

22nd
Festival

showcasing contemporary moving image culture
APRIL 2-11, 2009 imagesfestival.com



EYE WEEKLY



THE GLOBE AND MAIL





Scott Miller Barry
Executive Director
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Scott Miller Barry

Bon festival!

We welcome your feedback, ideas and suggestions always.

us — you keep us inspired!
to all of the artists — thanks to all who have submitted their projects to
partners, members and audiences. Last but not least: congratulations
Many thanks to our government funders, corporate sponsors, community

Act we are forced to limit our audiences to 18+.
artist film and video with audiences of all ages, but under this draconian
advance. Images endeavours to expand our audiences and share
as a result of our refusal to submit films and videos for ratings in
Ontario Film Review Board to adopt a blanket 18+ audience restriction
18 years and older: we are forced by the Film Classification Act of the
In case you are wondering why our audiences are restricted to those

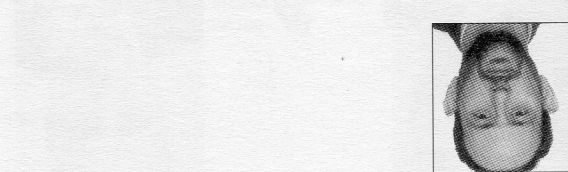
membership greatly contributes to our operations.
Kindly contemplate becoming an Images member — each and every
Gladstone Hotel, where you can watch works featured in the festival.
Media/theque, free and open to the public during the festival at the
talks, gallery installations, live programming. Don't forget to visit our
presenting media art to new audiences — please take in our artist
On screen programs and note that the festival continues to prioritize
I hope you will take advantage of our Pay What You Can pricing on our

past, present and future.
fluidity that highlights the central role of media artists in defining our
landmark approaches to media art defy categories and embrace a
Ming Wong's re-enactment of *The Bitter Tears of Petra von Kant*, these
Conroy's infiltration of YouTube [catch his videos on our website] to
to be creating experimental media art in the 21st century. From Ben
By doing so, they bring us closer to a clearer vision of what it means
avant-garde tradition and to encourage us to reflect on these histories.
abilities of young artists to celebrate and respond to the histories of

The theme "Print Generation" at this year's Festival celebrates the
the history of art and cinema has itself become a subject or framework
for making new work. Contemporary artists are reengaging the canons
of modernism and the avant-garde: from Althea Thauberger's *Chaisea*
documentaion of a 1970s social housing building in Victoria, to Rosa
Barba's installation *Western Round Table 2027*, which re-examines a
Modernist meeting of the minds in the California desert.

By naming the festival in this way, we acknowledge the way in which
the history of art and cinema has itself become a subject or framework
for making new work. Contemporary artists are reengaging the canons
of modernism and the avant-garde: from Althea Thauberger's *Chaisea*
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But to say there is no theme is a bit misleading: common ideas always
appear as we go through piles of tapes and these unspoken and
unintentional nuances become a throughline, pulling all of the various
components at the festival together. This year, we've decided to
foreground those undercurrents by "naming" the 22nd edition of the
Images Festival "Print Generation." This was inspired (in a round-about
way) by the 1973 film of the same name by American structural filmmaker
J.J. Murphy, in the film, Murphy took a one minute segment of 16mm
footage and then printed and reprinted the shot 50 times until the image
completely deteriorated. Ben Coonley, more recently, created an online
video, J.J. & Murphy's .flv Generation, using a 12 second clip pilfered
from YouTube of a dog named J.J. chasing a dog named Murphy around
in circles, re-encoding it 1000 times over. The results of this process are
on view at www.imagesfestival.com starting April 2.



Pablo de Ocampo
Artistic Director
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Pablo de Ocampo

to give a shoutout to everything you will encounter over the next 10
days in these 473 words, but therein lies some of the fun. Experiencing
a festival like Images is in large part a process of discovery, of venturing
into the great unknowns that these 194 artists have charted in their work.
I'm looking forward to figuring out where this festival takes me this year
and hope to see you at some stops along the way.

For every remake of a classic experimental film you might find in this
year's festival, you are sure to find several more that engage with an
entirely different set of histories and ideas: from Watava Biala's cannibalization
of Uber-nationalistic videogames in his installation at MoCCA, to Amy Bodman's
The Limits of What We Know, a documentary 15 years in the making about
land and people's relationship to it in Ethiopia. It is of course impossible

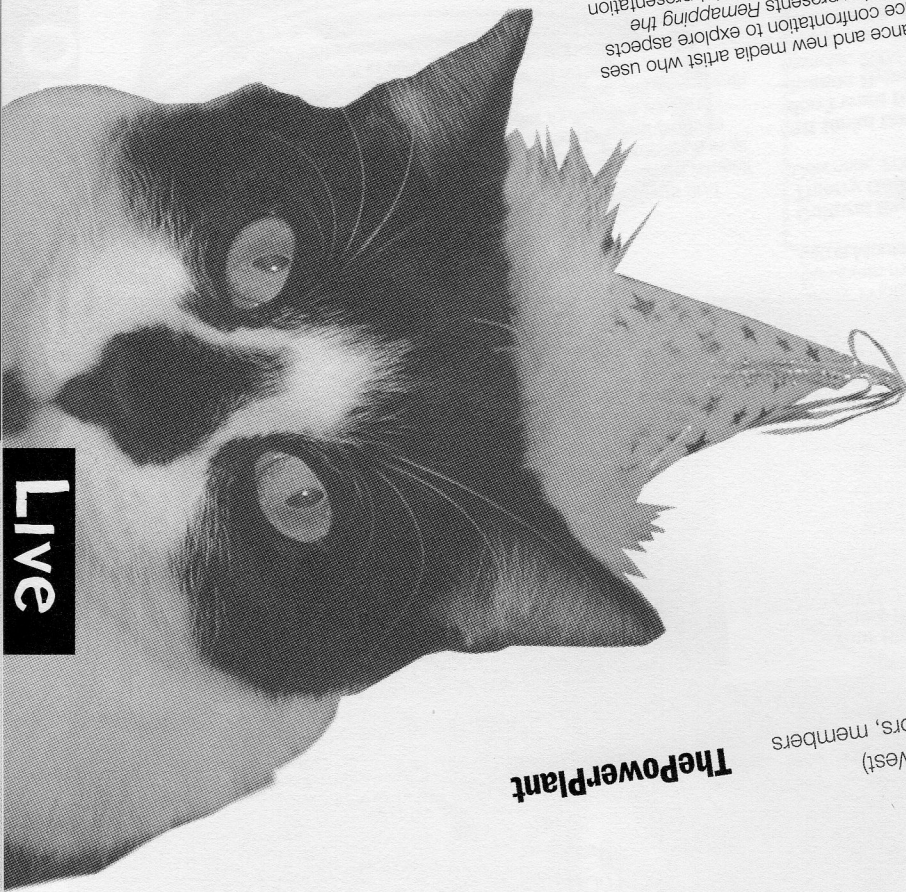
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Live

Live Images 4
Talking Points & Talking Pomes
Ben Coonley
Saturday April 4
6 PM
 Harbourfront Centre (235 Queens Quay West)
 Admission: \$6 general/\$4 students, seniors, members

ThePowerPlant

Ben Coonley is a Brooklyn-based video, performance and new media artist who uses pedagogical modes of address and direct audience confrontation to explore aspects of media culture and film history. For this event, Coonley presents *Remapping the Apparatus: Cinematographic Specificity and Hybrid Media*, a PowerPoint presentation that dissects and re-contextualizes the film theory of Jean-Louis Baudry. Accompanying his lecture will be a selection of short videos and internet curiosities. Coonley's videos employ a unique approach to deconstructing the canons and conventions of the avant-garde and are characterized by their use of humour and pop culture references—from talking toy ponies to Jar Jar Binks at Christy's Gates.

Ben Coonley studied Art Semiotics at Brown University and received an MFA from Bard College in 2002. His works have been screened extensively at international festivals including the International Film Festival Rotterdam, New York Underground Film Festival, Cinematexas, Pacific Film Archive, and the Robert Flaherty Film Seminar. He has taught video and media production at Princeton and The New School.

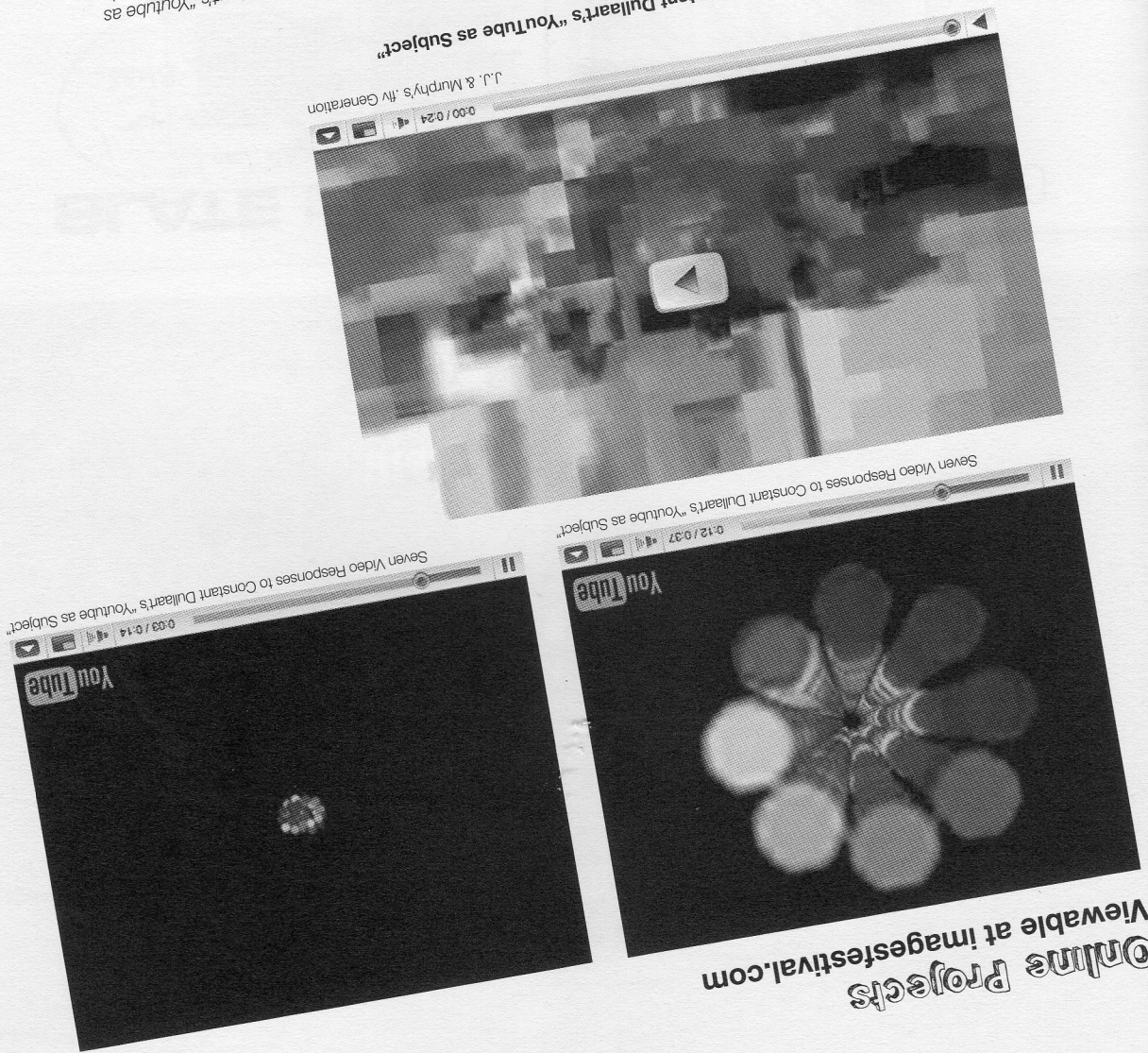
Online Projects
 For more information about Ben Coonley's video works featured on our website this year, see p. 89.

This project is a YouTube homage to J. J. Murphy's structural film classic *Print Generation* (1973-4), for which the filmmaker took a one-minute segment of 16mm footage and re-printed it in a lab over 50 times: until its imagery became completely non-representational. In this update on Murphy's analogue process piece, a found YouTube video of two hyperactive dogs named J. J. and Murphy is npped, saved, and re-uploaded to YouTube over 1,000 times. YouTube's default video encoding processors do the painstaking work of slowly transforming the video until it is slowed way down, its audio muted, and its data scrambled, splintered and approximately into compressed flash video (.flv video), the true "grain" of YouTube. — Ben Coonley

J.J. & Murphy's .flv Generation
 Ben Coonley
 USA, 2008-2009

Ben Coonley's other project featured online this year, *Seven Video Responses to Constant Dullaert's "Youtube as Subject"* (USA, 2008). Dullaert's series *Youtube as Subject*, the arrow in the square embedded at the start of a YouTube video is reanimated in different ways. For his response, Coonley instead focuses on the spinning wheel of dots that appear to the viewer as a video is loading. In the series of seven animations, Coonley makes the wheel shrink until it disappears, roll off the frame, or explode into a psychedelic abstraction. Like J.J. & Murphy's *.flv Generation*, *Seven Video Responses to Constant Dullaert's "Youtube as Subject"* is an artist's project that is directly engaging with the format of the site by challenging our expectations of how a video is supposed to work on the internet.

Seven Video Responses to Constant Dullaert's "Youtube as Subject"
 Ben Coonley
 USA, 2008



Online Projects
 Viewable at imagefestival.com