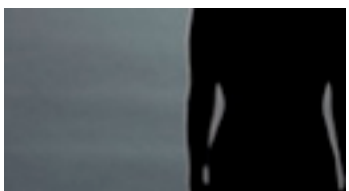
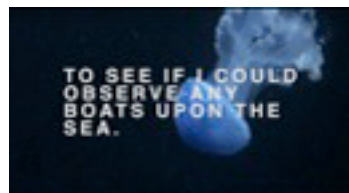


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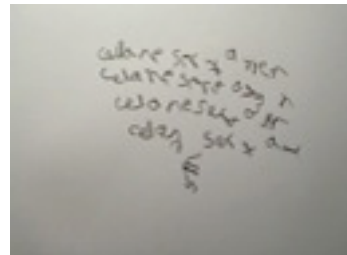
AF-813

### À RIEN

Karen Trask

*Experimental, Canada, 2010, 0:00:42, Colour, Color, No dialogue*

Letters made out of thread dance on the page, position themselves to say something, then fall together and run off the page.



A-593

### A SAILOR 'S DIARY

Kim Kielhofner

*Experimental, Canada, 2012, 0:04:48, Colour, Color, No dialogue*

A Sailor's Diary is an artifact from a hopscotch tour of literary and cinematic sailor narratives from Robinson Crusoe to Battleship Potemkin. The stories are brought together with old postcards, snippets of text, observational footage, and cinematic scores.

AF-808

### ABOUT THE BEGINNING

Juana Awad

*Installation, Canada, 2011, 0:02:25, Color, No dialogue*

Single channel installation created to be exhibited in a loop before Punctum & Back physical performance. Installed in the space it operates as the shadow of a gallery spectator entering the wall, in front of which the performance will occur.

AF-834

### ACTIVATED MEMORY I

Sabrina Ratté

*Experimental, Canada, 2011, 0:06:28, Colour, Color, No dialogue*

Activated Memory I is a journey through a serene landscape where the trees and fields are at once surreal and familiar. Through the use of video feedback, 3d animation and color manipulations, the pictures render a new kind of space, a virtual world where only fragments of "reality" subsist.

AF-835

### ACTIVATED MEMORY II

Sabrina Ratté

*Experimental, Canada, 2011, 0:04:11, Colour, Color, No dialogue*

Activated Memory II uses buildings as the main subject of observation. As a counterpoint to parks (Activated Memory I), buildings are characterised by angular forms and opaque surfaces. Architecture is used as a point of departure to create instability. Buildings discompose their limits into the frame while the geometric original shapes and dimensions of the image lose control to create an entrance to a chaotic space where forms become liquid.

AF-836

### AURAE

Sabrina Ratté

*Experimental, Canada, 2012, 0:02:24, Colour, Color, No dialogue*

AURAE, is a video based on a photograph manipulated digitally and then transformed through a video synthesizer. The architectural forms constantly falling apart and their changing textures evoke the ephemeral nature of perception, and suggest the idea of time and its influence on this perception.

AF-822

### L'ARBRE

Anne Parisien

*Experimental, Quebec, 2010, 0:04:34, Color, No dialogue*

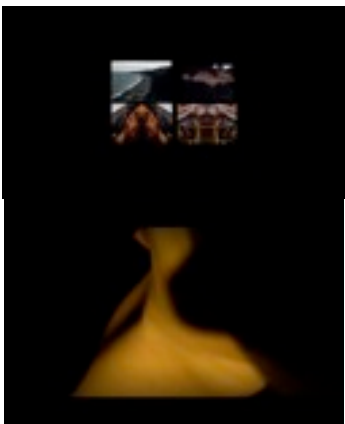
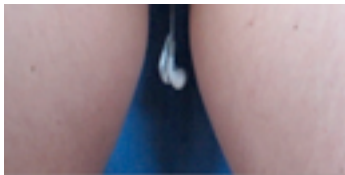
By recreating and thus reinterpreting a past childhood event with members of my family, I submit them to a transgressive yet comforting and playful dynamic. In return, the participant responds to my gestures or lack thereof and imposes on me her actions as well as her body in this shared moment. Although being aware of the impossibility of returning to a past interaction, we let ourselves and our strong desire of a possible access to a lived experience once filled with innocence seduces our bodies.

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## Experimental / Video art

AF-803

### ARREST

Victoria Stanton, Christian Richer  
*Experimental, Quebec, 2012, 0:02:42, Color,  
No dialogue*

How empty spaces are filled, with what objects, memories and emotions that get left behind. Left and layered, the way memory fixes key images and re-plays sequence upon sequence to the point of blurred abstraction. This space is a constant companion, filled with what objects, emotions and recollections that are needed in order to keep the present firmly connected to a past.



AF-829

### BALLS (COUILLES)

Nathalie Mihee Lemoine

*Experimental, Canada, 2012, 0:01:40,, Color, No dialogue*

“Couilles”, the French expression for having “guts” or “balls”. A brave woman. A “raw” and queer body filmed “à nu”... “You didn’t have to cut me off...”

A-603

### BANG BANG

Nathalie Mihee Lemoine

*Animation, Canada, 2011, 0:01:40, Color, English*

100 Photoshop retouches to rebuild a skull damaged 40 years ago by a racist teacher who mistreated a student newly arrived in her adopted land.

AF-817

### LE BOLÉRO DE BONNES BOUCLES

Belinda Campbell

*Experimental, Quebec, 2012, 0:06:32, Color, No dialogue*

Le Boléro de Bonnes Boucles! is essentially the same performance as Bonnes Boucles! created in 2010. This is a filmed performance in which a character is grappling with sexuality and solitude. We meet a tragic clown who oscillates between vulnerability and the ridiculous.

AF-827

### BONES

Pixie Cram

*Experimental, Canada, 2012, 0:03:23, Color, No dialogue*

A split-frame collage of Super 8 footage pans and mirrors decaying tree trunks scattered along British Columbia’s shoreline.

AF-809

### BRAISE

Maxime Paramo

*video art, Quebec, 2012, 0:02:30, Color, No dialogue*

Braise questions eroticism from a feminine perspective. Artistic positioning, positioning of a woman vis-à-vis her own body, and a position of a creator acknowledging bodily pleasures.

AF-816

### CASTAWAY

Isabelle Hayeur

*Experimental, Quebec, 2012, 0:14:00, Color, No dialogue*

Castaway was filmed in the murky waters of Witte’s Marine Salvage at Staten Island (New York). The largest boat cemetery on the Eastern Seaboard, this uncanny, desolate place is the final resting place of numerous wrecks of all varieties and several eras: ferries, barges, fishing boats, old steam tugs. Located near New Jersey’s Chemical Coast and the former Fresh Kills landfill, these now toxic shores have seen their share of ecological disasters.

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## Experimental / Video art

AF-821

### LA CHAISE VERTE

Anne Parisien

*Experimental, Quebec, 2010, 0:09:31, Color, No dialogue*

By recreating and thus reinterpreting a past childhood event with members of my family, I submit them to a transgressive yet comforting and playful dynamic. In return, the participant responds to my gestures or lack thereof and imposes on me her actions as well as her body in this shared moment. Although being aware of the impossibility of returning to a past interaction, we let ourselves and our strong desire of a possible access to a lived experience once filled with innocence seduces our bodies.



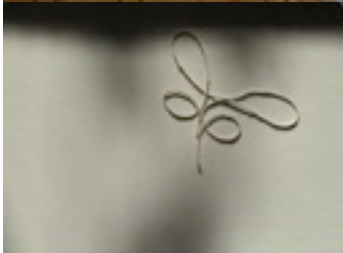
AF-823

### DIVAN

Anne Parisien

*Experimental, Quebec, 2010, 0:11:13, Color, No dialogue*

By recreating and thus reinterpreting a past childhood event with members of my family, I submit them to a transgressive yet comforting and playful dynamic. In return, the participant responds to my gestures or lack thereof and imposes on me her actions as well as her body in this shared moment. Although being aware of the impossibility of returning to a past interaction, we let ourselves and our strong desire of a possible access to a lived experience once filled with innocence seduces our bodies.



AF-811

### ELLE

Karen Trask

*Experimental, Canada, 2012, 0:00:56, Color, No dialogue*

Stop-motion animation: a white string forms the word elle (her), transforms into a butterfly and flies away.

AF-826

### FLASHBACK

Kim Kielhofner

*Experimental, Canada, 2012, 0:05:51, Color, No dialogue*

A cabin in the woods. A deserted street. Two iconic film soundtracks.



A-592

### FRIDAY VACATION (TRAILER)

Kim Kielhofner

*Experimental, Canada, 2012, 0:02:46, Color, English*

The archives of the National Naval Institute were founded in 1985 after the donation of the personal effects of Robin Quickly. The donation, which mostly consisted of postcards, was given to the institute without any explanation of the items. Robin Quickly, though never in the navy, was a well-traveled sailor. Twenty years after the archives were founded a documentary crew started on the journey to uncover the life of Robin Quickly.



A-598

### GIRL FRIDAY

Kim Kielhofner

*Experimental, Canada, 2012, 0:05:41, Color, English*

Lauren Bacall looks for her Girl Friday.



AF-824

### HOW TO LEARN HARMONICA

Lamathilde

*Experimental, Quebec, 2012, 0:00:33, Color, No dialogue*

Semantic and audio misappropriation of an instrument's learning techniques.

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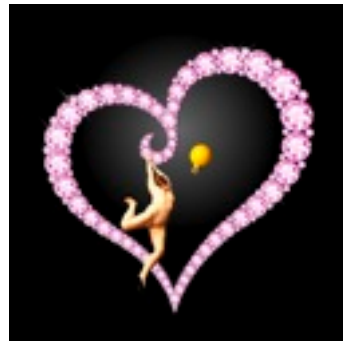
AF-815

### THE JEWELLERIES

Eugénie Cliche

*Experimental, Quebec, 2012, 0:03:41, Color,  
No dialogue*

In the video *The Jewelleries*, the artist revisits the position of woman/object through the performance of herself positioning her body as a jewel, a precious diamond. Beyond old-fashioned feminism, the artist settles on her own podium and becomes the star of her own movies. She abandons the static image to become a woman in/of action in full possession of her *mise-en-abîme*.



AF-804

### LOCALE

Zohar Kfir

*Experimental, Quebec, 2012, 0:08:50, Color, No dialogue*

Gazing through the eye of a microscope, abundant landscapes emerge and fade from view, highlighting the temporality of space and micro and macro states; while offering a glance into separate encapsulated realities.

AF-806

### LUNAISON

Aurélie Pedron

*Dance video, Quebec, 2012, 0:05:55, Color, No dialogue*

Lunar month or the movement of a body transformation. Weightlessness of the body itself, outside itself. Pregnancy, multiple bodies that multiply our views. A video that sings the praise of women.

AF-810

### MACHINE

Diane Obomsawin

*Animation, Canada, 2012, 0:02:17, Color, No dialogue*

A brief encounter between a mechanical flower, a gas pump on Saturn, books of obsolete things and a bird.

A-611

### MOTHERTEXT

Karen Trask

*Experimental, Canada, 1999, 0:01:00, Color, English*

Writing is instrumental in re-inventing a mother-daughter relationship, one going beyond the feelings of absence and sorrow of childhood.

A-608

### PAINTING WITH PASTELS

Karen Trask

*Experimental, Canada, 2012, 0:05:00, Color, English*

With a humorous look at the past and the present, a visual artist explores her art-making expectations. A series of actions are filmed in DUMBO, Brooklyn with a New York City skyline as background.

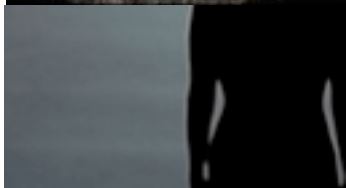
AF-807

### PUNCTUM & BACK

Juana Awad

*Performance, Canada, 2011, 0:07:00, Colour, No dialogue*

Using as a starting point Barthes' notion of the Punctum, this installation investigates the relationship between the body-live, the body-object (as cinematographic body) and the lack of body.

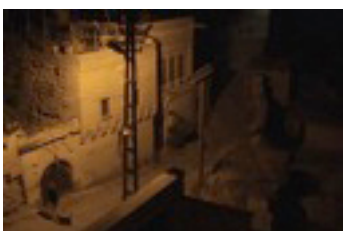
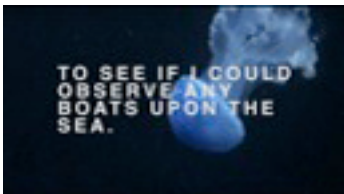
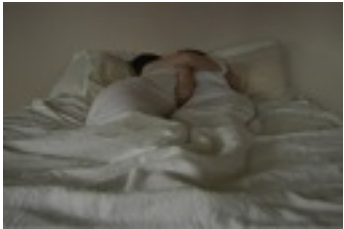


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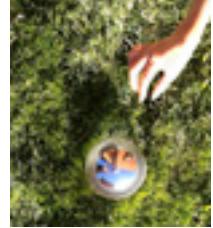
AF-830

### QUARANTA

Claudie Lévesque

*Experimental, Québec, 2012, 0:03:00, Color, No dialogue*

Allegory in one sequence for a round, colourful and soft countdown.



AF-814

### RÉCRÉATION

Marik Boudreau

*Experimental, Québec, 2012, 0:02:25, Color,*

*No dialogue*

Algorithmic games. In this experimental work, images of merry-go-round rides are animated with VJ software, creating forms and kaleidoscopes.



A-594

### REHEARSAL

Kim Kielhofner

*Experimental, Canada, 2012, 0:02:37, Color, English*

Collected from the interviews of Meryl Streep, Rehearsal is an act of remembering and performance.

AF-819

### RESTE(S)

Anne Parisien

*Experimental, Québec, 2012, 0:14:57, Color, No dialogue*

By recreating and thus reinterpreting a past childhood event with members of my family, I submit them to a transgressive yet comforting and playful dynamic. In return, the participant responds to my gestures or lack thereof and imposes on me her actions as well as her body in this shared moment. Although being aware of the impossibility of returning to a past interaction, we let ourselves and our strong desire of a possible access to a lived experience once filled with innocence seduces our bodies.

A-593

### A SAILOR'S DIARY

Kim Kielhofner

*Experimental, Canada, 2012, 0:04:48, Color, English*

A Sailor's Diary is an artifact from a hopscotch tour of literary and cinematic sailor narratives from Robinson Crusoe to Battleship Potemkin. The stories are brought together with old postcards, snippets of text, observational footage, and cinematic scores.

AF-820

### SANS TITRE

Anne Parisien

*Experimental, Québec, 2010, 0:09:02, Color, No dialogue*

By recreating and thus reinterpreting a past childhood event with members of my family, I submit them to a transgressive yet comforting and playful dynamic. In return, the participant responds to my gestures or lack thereof and imposes on me her actions as well as her body in this shared moment. Although being aware of the impossibility of returning to a past interaction, we let ourselves and our strong desire of a possible access to a lived experience once filled with innocence seduces our bodies.

A-596

### SMOKE

Kirsten Johnson

*Experimental, Canada, 2012, 0:02:20, Color, English*

A cigarette burns slowly in an ashtray. Its power to seduce is strong. "You will not go." A film noir-esque meditation on the perils of quitting.

A-591

### SOMETHING'S BEEN ANSWERED

Frédéric A. Belzile

*Experimental, Québec, 2011, 0:08:48, Color, English*

Something's Been Answered presents an artist character dislocated in a remote village in Turkey. The isolation provokes an intense questioning about her presence, creative production and the impossibility to connect with the environment. The video is shot at night from above looking into a narrow alley. It consists of the "cut-up" of a single long shot of an unscripted monologue that was re-edited backwards. The character seems to resist being in the space; as she appears and disappears, her discourse is heard backwards and she seems to be going back in time.

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## Experimental / Video art

A-604

### TAPE #158

Kandis Friesen

*Experimental, Canada, 2011, 0:07:03, Color,*

*Mennonite Plaut'dietsch/Russian/German-with non-translating subtitles in English*

The result of a collaboration between artists Nahed Mansour and Kandis Friesen, this work is based on the original footage from an unrealized documentary found at the Mennonite Heritage Centre Archives in Winnipeg Manitoba. Engaging found footage as a kind of abstract architecture of remembering, the video fuses the untranslated and unedited footage with an imagined subtitled dialogue, challenging notions of authenticity, authorship, and collective memory so intertwined with conventional documentary-making.



AF-818

### TO/FROM

Anne Parisien

*Experimental, Quebec, 2012, 0:10:49, Color, No dialogue*

This video revolves around a multitude of letters written and exchanged between a friend and myself during classes in high school. Using these documents as a starting point, the impressions or feelings left by these intimate exchanges are reinterpreted in the accumulation of these fragments of daily life, at once banal and disconcerting. Placed one on top of the other, these letters give a form of access to the viewer, through words and sentences, as to their possible narratives.



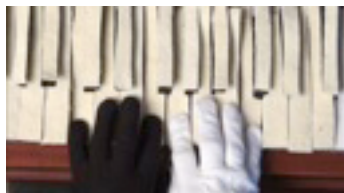
AF-812

### UNLEARNING THE PIANO

Karen Trask

*Experimental, Canada, 2011, 0:05:00, Color, No dialogue*

With humour, the artist demonstrates five exercises for breaking old piano-playing habits.



AF-812

### UNTITLED (BERNARD DE MIAMI)

Kandis Friesen

*Animation, Canada, 2011, 0:04:55, Color, No dialogue*

Untitled (Bernard de Miami) is an experimental short, animating collections of movement and movements of collection. The looping and repeating sound and image layer and overlap, riding the fine and dangerous line of nostalgia for the past, mapping trajectories of sentimental accumulations and affectionate acquisitions; the dead and dying things that are hard to let go.



AF-802

### UPROOTED

Isabelle Hayeur

*Experimental, Quebec, 2012, 0:10:45, Color, No dialogue*

Critical of environmental and urban developments, Uprooted explores the peripheries of some North American cities, strangely alike from one to the next, in that none of them feels like somewhere. Their excessively wide spaces, standardized and shapeless, generate a sense of uneasiness. Urban upheavals can turn the most familiar locale into an unrecognizable, anonymous, even forbidding place. On this blank slate, local memory is forever erased.



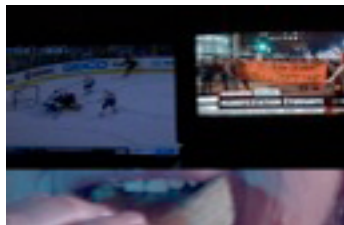
AF-828

### WATCHER LA GAME

Élaine Frigon

*Experimental, Quebec, 2012, Color, 0:02:00, No dialogue*

A compulsive reaction to student demonstrations in Montreal in the spring of 2012. For relaxation: an attempt to compensate when faced with an orgy of toxic television.



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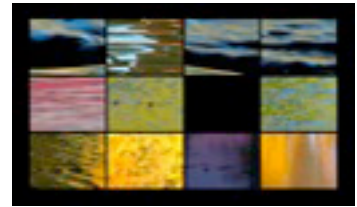
AF-825

### WAVE PATTERNS

Cheryl Pagurek

*Experimental, Canada, 2012, Color, 0:03:30, No dialogue*

Twelve video channels create a dynamic choreography of change over time, beginning with a single channel of flowing water and building up to a full matrix. Abstraction emerges in the colourful forms of the water, and in the visual patterning of the fluctuating channels. By containing the free-flowing water within the structure of the grid, Wave Patterns explores intersections between the natural world and the human impulse to build and make order. The unexpected soundscape of construction sounds contributes to the constructive process.



AF-805

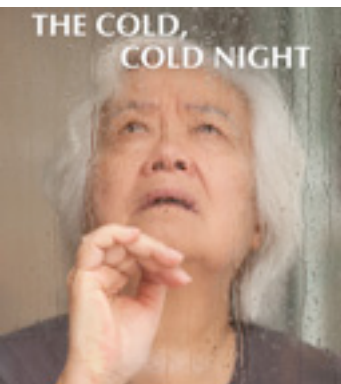
### WHEN PARTS OF YOU ARE STILL AWAY

Victoria Stanton

*Experimental, Quebec, 2009, 0:05:32, Color, No dialogue - Texts English*

Whether leaving or arriving... (am I? I am) always in transition. Coming home happens in stages. My head is often last to appear. My heart, in worry of "what happened when I was gone?" offers disembodied thought balloons to nowhere. A landscape helps to ground me. This is how I arrive. This video was initially produced for a live performance commissioned by the Edgy Women Festival in 2009, for their annual "Edgy Challenge."

## Fiction



A-600

### THE COLD, COLD NIGHT

Zhi-Min Hu

*Fiction, Quebec, 2012, 0:35:00, Color, Mandarin/English subtitles*

Based on true events, The Cold, Cold Night explores conflicts between traditional and modern family structures within the Chinese community and illustrates how such conflicts can lead to both subtle and overt abuse, particularly to the elderly. Mm Lin becomes the scapegoat for a broken marriage while she lives with her son's family.

A-601

### SOPHIE'S LETTER

Zhi-Min Hu

*Fiction, Quebec, 2012, 0:11:00, Color, English*

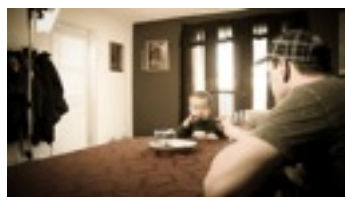
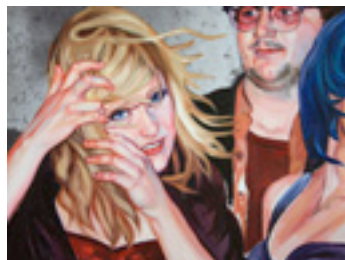
Sophie suffers profoundly. In order to relieve this pain, she writes a letter to confront her abusive father. While writing the letter, she realizes that she always desired her father's love and his acceptance, which she will never obtain. Finally, she understands that she has to love and accept herself to get ride of her depression. After sending her letter, she meets the little girl inside her. At last, she is at peace with herself.



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## Essay / Documentary

A-597

### **CATFIGHT: (HELLO, NURSE.)**

Kirsten Johnson

*Essay, Canada, 2009, 0:07:10, Color, English*

What the hell is it with catfights? It's not like I spent family movie nights watching sleazy 70's soft porn - why am I so obsessed? What's the flipping pull? Oh, and there's a pull...The film explores my own response to the idea of girl-on-girl violence as I create a series of paintings where geishas, nurses and stewardesses battle it out in oils. Why is it that this aggression gets morphed into images that are sexually charged? A funny, thoughtful, visually striking piece about women, sexual roles, artistic creation and how imagery can be both ridiculous and profound at the same time. This by a painter/filmmaker with strong and occasionally guilty feminist leanings.

A-606

### **LESBIANA - A PARALLEL REVOLUTION**

Myriam Fougère

*Documentary, Quebec, 2012, 1:03:00, Color, French and English/English subtitles*

A parallel revolution was born out of the feminist movement of the 1970's. Filmmaker Myriam Fougère takes us on a journey to meet the lesbian writers, philosophers and activists who were key players in creating a revolutionary sisterhood. From Montréal to Texas, by way of New York, Myriam encounters lesbians who chose to live only among women. This marginal yet international movement is brought to life through archival footage and photographs, and evocative interviews with these courageous women. Version for hearing-impaired available on DVD.

A-595

### **PROM STORM**

Kirsten Johnson

*Essay, Canada, 2011, 0:06:30, Color, English*

In Prom Storm, adolescent angst is analogous to natural disasters – “it comes from nowhere, you don't understand it, it's exciting as hell and it just might kill you”. By turns funny, insightful and poignant, the film maker unpacks her own disastrous adolescent experience from her now adult and (sometimes) mature perspective to explore just how far it falls from the hyped up myth of perfection the PROM conjures in our minds.

A-599

### **SUR LA ROUTE DU SEL**

Maya Ombasic

*Documentary, Quebec, 2011, 0:10:12, Color, French - English subtitles*

Montreal based chef with Mauritanian origins is missing the main ingredient of his delicious recipes: the desert salt. He crosses the desert annually in order to dig the salt that lies under the sand. But before leaving Mile-End, the man of the Sahara receives strange blessing. Whirling dervishes reunite every time someone from the community needs a blessing and spiritual support.

A-602

### **TEL PÈRE, TELLE MÈRE**

Amélie Roy

*Documentary, Quebec, 2012, 0:07:00, Color, French/English subtitles*

Journey into the everyday life of both a single-dad and a single-mom.