

**NOV. 21, 2009**  
**SCREENINGS**  
**AND TALKS**

**CineCycle**

129 Spadina Ave.

(In the alley south of Spadina Ave & Richmond St.)

Toronto, Ontario-Canada

(416) 971-42.73

Saturday  
November  
21

## FRANCES NEGRÓN ARTIST TALK

The use of media by the two Puerto Rican vanguards of the 60's and 70's in NY -- The Young Lords and the Artists.

5:00 p.m

Talk  
Frances Negrón

Frances Negrón-Muntaner is an award-winning filmmaker, writer, and scholar. Born in Puerto Rico to a family of academics, Frances Negrón's work spans several fields, including cinema, literature, cultural criticism, and politics. Her education anticipates these various interests: She obtained a Bachelor's in sociology at the University of Puerto Rico (1986), then a Masters in film and anthropology at Temple University, Philadelphia (1991, 1994), and a Ph.D. in Comparative Literature from Rutgers University, New Brunswick (2000). For her work as a scholar and filmmaker, Frances Negrón has received Ford, Truman, Scripps Howard, Rockefeller, and Pew fellowships. Major foundations and public television funding have also supported her work.

Since the late 1980s, Frances Negrón's work has been considered an important resource in addressing sexuality, colonialism, nationalism, and migration in the Puerto Rican/Latino diaspora. In 1994, she released the award-winning film *Briccando el Charco: Portrait of a Puerto Rican* (1995 Whitney Biennial, Audience Award at the 1995 San Juan CinemaFest and a Merit Selection at the 1995 Latin American Studies Association Film Festival), the first Puerto Rican film to examine issues of race, gender and homophobia in the context of migration. Three years later, Negrón-Muntaner co-edited the groundbreaking *Puerto Rican Jam: Rethinking Colonialism and Nationalism*, a collection that questioned the accepted formula that nationalism was the cure of colonialism. During the same year, she wrote the first draft of what was to become "The Radical Statehood Manifesto," a political intervention that sought to challenge conventional ideas of sovereignty in the Caribbean. In 2004, Negrón-Muntaner published *Boricua Pop: Puerto Ricans and the Latinization of American Culture* (CHOICE Award 2004), a collection of essays that included "Jennifer's Butt," a landmark text for the discussion of contemporary U.S. popular culture.

Negrón-Muntaner has also contributed to the founding of programs and institutions to disseminate the work of Latino filmmakers and intellectuals. She is the founder of Miami Light Project's Filmmakers Workshop, the organizer/fundraiser of several conferences on Puerto Rican/Latino affairs, and a founding board member and former chair of NALIP, the National Association of Latino Independent Producers.

During her three-year tenure as NALIP's board chair, Negrón-Muntaner actively participated in the creation of the organization's signature programs (the annual conference, Latino Producers Academy, and Latino Writers Lab). She has also been part of the leadership responsible for the organization's transformation from a startup operation with a few hundred members in 1999 into the country's most important Latino producer organization, with over a thousand members and a \$1 million budget. For her work as a filmmaker, advocate, and scholar, she was named as one of the nation's "100 most influential Latinos" by *Hispanic Business* in 2005.

Negrón-Muntaner currently teaches at Columbia University's Department of English and Comparative Literature and at the Center for the Study of Ethnicity and Race. She divides her time between Miami and New York City.

<http://www.francesnegrónmuntaner.net/>

Broad, sweeping, poly-dimensional, and endlessly short-circuiting. This program is an open-ended articulation of fluid visual representations and inter-subjectivities. It presents us an unlimited range of possibilities when viewing the multiple aesthetics and strategies built into video art since its beginning. Presented by Toronto Arts Council.

7:00 p.m



**Loop Loop**  
Patrick Bergeron

Canada  
Experimental  
2008 – 5:00

LoopLoop is made from a sequence captured in a train going to Hanoi in Vietnam. I filmed the houses boarding the railroad. The 1000 images of this sequence have been stitched into one long panoramic image. Into this long still image, I integrated other moving elements and built smooth transitions over it. LoopLoop is a video loop.

*Una secuencia filmada en un tren viajando hacia Hanoi Vietnam. Las 1000 imágenes de esta secuencia han sido juntadas en una larga imagen panorámica. En esta larga imagen, integre otros elementos movidos y construí una suave transición por encima.*



**LA LOGICA DE LA SUPERVIVENCIA**  
**THE LOGIC OF SURVIVAL**  
Gabriela Golder

Argentina  
Experimental  
2008 – 5:00

A multitude of people rush to receive food. A young man is brutally repressed. This video is made up of three scenes that look at the failure of any reconstruction project.

*Una multitud de gente se apura a recibir comida. Un joven es brutalmente reprimido. Este video esta compuesto por tres escenas que muestran el fracaso de cualquier proyecto de reconstrucción.*



**CORPORATIVO**  
**CORPORATE**  
Claudia Del Fierro

Chile  
Experimental  
2004 – 3:47

A collaboration with the community; it investigates the notion of neighborhood, drawing from opinions and remarks of its inhabitants. It emulates the corporate video format and is a way to portray local identity.

*Una colaboración con la comunidad, investiga la noción de vecindario, a través de opiniones y comentarios de sus habitantes. El clip se asemeja al formato de videocorporativo y es una forma de mostrar identidad local.*



**IDENTICA**  
**IDENTICAL**  
Claudia Del Fierro

Chile - Canada  
Experimental  
2000 – 4:58

Unannounced performance in the television show *Sábados Gigantes*, Chile. The artist plays the character that enters a singing contest, where the show host humiliates her in front of an astonished audience. Later on she wins a prize and is applauded by all. The main character embodies certain popular ideals that emphasize the need to hide certain local ethnic features and imitate the paradigm imposed by the media. The video is an edited version of the TV footage and the unofficial documentation of the action.



## WILDLIFE

Claudia Del Fierro

Chile - Canada  
Experimental  
2008 - 5:00

*The script for Wildlife was made from interviews and meetings with members of a marginalized community living in a natural reserve outside of Stockholm. We see two girls playing "house" while they discuss some topics related to a wish for a life without technology, away from the inconveniences of modern life. The text is a selection of some paradoxes encountered in the discourse of the people interviewed. The play represents their desires and impossibilities, in a "playful" way.*

*El guión para Wildlife fue hecho de entrevistas y encuentros con miembros de una comunidad marginalizada viviendo en una reserva natural en las afueras de Estocolmo. Vemos dos niñas jugando "a la casa" mientras hablan de temas relacionados con el deseo de vivir una vida sin tecnología, lejos de las inconveniencias de la vida moderna. El texto es una selección de ciertas paradojas encontradas en el discurso de la gente entrevistada..*



## Retrato Oficial

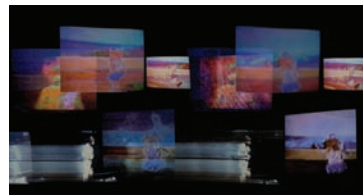
Official Portrait

Francisca Duran

Canada  
Experimental  
2009 - 4:10

*"Retrato Oficial" animates the dissimulation and reconstruction of the great liberator of Chile, 19th-century revolutionary and republican Bernardo O'Higgins, and the historical reach of the late-20th-century dictator Augusto Pinochet. Based in part on a concept borrowed from Raul Ruiz's essay "Images of Images" and original footage shot by Patricio Guzman on September 11, 1973,*

*Retrato Oficial" habla de la tergiversación y reconstrucción del gran libertador de Chile, republicano y revolucionario del siglo XIX Bernardo O'Higgins, y el alcance histórico del dictador de fines de siglo 20 Augusto Pinochet. En parte basado en el ensayo "Images of Images" de Raul Ruiz y en material original filmado por Patricio Guzman el 11 de Sept. de 1973.*



## CRONOGRAMA DE UN TIEMPO INEXISTENTE

CHRONOGRAM OF AN INEXISTENT TIME

Malena Szlam

Canada  
Experimental  
2008 - 6:00

*Chronogram of An Inexistent Time is a photomontage composed of 35mm still photos. Based on the notions of ephemeral images, their constant disappearance and excessiveness of being present, images that transforms into something that remains in the realm of repetition, loss and renewal. It is a journey to restore sight, reflecting on the role our memory can play in the reconstitution of what is visible and invisible.*

*Fotomontaje compuesto por fotos de 35 mm. Basado en la noción de la imagen efímera, su constante desaparición y excesividad de estar presentes, imágenes que se transforman en algo que se queda a nivel de la repetición, pérdida y renovación. Es un viaje a restaurar la vista, reflexionando en el rol que nuestra memoria juega en la reconstitución de lo que es visible e invisible.*



## Berlin

Rosa Mesa

Canada  
Experimental  
2008 - 2:00

*Rosa mesa's works have been influenced in the last years by an omnipresent theme: her moves from Toronto to Barcelona, to Neuchatel, to Bern, to Berlin... In this piece, the artist explores her feelings as she was going back from Havana to Berlin. Living close to the old Berlin Wall, today a relaxing park, the artist could not stop herself but to connected it to the other wall. The invisible wall that surrounds today Cuba. The project compose of two videos to present together is a poetic reflexion about freedom, time and memory.*

*Los trabajos de Rosa Mesa en los últimos años han estado influenciados por un tema omnipresente, sus continuos cambios de residencia. Desde Toronto a Barcelona, a Neuchatel, a Bern y a Berlin.*



**12 x 26**  
**Andrew James Patterson**

Canada  
Experimental  
2008 - 6:20

12 x 26 is a structuralist videotape. Between the front and rear title sequences, the videotape consists of twelve sections all involving the number twenty-six. In the body of this videotape, there are seven twenty-six-word poems. These poems begin with an "a" word and then run through the twenty-six-letter alphabet, concluding with a "z" word. In this videotape, there are also five twenty-six-frame sequences of twenty-six images, thus referencing the flicker tradition with single-frame editing. Therefore, there are twelve sequences structured around the number twenty-six. The soundtrack of this videotape is in twelve parts, and this soundtrack determines the sequencing. Single electronic notes running the gamut from "A" to "G" accompany the seven poems.



**Specialized Technicians Required: Being Luis Porcar**  
**Manuel Sainz**

Spain  
Experimental  
2005 - 1:47

Being Luis Porcar is a video installation in which Luis Porcar, a well known Spanish dubbing actor, speaks for one minute about his work when dubbing the voice of the American actor John Malkovich. The video is presented dubbed into English by John Malkovich himself, thus closing the conceptual loop of the work with his collaboration.

*Being Luis Porcar es un video instalación en donde Luis Pocar, un conocido actor español de doblaje, habla por un minuto de su trabajo de doblar la voz del actor Americano John Malcovich. El video es presentado doblado al ingles por el mismo John Malcovich, cerrando así el ciclo conceptual de su colaboración con el trabajo.*



**Chop Off**  
**MM Serra**

U.S.A.  
Experimental  
2008 - 6:00

Chop Off exposes the dark, fearful recesses of the human psyche by filming the body modification of the performance artist Chop Off. Literally risking "life and limb," the artist's body is his medium and amputation is his art. The very act of watching him often stimulates a cascading range of emotions, from disgust to fear to dread. While his practice at times defies representation or verbal articulation, Chop Off challenges an audience, which would normally do everything possible to turn its head away, to look and to see beauty differently. Viewers might be resistant to accepting this man's impulse to claim body modification as body beautification. Embodying both Michelangelo and his David, this artist assiduously carves away at his own stone—his body—in search of a core that shakes the spectator.



**Chelsea Hotel Room 207**  
**Paul Wong**

Canada  
Experimental  
2008 - 5:00

Crack induced euphoria amplifies a sexually charged environment. The camera-man is implicitly involved in the activities of two men in tightie-whities (one black/one white). Described by viewers as both horrific and so full of humanity. This work is not what-it-seems, or is it?

*Una euforia inducido por el crack amplifica un ambiente sexualmente cargado. El camarógrafo se ve implícitamente envuelto en las actividades de dos hombres en calzoncillos (uno negro/uno blanco). Descrita por videntes como horrible y a la vez tan llena de humanidad. Este trabajo no es lo que parece, o si?*



### Minos Gates Khrystell Burlin

France/Canada/UK  
Experimental  
2008 - 8:00

Minos Gates tells the story of two people who never quite meet one another and remain trapped in their individual mental prisons. The labyrinth of their own mind is also the maze of their own ego.

*Minos Gates cuenta la historia de dos personas que nunca se conocen y permanecen individualmente atrapadas en sus prisiones mentales. El laberinto de su propia mente es también el laberinto de su propio ego.*



### Zenith Geoffrey Pugen

Canada  
Experimental  
2008 - 5:48

Zenith is an experimental film documenting Claudia Wittmann's journey to transform into her inner animal through partaking in a Utopics metamorphosis ceremony. Utopics is an international mythological self-transformation program that promises to help individuals find true love and ultimate freedom by discovering their true nature. Based out of Canada as an online technological, spiritual and scientific institute, the program is free to use and distributes information about their program and all users. Their office and 'Metamorphosis Retreat' Zenith is located in Northern Canada. New participants register online to create their animal avatar and become users of the program. In order to fully complete the program, users must travel to Canada and participate in the retreat and its ceremonies.



CONSULADO GENERAL DE MÉXICO  
TORONTO



# MEMORY, NEW MEDIA IN MEXICO

## ARTIST TALK - SCREENING

Saturday  
November  
**21**

by Tania Aedo

9:00 p.m

### Memory, New Media in Mexico Tania Aedo

Tania Aedo has used digital technology in her artistic practice since 1993. Her work has been exhibited in Mexico and abroad, including the Museum of Modern Art in Mexico City, the Montreal International Festival of New Cinema and New Media, and the Kyoto Art Center. She is director of the Centro Multimedia at the Centro Nacional de las Artes (CENART) in Mexico City. In addition, she teaches and lectures on art and new media in other national and international forums. Aedo has been recognized with several fellowships and grants, including a 1998 residency at the Banff Centre for the Arts in Canada. She studied Visual Arts at the Escuela Nacional de Artes Plásticas at Universidad Nacional Autónoma de México (UNAM).

Her talk "Memory, New Media in Mexico" contextualizes a project intended to recuperate, and to expose Mexican new media productions. The laboratory "Arte Alamaeda" commissioned a group of curators-researchers to put together programs that will help to build an archeology of the new media practice in Mexico, to compile documents for the creation of an archive specifically related to new media production. This project was presented at the aperture of the first Centre for the Documentation of New Media in Mexico. The centre houses, in its numerous archives, the theoretical work by and about Mexican artists including the work of Príamo Lozada founder of the Alameda Laboratory. With the recovery of this Memory the project has become a centre of reference for present and future generations.

**Contemporary experimental audiovisual in Mexico** Curated by David Wood.  
Selection of some of the works from the program (Fragments).

#### Program: Orígenes and Technology

##### Los rollos perdidos de Pancho Villa.

**Gregorio Rocha**

2003. 45:00 min. Video. (fragment)

##### Lost Portraits: Lula

**Ricardo Nicolayevsky**

1982-1985/2000. 00:25 min. Super-8. (fragment)

#### Program: Otredad

##### The American Egypt

**Jesse Lerner**

2001. 57:00 min. 16mm. (fragment)

##### Exotic Nippon

**Bruno Varela**

2008. 01:35. Super-8 (fragment)

#### Program: Frontera

##### Fronterlandia

**Rubén Ortiz/Jesse Lerner**

1995. 16mm. 77:00 min. (fragment)

##### Scarlet, en Tracking Memory

**Amanda Gutiérrez**

05:45 min. (fragment)

#### Program: Cuerpo

##### Golpeando la gelatina

**Claudia Prado**

2002. 04:26 min. (fragment)

##### Cama

**Ximena Cuevas**

1998. 02:00 min. (fragment)

#### Program: Movimiento/percepción

##### Correr entre bejucos

**Bruno Varela**

2006. 00:58 min. Super-8 intervenido. (fragment)

#### Program: Mediación/Consumo

##### ... de negocios y placer

**Iván Edeza**

2000. 01:39 min. (fragment)

##### Invasión doméstica

**Paulina del Paso**

2002. 03:13 min. (fragment)

##### Phonesex

**Doménico Cappello**

2001.00:56 min.

##### No D.R.

**A. Salomón**

2002. (fragment)

#### Sound Art

Curated by Manuel Rocha e Israel M  
*Selection of audiovisual material from the sound program*

##### *Música de cámara (fragment)*

**Colectivo Música de cámara**

1982.Video, Registro de acción

#### Memorable Family

Curated by Grace Quintanilla  
*Fragment selection of some of the works from the program*

##### *Daniel Reyes para presidente (fragment)*

**Danny Reyes**

2009.Documental

##### *Panóptico (fragment)*

**Roberto Reyes**

Videoarte

#### Revision of authors

Curated by Karla Jasso and Tania Aedo  
*Selection*

##### *Sarah Minter Documentary (fragment)*

**Andrés Padilla y Dalia Huerta Cano**

**Campermedia**

Co-presented by Images Festival



**IMAGES  
FESTIVAL**

Behind 129 Spadina Ave.

CineCycle

49