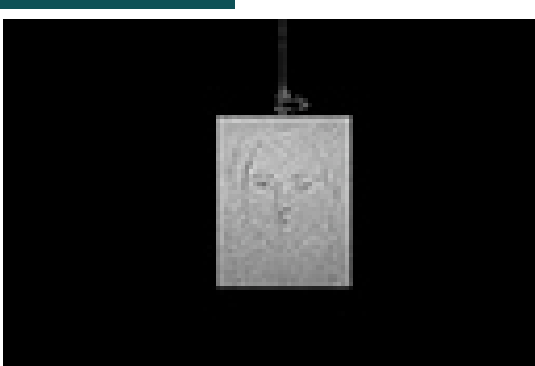
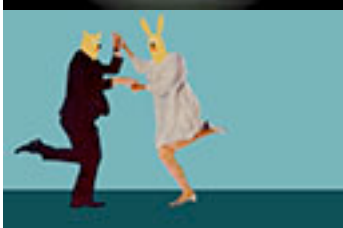
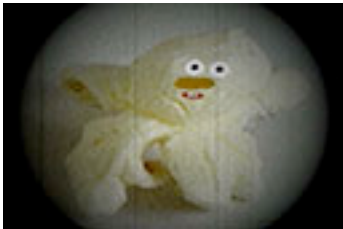


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A-292f

### **MATRIOCHKAS**

Diane Obomsawin

Animation, Quebec, 2007, 1 min 20 s, colour, no dialogue

A ballet of luminescent dolls.

LOVE, VISUAL MANIPULATIONS

Animation



A-292g

### **OUI**

Diane Obomsawin

Animation, Quebec, 2007, 1 min 29 s, colour, no dialogue

Two profiles against animated white and blue dots wrapped up in an exuberant musical atmosphere.

FANTASY/IMAGINATION, HUMOUR

A-292h

### **POPCORN**

Diane Obomsawin

Animation, Quebec, 2007, 51 s, colour, no dialogue

A piece of popcorn serenades us.

FANTASY/IMAGINATION, HUMOUR

A-292i

### **RIDEAU**

Diane Obomsawin

Animation, Quebec, 2007, 32 s, colour, no dialogue

Opening a curtain becomes a symbolic gesture.

FANTASY/IMAGINATION

A-292j

### **RITA**

Diane Obomsawin

Animation, Quebec, 2007, 4 s, colour, no dialogue

An animated character greets us (or says goodbye).

FANTASY/IMAGINATION, HUMOUR

A-292k

### **SAPINS**

Diane Obomsawin

Animation, Quebec, 2007, 21 s, colour, no dialogue

An evergreen sings a happy tune.

FANTASY/IMAGINATION, HUMOUR

A-292l

### **TANGO**

Diane Obomsawin

Animation, Quebec, 2007, 15 s, colour, no dialogue

A speedy tango danced by half-human half-rabbit beings.

THE BODY, MOVEMENT

A-270

### **A TOMATO'S DISCRETION**

Françoise Doherty

Animation, Canada, 1999, 39 s, colour,

English

An existentialist story of a tomato falling from the sky.

THE BODY, CONFINEMENT, IDENTITY,  
MEMORY, SOUND

# GROUPE INTERVENTION VIDÉO

## New releases 2008

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## Animation

A-281

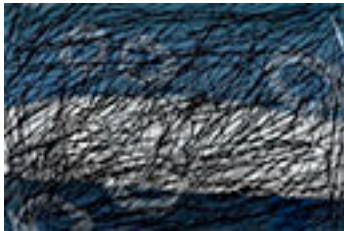
### TRANSFER POINT

Jenny Lin

Animation, Canada, 2007, 5 min 23 s, b & w and colour, no dialogue

*TRANSFER POINT* is a study of the movement of commuters in an urban transit system. The rhythmic repetition of the everyday intersects with memory and fantasy pulling the passive observer into a digressing, daydreaming state of mind.

URBAN ENVIRONMENT, THE BODY, MOTION



A-292m

### VOLCAN

Diane Obomsawin

Animation, Quebec, 2007, 1 min 10 s, colour, no dialogue

Moving lines and shapes create abstract motifs with an electronic soundtrack.

FANTASY/IMAGINATION



A-277

### WHO KNOWS

Christine Redfern

Animation, Canada, 2006, 4 min 13 s, b & w, no dialogue

"Water, like love, is a critical nutrient to growth. Lack of water or lack of love will cause us to weaken and eventually die. The water appearing and disappearing throughout. *WHO KNOWS* is a metaphor for the cycle of life, power, mortality and sexuality. The animation explores the relationship between an individual and the world around them. It is presented as a very personal voyage, but in truth represents a universal pilgrimage experienced by us all." *Christine Redfern, 2008*

ARTISTS/ART, THE BODY, BODY IMAGE, DEATH, ENVIRONMENT/  
LANDSCAPE, FANTASY/IMAGINATION, LOVE, MEMORY, SEXUALITY,  
LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES



A-292n

### YOUPI

Diane Obomsawin

Animation, Quebec, 2007, 1 min 16 s, colour, no dialogue

Images of a ballerina overlaid with music from Podington Bear.

FANTASY/IMAGINATION