



**7th INTERNATIONAL FESTIVAL
OF PERFORMANCE ART**
OCT 23 - NOV 2 2008

2008



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Festival Admission

7a*11d is a volunteer organization and audience support is much appreciated. The festival seeks to create an environment of inclusion; therefore admission for evening programs is pay-what-you-can. Suggested starting donation is \$5.

7a*11d



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History

Blips from the 7a*11d Radar Screen (a brief and selective history)

As the collective marks its very special and somewhat surprising "7 / 11" anniversary, it is useful to consider how 7a*11d came to be, and what we have been able to contribute to performance art activity in Toronto.

In the early 1990s, performance art in Toronto was in the doldrums. Live art had played a crucial and vibrant role in setting the agenda of art practice and debate both locally and around the world throughout the 1970s and '80s – and had been critical in establishing the reputations of more than one artist and artist-run centre in the process – but by the early 1990s, many critics and even artists were identifying performance art as a fad whose time had passed. Key contributors had left Toronto as the cost of living soared in the late '80s; others were casualties of the mounting death toll of the AIDS crisis. Public funding cuts had forced many visual art institutions to retreat into their traditional core disciplines, abandoning performance art events almost completely. Artists famous for their mega-spectacles and alternative events found that they could no longer fund projects, and so reverted to making objects that might at least provide them with something they could sell. Artists interested in exploring identity politics and activist agendas increasingly concentrated their focus on video, which was becoming steadily cheaper and easier to produce thanks to constant advancements in technology. Meanwhile, theatre artists had embraced many of the experimental techniques pioneered in alternative venues, incorporating them into a more mainstream vocabulary.

If you listened to the smart money, performance art was over.

And then, something unexpected happened. Against all odds, performance art blips began to reappear on Toronto's art radar screen. Performance artists from other places moved to Toronto. Familiar artists who had left returned. Students from the Ontario College of Art, who had acquired a taste for performance art from teacher Johanna Householder, were inspired to keep making performances and producing events after they left school. Even as A Space, formerly a performance art stalwart, disbanded its Performance Art Committee, a number of modest collective projects and informal contributors – like Shake Well, FADO, Spank Performance Art, Symptom Hall, the Cult of I/Po-Pol, and Liminal Laboratories – began producing events that contributed to a surprising and eclectic burst of activity in 1996.

Still, it took something more to turn this seething mass into a critical one. Jenny Keith, the director of Symptom Hall (a self-funded artist venture running out of a former Lithuanian community centre on Claremont Street), had noticed that something was afoot. In January of 1997, she called a meeting of local performance art organizers and artists – many of whom had never met each other. Two dozen bodies assembled with no firm agenda beyond a desire to discuss the proliferation of performance art activity and to find ways to actively encourage its development. By the end of that first meeting, however, the idea of organizing a performance art festival was on the table, and within a month, 13 of the initial participants had galvanized into the first 7a*11d steering committee.

Reflecting on the first festival for *Fuse* magazine, I wrote:

"The steering committee was an unlikely alliance of artists with differing aesthetics and varied experience ranging from long-time veterans of the artist-run centre network to OCAD students. Forming a working group required a commitment to the notion of grassroots community-building. Perhaps ironically, holding the group together also required a complicit vagueness of both roles and definitions. We avoided imposing a rigid structure on the group; there was no leader, no president, no executive. By the same token, we did not come up with even a working definition of performance art as a form. Although we discussed what kinds of things we wanted to do and see, exact parameters would have inevitably polarized the group and led to dissension and dogma. Working together was a learning process for all of us, and required that we keep our visions open and expansive to accommodate other, sometimes contradictory viewpoints." (*Fuse* 21:2, 46)

The first 7a*11d was a conglomeration of both individual artists and artist collectives. At the time, several collectives were interested in preserving their identities and using the festival as a vehicle for their own curatorial visions. As a result, the early festivals featured a number of independently curated events at different locations, with Symptom Hall serving as a central home base. Independent groups like FADO (which presented *Touched*, the second in their series of *Five Holes* events,) .in/attendant, (run by Shannon Cochrane out of the Queen Street apartment that later became Zsa Zsa Gallery) and the Jawa Collective (Peter Flemming, Jubal Brown et al, who presented a new media exhibition called: *JAWA:bot:Machines that Perform* in a building on John St.) programmed alongside ad hoc curatorial affinity groups formed from the steering committee. For example, Louise Liliefeldt and Johanna Householder were part of *Prognosis* and programmed the *Teratoid Cabaret*, which featured among others Rebecca Belmore, Andrew J. Paterson, and Hal Niedzviecki, while *Sediment*, organized by Jenny Keith, Terril-Lee W. Calder, and Derek Mohamed, filled Trinity Bellwoods Park.

The first festival was held in the summer of 1997, barely six months after the steering committee was formed. The funding was more than shaky, cobbled together primarily through massive donations of volunteer labour and small business donations. When the artists arrived for the festival, project grant results had not yet been released; in a spirit of goodwill, artists agreed to participate for nominal fees, camping in organizers' living rooms and offering to accept whatever compensation might later trickle in from uncertain grant requests. In the end, the Toronto Arts Council and Ontario Arts Council gave their support, but the Canada Council did not. Despite a total cash budget of less than \$25,000, however, the festival was an unqualified success, with five venues and 57 artists (23 Toronto-based, 22 other Canadian, 12 foreign) over five days.

The festival ran from August 7 to 11, one source of our mysterious name. With the complicated system of venues and curatorial programs, we speculated that trying to read the program would be like doing a crossword puzzle – 7 across, 11 down. As for the silent asterisk, chalk it up to the inefable quality of the live event itself, something you have to experience directly to recognize...

History

The format of multiple, independent curatorial series carried over to the second festival, which was held in two parts: beginning in August, and continuing during the dates the festival has since claimed on Toronto's festival calendar – the end of October into early November. By this time, Symptom Hall had closed (and was being turned into townhouses), so events were scattered throughout various downtown locations. The collective for this second festival was substantially reduced, to a hard core of eight (a number that has remained relatively stable, although individual collective members often change), and only the Cult of IPo-Pol identified itself as an individual collective within the greater whole. At the same time, other Toronto organizations, significantly Pleasure Dome, began to see the festival as a potential venue for their own independent programming, marking the beginning of satellite activities hosted by independent organizations under the festival umbrella.

FADO, one of the original 7a*11d member collectives, had proposed a curatorial series for the 1998 festival based on the idea of durational performances, but the proposed scale was deemed to be too large to be accommodated within the framework of the festival itself. FADO was encouraged to develop the idea as an independent project. The resulting series, *TIME TIME TIME* (1999), curated by me, became the springboard for the evolution of the FADO collective into an independent artist-run centre with year-round programming, now known as FADO Performance Inc.

After the second festival, a very tired 7a*11d collective decided to shift to a biennial format, partly with the idea that other projects could take place in the non-festival year. These have included an artist residency, co-sponsored with FADO, featuring USA artist Rachel Rosenthal, as well as *Recipro-City/ReciproCité* (2001-02), an exchange project featuring artists from Vancouver, Toronto and Montreal, co-sponsored by Studio 303. (The Vancouver portion was never completed.)

For festival number three in 2000, a concerted effort to bring the programming into a more unified whole began to develop. Although independent curatorial entities such as IBRI (the International Bureau of Recordist Investigation) and FADO (by then receiving its own operating funds) produced discrete series within the festival context, for the average festival-goer, programming distinctions began to blur as most events took place at one central location (Art System, the OCAD student union gallery, which eventually morphed into the current XPACE), and independent series were downplayed in favour of a unified festival experience. Collective members also made the decision to focus exclusively on organizing the event, and not to present their own performances within the festival context.

By 2002, the collective began to select works and artists as a group, eliminating most series titles and independent curatorial streams. This is not to suggest that the collective members had developed a unified aesthetic. The festival continues to be an opportunity to juxtapose works with widely varying styles, structures, and content. A guiding principle of the collective has generally been that if a single member strongly supports an individual work or artist, it will be included – even if the group as a whole is not enthusiastic. This has ensured six festivals of dynamic, eclectic and passionate programming. The roster of artists has also become increasingly international as more collective members travel to other countries and discover artists who might not otherwise be known in Canada. Each festival has brought new innovations, from video programs of performance documentation (the *d2d* = *direct to documentation* series) to exhibitions of performance art residue, from artist and curatorial talks and panels to workshops and residencies.

After 11 years of operation, 7a*11d has become English Canada's oldest ongoing performance art festival, recognized as a key North American anchor for an international network of performance art festivals and initiatives spread throughout Europe, Asia, and the Americas. True to the principles that have historically separated live art from its institutionalized counterparts – privileging meeting, presence, and action over commodity and economy – 7a*11d continues to operate on a project basis as an unincorporated collective. Like those earlier blips on the radar screen, 7a*11d continues to defy the smart money by championing a unique, artist-driven, artist-defined organizational model. Where other festivals have since developed across Canada as incorporated entities or as annual events programmed by existing artist-run centres, the 7a*11d collective has found long-term stability and sustainability as an organic, rhizomatic structure that dissolves and reforms with each new project. 7a*11d plays an essential role in defining and asserting the ongoing presence of performance art in Toronto: supporting local artists, co-producing events with various local and regional organizations, and bringing in artists from around the world in a context of an international conversation about performance art.

Every festival brings revelation and reinvention, not to mention unanticipated serendipities like this 7 / 11 anniversary year. We are grateful to the collective members, supporters, participants, artists, and audiences who have made the festival such an ongoing success – and we look forward...

This year the 7a*11d Collective is Gale Allen, founder Shannon Cochrane, founder Paul Couillard, founder Johanna Householder, founder Louise Liliefeldt, and Festival Intern Adam Herst, supported by Tanya Mars in absentia.

Paul Couillard, collective member

History

Past Members

Jubal Brown, Churla Burla, Terri-Lee Calder, W.A. Davison, Jim Drobnick, Dave Dymant, Peter Flemming, S. Higgins, Rochelle Holt, Bernice Kaye, Jenny Keith, Will Kwan, Stefanie Marshall, Derek Mohamed, Tracy Renée Stafford, Zoë Stonyk.

Past Programming

2006

Tejpal S. Aji (ON), anti-cool (Japan), Claudia Bernal (QC), Glyn Davies-Marshall (UK), Racquel de Loyola (Philippines), Darusz Fodczuk (Poland), Rose Hill (USA), Ed Johnson (ON), Leena Kela (Finland), Les Fermières Obsédées (QC), Nahed Mansour (ON), Aiyana Maracle (QC), Kenny McBride (Poland/UK), Rita McKeough (NS), Orat Oratsson (BC), Vassya Vassileva (Bulgaria), Lee Wen (Singapore), Willem Wilhelmus (Finland), Herma Auguste Witstock (Germany), Yayoyogasmana (Indonesia), d2d.3 = direct to documentation screening program.

Do Me! (performed by local artists and students from OCAD and University of Toronto, curated by Display Cult, with Dave Dymant and Roula Partheniou). Performance scores by Martin Creed, Critical Art Ensemble, Ann Hamilton, Geoffrey Hendricks, Aernout Mik, Linda M. Montano, Carolee Schneemann, Joey Skaggs, Martha Wilson.

Tacit

Panel: Gale Allen, Jessica Bleuer, John Paul Ricco, Joey Skaggs, moderated by Johanna Householder.

2004

Joanne Bristol (AB), Tania Bruguera (Cuba), Mideo M. Cruz (Philippines), Songs of the New Erotics (ON), Erika DeFreitas (ON), Alexander Del Re (Chile), Tagny Duff (QC), Esther Ferrer (France), Matt Hawthorn (UK), kanarinka and ikatun (USA), Maria Legault (QC), Glenda León (Cuba), Eric Létoirneau (QC), Cheryl L'Hirondelle (AB), Helinä Hukkatalva (Finland), John Marriot (ON), Laura Nanni (ON), Tamara Paris + Matt Fontaine (USA), Pam Patterson (ON), Compagnie PME (ON/QC), Reverend Billy (USA), Mathew Sawyer (UK), Melati Suryodarmo (Germany), d2d.2 = direct to documentation screening program.

Beans, Bananas and Yams

An exhibition co-presentation with YYZ Artists' Outlet, curated by Dave Dymant.

Relics, residue and ephemera offerings from: Vito Acconci, Bas Jan Ader, Laurie Anderson, George Brecht, Joseph Beuys, Chris Burden, James Lee Byars, John Cage, The Clichettes, Paul Couillard, Martin Creed, Shawna Dempsey, Jan Dibbets, Margaret Dragu, Marcel Duchamp, Fluxus, Simone Forti, Vera Frenkel, Ken Friedman, GAAG, General Idea, Dan Graham, Rodney Graham, Al Hansen, Geoffrey Hendricks, Ed Johnson, Allan Kaprow, Yves Klein, Allison Knowles, Alvin Lucier, Christian Marclay, Kelly Mark, John Marriot, Gordon Matta-Clark, Lori Millan, Meredith Monk, Linda Montano, Bruce Nauman, Hermann Nitsch, Daniel Olson, Yoko Ono, Nam June Paik, Genesis P-Orridge, Sandy Plotnikoff, Mathew Sawyer, Carolee Schneemann, Michael Snow, Annie Sprinkle, Elizabeth Stephens, Ben Vautier, Jeff Wall, and many others.

Infiltration

Panel: Esther Ferrer, Glenda León, Cheryl L'Hirondelle, Mideo M. Cruz, moderated by Johanna Householder.

2002

Bruce Barber (NS), Tori Ito (Japan), André-Philip Lemke (Germany), Chris Wildrick (USA), Daniel Barrow (MB), Cheli Nighttraveller (QC), Mimi Nakajima (Japan), Shin-ichi Arai (Japan), Iwan Wijono (Indonesia), Clive Robertson (ON), Pierre Beaudoin (QC), Skip Arnold (USA), John Beagles & Graham Ramsay (UK), Istvan Kanlor (ON), Anita Ponton (UK), Roi Vaara (Finland), Doriane Landry (QC), Emmanuelle Waechterle (UK), badpacket: Mike Steventon & Michelle Kosprzak w/ Sarah Peebles (ON), Shannon Cochrane, Paul Couillard (ON), Margaret Dragu (BC), Tagny Duff (QC), Kirsten Forkert (BC), Benjamin Muon (QC), Songs of the New Erotics (ON), Victoria Stanton (QC), Josée Tremblay (QC). d2d.1 = direct to documentation screening program.

Images vs. Iconoclasm or shooting sacred cows from a train of thought

Panel: Alyssa Firth-Eagland, Clive Robertson, Tagny Duff, Bruce Barber, moderated by Johanna Householder.

2000

Su-en Buloh w/sound by Six Heads (Sweden/ON), Stefanie Marshall (ON), Ben Patterson (US/Germany), Steve Ven- right/ Torpor Vigil Industries (ON), Lisa Deanne Smith (ON), Karma Clarke Davis (ON), John Porter (ON), Leena Raudvee & Pam Patterson (ON), Sylvain Brelon & Lance McLean (QC/ON), Christine Carson (ON), Tagny Duff (BC), Oliase (UK), Jerzy Onuch (Poland/Ukraine), James Luna (Luiseno/USA), Jessica Lertvilai (ON), Terri Calder (ON), Will Kwan (ON), Clive Robertson (ON), Vida Simon (QC), Jill Orr (Australia), S. Higgins (ON).

Experience as Spectacle

Panel: Kym Pruesse, John Dummelt, Tagny Duff, Clive Robertson, moderated by Johanna Householder, intervention: Torpor Vigil Industries

1998

Some Assembly Required: Martha Wilson (USA), Simon Herbert (UK), Elizabeth Jappe (Germany), Slavka Sverakova (Ireland). [The participation of these speakers was made possible thanks to Richard Martel, Le Lieu, and the Rencontre internationale et colloques interactif sur l'art actuel.]

Cathy Sister (ON), Los Mexiques: Julia Morales & Domingo Nuño w/Blaise (USA), William Pope L. (USA), Ed Johnson (ON), Men of the World: Mark Alice Durant & Matthew Wilson (USA), Mark Rodgers (UK), Andrew J. Paterson (ON), Anna Banana (BC), Marlene Madison Plimley (BC), Kate Story (ON), Dave Dymant & James Julien (ON), Daniel Barrow (MB), Allison Cummings (ON), Fly (USA), Julie Andrée T. (QC), Istvan Kanlor (ON), Robert Lee (ON), Tanya Mars (ON), Judith Norris (BC), Shannon Cochrane (ON), Johanna Householder & Carmen Householder-Pedari (ON), Stephen Rife (USA), Ioana Georgescu w/Sillion (QC), S. Higgins (ON), TENTATIVELY a cONVENIENCE (USA), Songs of the New Erotics (ON), Knurl (ON), Jubal Brown (ON), Phycus (ON), DJs: ASI&IAO, PS12 (ON), Karen Bellman (ON), May Chan (ON), Paul Couillard (ON), Anne Marie Hood & Michelle Bakic (ON), Ken Gregory (MB), Donnelly Smallwood (ON), Toshimi Mitsui (ON), Peter Flemming (ON), Sam Bielenholz & Dave Fujii (ON).

Interventionism

Panel: William Pope.L, Kika Thorne & Adrian Blackwell, Deanne Taylor, Anna Banana, moderated by Johanna Householder.

1997

Peter Conlin & Kirsten Forkert (BC), Christine A. Mathieson (ON), Johanna Householder (ON), me and me: Shannon Cochrane & Keith Manship (ON), Paul Couillard (ON), Jinhan Ko (ON), Louise Liliefeldt (ON), Dredge City: Tim Dallet (ON), Kenneth Emig (ON), John Lauder (ON), Emmanuel Madan (ON), Thomas Macintosh, ON, Phil Rose (ON), Andrew J. Paterson (ON), Songs of the New Erotics (ON), Terri-Lee W. Calder (ON), Hal Niedzviecki & Eric Aurand (ON), Rebecca Belmore (ON), Joseph Connolly & Jason Lee (USA), May Chan (ON), Frank Green (USA), Fiona Griffiths (ON), Ed Johnson (ON), Bernice Kaye (ON), Stefanie Marshall (ON), Frank Moore (USA) w/Michael LaBash & Linda Mac (USA), JAT * jHAVE: Julie Andrée T. & David Johnson (QC), Douglas Back (ON), Victoria Scott (ON), Taku Dazai (ON), Curtis MacDonald (ON), David Gifford (ON), Tasman Richardson (ON), Diane McGrath (ON), RANT, IAm/Puppet Government (ON), Curtis Donnahee (NS), Elizabeth Chitty (ON), Dennis Summers (USA), Jenny Keith (ON), Peter Hill (ON), Karen Bellman (ON), Bay Woodyard (ON), Jennifer Maus (ON), Matsui Rozenberg (ON), SAFMOD (SubAtomic Frequency Modulation OverDose): Neil Chastain, Andrew Kaletta, Young Park, and Alexandra Underhill (USA).

Pleasures of the Flesh: Body in Time

Panel: Clive Robertson, Elizabeth Chitty, Douglas Back, moderated by Johanna Householder, intervention: Yuji Sone (Australia).

Cheryl L'Hirondelle

ĕkĕya-pĕhkaci
October 16, 8:00 PM
Toronto Free Gallery

Presented in conjunction with the 2008 imagineNATIVE Film + New Media Festival

FADO Performance Art Centre presents *ĕkĕya-pĕhkaci* [ee-guy-uh-puck-a-chee] (don't freeze up) by Cheryl L'Hirondelle. *ĕkĕya-pĕhkaci* operates through an intersection of nomadic site-specificity, visual patterning, language, narrative, movement and rhythm. In this work, Cheryl stages a performance presented under an adaptable traveling tent from where she relates and offers information to the audience using her body, voice and graffiti/tagging. The audience, by proximity and in accepting her invitation to witness her activities, "comes in from the cold" and becomes part of her "camp."

Cheryl L'Hirondelle (aka Waynohtĕw, Cheryl Koprek) is an Alberta-born halfbreed (Métis/Cree-non status/treaty, French, German, Polish) artist and musician. Her creative practice is an investigation of the junction of a Cree worldview (*nĕhiyawin*) in contemporary time and space. Since the early '80s, L'Hirondelle has created, performed and presented work in a variety of artistic disciplines, including: music, performance art, theatre, performance poetry, storytelling, installation and new media. In the early '90s, she began a parallel career as an arts consultant and programmer, cultural strategist/activist, and director/producer of both independent works and projects within national artist-run networks.

Lezli Rubin-Kunda

Outside In

Fleishman Gallery (at WonderWorks)

Opening Reception & Performance: October 17, 7:00 PM

Exhibition (of videos) continues to October 31

Housekeeping, 2007, 13:35

In a series of short video "poems," the artist interacts with the objects and spaces of her house and garden in Ramat Hasharon, Israel.

A Walk with Mask, Streamers, and Sardine Cans, 2007, 4:00

(performance documentation, Grande Churrasco Performance Meeting)

During a festival honouring the local saint, the artist makes her way through the streets of the old quarter of Lisbon.

Down to Earth, 2006, 2:30 (performance documentation, eBent Festival)

The artist carries out spontaneous rituals of engagement and immersion with earth and other collected local materials.

Lezli Rubin-Kunda grew up in Canada and lives in Israel, where she teaches in the Architecture and City Planning department at the Technion, Haifa. Her performances and videos have been shown at many venues and festivals, and she has given lecture presentations of her work at various educational institutions.

Coleman Lemieux & Compagnie

Hymn to the Universe / Le Milieu divin

October 21, 8:00 PM

Palais Royale (1601 Lakeshore Blvd. West)

Hymn to the Universe / Le Milieu divin is a new work created by choreographer Bill Coleman telling the story of the universe through the visionary philosophy of Teilhard de Chardin and the music of Sun Ra, "King of Afro-psychedelia." Music performed by 15-piece Sun Ra Arkestra under the direction of Marshall Alan. Supported by designer Liz Vandal (La La La Human Steps, Marie Chouinard) and award-winning Métis visual artist Edward Poitras.

Based in Montréal, Coleman Lemieux & Compagnie create, produce and present works of art on a local, national and international scale. Company works include those choreographed by Artistic Directors Laurence Lemieux and Bill Coleman, as well as commissions and collaborations with choreographers, composers, visual artists and communities. Laurence Lemieux and Bill Coleman have been working together since 1991 on unique projects of artistic and social relevance.

OCT
23-24



What is Important? Workshop Participant Performances
Toronto Free Gallery
5 - 7:00 PM

Presented by FADO Performance Art Centre
What is Important? Performance Art Workshop
with BBB Johannes Deimling

Offered as a declaration, a challenge, a list, and a question, *What is Important?* gathers students and emerging artists of all levels for a 5-day immersion in the processes and creation of a new performance work. The workshop culminates in two public performances where participants will present their findings, their own visions, and versions of "what is important" in performance.

For the past 10 years, Deimling has devoted much of his artistic practice to working directly with young, emerging and fellow performance artists in intensive workshop environments. During the workshop, participants will work with a variety of techniques and exercises Deimling has developed over the years, meant to focus one's own perception of personality, develop skills to communicate with the body, and transform ideas into a performative work. Personal perception and experience colour and characterize how we communicate and deal with the body in time and space during performance. The main objective of the workshop is to understand the body as a tool and to use this tool to communicate effectively.

Workshop runs from October 17-21
www.performanceart.ca



Creative Residents

The 7a*11d International Performance Art Festival marks the occasion of our Seventh Festival and our Eleventh year of programming by inviting seven artists of international stature to celebrate with us through Creative Residencies taking place during the eleven days of the Festival. The residencies begin October 13 and overlap throughout the Festival. These Creative Residencies allow us to support a depth of engagement and further the means of the processes of creation. This is especially relevant in the context of a performance, as much work is based in process – social, interactive, personal, material, and conceptual. The residencies will allow durational work to unfold and artists who respond to site or who wish to work with particular groups to have the support to do so. We have invited artists whose work is a provocative mix of approaches, aesthetics, cultural backgrounds and range of experience: two of the Residents are the 2008 Eminences Grises, Glenn Lewis and Robin Poitras. The Residencies by these seven artists will give 7a*11d audiences the opportunity to engage personally and intensively with the residents, while affording the artists the time and space to work and to have a more meaningful relationship with various Toronto communities and individuals.

The Seven Creative Residents are:

Gustavo Alvarez (Mexico) *

Warren Arcand (BC)

Sylvette Babin (QC)

Norbert Klassen (Switzerland)

Glenn Lewis (BC)*

Robin Poitras (SK)*

Chaw Ei Thein (Burma)

*Creative Residents Gustavo Alvarez, Glenn Lewis and Robin Poitras will be performing in various locations throughout the Festival.

Please visit www.7a-11d.ca or call the Festival Hotline 416.822.3219 for details.



Gustavo Alvarez Lugo, also known as his alter ego Musgus, was born in Mexico City and now lives in Chihuahua. He began his exploits in performance art in 2000, making performances in urban areas, and then participated in several circuits and festivals, including Performagia, a national festival of performance, and Festival Xcéntrico in Mexico City, and the International Performance Congress at Valparaiso, Chile.

Alvarez' interest in performance art involves teaching performance to groups outside the artist community; giving workshops to blind people, working with persons confined to mental hospitals, HIV carriers, terminal cancer patients and prisoners. He states, "I prefer to perform outdoors as a form – to take the performance art outside the museum or gallery, demonstrating that it can exist beyond walls; creating with this the possibility of interacting with the common passer-by, causing 'the unsuspected spectator.' This way the piece turns out to be a provocative act, in which nobody knows what to wish for, a sense of expectancy between performer and spectator exists, and a knot of co-dependency is produced that can take the work to its limits.

I will realize a series of four performances under the title of *chabochi*, a Tarahumara concept that talks about the mestizo, the different thing, which I am not like, the other. The intention is to make these four actions acquires sense when they appear in a different culture and a different world, where we continue to be *chabochis*."

During his residency Gustavo will realize two Introspective Actions between October 23 and 26, and two Reflective Actions between October 27 and 30. Details of sites and times will appear on www.7a-11d.ca

creative



Sylvette Babin est active principalement dans les champs de la performance, de l'installation et de la vidéo. Particulièrement intéressée par l'art contextuel et in situ, ses performances et installations sont généralement créées à partir des lieux où elles sont diffusées. Par des stratégies et dispositifs construits autour du corps, des mises en situation absurdes ou des jeux visuels et sonores, Babin propose des métaphores liées à certains états physiques ou psychologiques. Sylvette Babin est directrice de la revue *esse arts + opinions* et membre du comité de rédaction depuis 1997. Œuvrant aussi à titre d'auteure et rédactrice, elle a publié dans plusieurs revues, catalogues et livres d'artistes.

Interdisciplinary artist **Sylvette Babin** is active mainly in the fields of performance, installation, and video. Particularly interested in contextual art and in situ, her performances and installations are generally created out of the places where they occur. Through strategies and devices built around the body, often placed in an absurd situation, or by using visual and/or audible games, Babin offers metaphors related to physical or psychological states. Sylvette Babin is the Director of the magazine *esse arts + opinions* and has been a member of the editorial board since 1997. Working also as a writer and editor, she has published in several magazines, catalogues, and books by artists.



Warren Arcand is a Victoria-based performance artist, writer, and filmmaker. His artistic output includes performance art, film and video, and theatre. He has taught performance art at the Emily Carr Institute of Art and Design, was the Artistic Director of the Centre for Indigenous Theatre, and also ran a video post production company, where he worked on or was associated with dozens of projects, from loops for installations to feature-length documentaries. His performance works include: *Six Gun Sufi* (cowboy ballads and sexdeath mysticism); *Surgery* (hermaphroditism as a metaphor for Abo identity); *Flamingo Killer* (a based-on-a-true-story performance featuring a suburban kid and his grisly abreaction to behaviour modifying drugs); and *Superchannel* (audience members received wireless headsets giving them access to seven selectable channels of audio where they could mix their own soundtrack for the performance task of making eye contact).

Co-presented by imagineNATIVE Film + Media Arts Festival.

esse arts + opinions



Chaw Ei Thein writes, "Living under a dictatorship and in a closed country I am not used to describing gender or social issues, or politics more than my personal existence in my art work. So in this time I hope that (this) is a big chance to express what we, Burma are facing as problems everyday in life in my project too. When people think of Burma, they think of our lady, Aung San Suu Kyi under house arrest and the military dictatorship. They don't think about our daily lives or our culture. I want to show some aspects of my country which most people don't know about. They forget that, like other countries, we have artists, writers, directors, and musicians who are trying their best to be creative under difficult circumstances. During her residency, *Quiet River*, Chaw Ei Thein will collaborate with visitors. She will work at Toronto Free Gallery from 12 to 7 PM, and encourages audience members to drop by for conversation, which will be continually incorporated into a portable mural.



Born in 1941 in Duisburg, Germany, **Norbert Klassen** has been living since 1964 in Switzerland. Klassen was the Director of Theater an der Winkelwiese in Zürich. In 1979-80, he conducted a sojourn to New York where he undertook further education in dance therapy and speech training. Since 1980 he has been a teacher at the Drama School in Bern. He taught performance art at F+F Schule für Gestaltung in Zürich and diverse master classes in various performance techniques in Germany and Finland throughout the 80s and 90s. Since 1990 Klassen has been occupied mostly by intermedia projects, including exhibitions in Germany and Finland. Though he regularly he works as a stage director at the Theater an der Effingerstrasse in Bern, and as an actor, has regular engagements in Germany, Austria and Switzerland, he now sees himself mainly as a performance artist. In this function he also tries to maintain an international performance-art network through his ongoing festival project, Bone (now in its 11th season). He has been a member of the performance group Black Market International since 1979. Norbert Klassen will perform several times during the festival.

Éminence Grise n. somebody who exercises great power or influence secretly or unofficially...

One ongoing aspect of the 7a*11d Festival is the designation of Éminences Grises. This program highlights our commitment to bringing forward a lived history of performance in Canada by presenting seminal artists. Inaugurated in 2002 with Bruce Barber, it was continued in 2004 with Cheryl L'Hirondelle Waynohtêw, and in 2006 with a residency by Rita McKeough. Realizing that it would take 20 years to present the best of Canadian performance history one at a time, this year we have invited two artists for this special recognition: Robin Poitras (SK) and Glenn Lewis (a.k.a. Flakey Rosehips) (BC). Diverse in their origins and practices, both Poitras and Lewis will develop new work and present it during the Festival. Though educated at York University, Robin Poitras has never presented her work to an Ontario audience. And Glenn Lewis has not made a performance in Toronto since 1984.



Éminence Grise: Robin Poitras

Robin Poitras is a Regina-based dance and performance artist. Actively engaged in contemporary dance practice since the early '80s, she co-founded New Dance Horizons in 1986, where she continues to act as Artistic Director. In 2002, Poitras organized Stream of Dance, a three-day festival devoted to Prairie dance that featured an eclectic blend of styles from ballet and contemporary to Aboriginal and powwow dancing. She holds a BFA honours degree in dance from York University, and has performed as a solo artist throughout Canada, in Spain, Germany, Mexico and Mongolia.

For many years she has traversed between the formal worlds of dance and performance art, and her performance work belongs to a category of interdisciplinary work informed by the rigour and discipline of dance, and the imagistic and formalist qualities of visual art. She uses these disciplinary points of departure to delve into the social and cultural tropes that are classically contained by myth and mythology or obscured in the vernacular by fairy tales, or as dwell in the dynamics of psychoanalysis. Her work interrogates power and the paradigms of control that belie revolution or upheaval precisely because they operate at levels of unconscious complicity and acceptance. She is a recipient of the 2006 Lifetime Achievement Award at the 2006 Mayor's Awards for Business & The Arts in Regina, and the 2004 Women of Distinction Award for the Arts. During her residency Poitras will "look back and forth in considering my past works and making a new work. The residency marks a return to Toronto, a place and time where I worked and studied for five years and where I first encountered performance art." Poitras' residency is co-sponsored by Coleman Lemieux & Compagnie.

During her residency, Poitras will be joined by Regina-based artists Brenda Cieniuk and Leanne Lloyd in performing *The Oval*, a temporary installation of 24 chairs and 60 rearview mirrors that will be set up and dismantled in public spaces during the festival. They will also perform *some times three* and the *walking women* in various public spaces. Details of sites and times will appear on www.7a-11d.ca



Éminence Gris: Glenn Lewis

Born in Chemainus, BC in 1935, Glenn Lewis grew up in Victoria and Kelowna before attending the Vancouver School of Art, graduating in 1958. In 1961 Lewis went to St Ives, Cornwall and studied pottery under Bernard Leach, and in 1964 returned to Vancouver to teach ceramics and sculpture at UBC. From 1966 he began experimenting sculpturally with ceramics, producing a number of unique works which were exhibited extensively. From 1968-72, Lewis was a member of Intermedia, an experimental collective of artists interested in new media which was influenced by McLuhan's writings, technology, the "back to the earth" movement, and international movements like Fluxus, performance, and conceptualism. Performance artists Deborah Hay and Steve Paxton came to Intermedia from New York to give performance art workshops in Vancouver. Lewis, Gathie Falk, Michael Morris and Jorge Saia (later Jorge Zontal of General Idea) were participants in Hay's workshop. Lewis has continued his performance work as well as film, sculpture, correspondence art, installation, photographs, video. Additionally, He directed the Western Front artist-run centre in Vancouver, was the Head of Media Arts at the Canada Council for three years, and bred new plants in his nursery on the Sunshine Coast for 15 years. Lewis has received a number of awards and grants, commissions and appointments, and has work in the collections of: External Affairs, Government of Canada; Canada Council Art Bank; Faculty Club, Queens University, Kingston; Air Canada; City of Vancouver; Confederation Art Gallery, Charlottetown; Winnipeg Art Gallery; Vancouver Art Gallery; and the National Gallery of Canada. He is currently living and making art in Vancouver.

During his residency Glenn Lewis will collect street rubbish by sweeping around city blocks in different areas and return with it to Toronto Free Gallery to create a performance structure. His schedule will be posted on www.7a-11d.ca.





Evening

The Gladstone Hotel - Granny Boots

d2d.4 = direct to documentation 2008
7:30 PM

d2d began in 2000, when we received such compelling support material in our call for submissions that we decided to solicit performance documentation and performance for the camera in our Open Call as well. This fourth installment has something for everyone and from everywhere; straight-up documentation from Vancouver, live YouTube from New Hampshire, luscious film from Russia, and complete deadpan from the Netherlands. Off the wall, on the wall, watch that wall! If there is a common theme this year, I'd call it: total commitment. Programmed by Householder and Herst. Co-sponsored by Vtape.

Rachelle Beaudoin (New Hampshire, USA)

Webisode #25 - How To Wax, Dec. 8, 2007, 4:30

Rachelle Beaudoin is a new media artist who uses installation, sound, and performance to explore feminine iconography, raunch culture, and the social space.

Feiko Beckers (Netherlands)

An attempt to get struck on the head by a falling plant knocked over by my cat
November 2007, 2:24

Feiko Beckers is an artist, a curator (Medium Gallery, Groningen), and a member of the noise collective Electricity is our hobby, and the artist collective PassenpoP. He lives and works in Groningen, the Netherlands.

Jess Dobkin (Toronto)

untitled (clown car), 2007, 3:10

Jess Dobkin's performances, artist's talks and workshops are presented at museums, galleries, theatres, universities and community centres internationally. She creates innovative live and video solo performances, as well as multiple artist productions.

Linda Rae Dornan (New Brunswick)

By a thread, 2002, 1:09

Linda Rae Dornan is an interdisciplinary artist creating performance art, video, and audio art about language, loss, love, communication and caregiving. She lives in Sackville, NB where she has an audio art radio show every week on CHMA 106.9 FM, the Voice of the Marshes in Sackville.

Enrico Gaido / Alessandra Lappano (Italy)

New Orleans, 2007, 3:40

Enrico Gaido and Alessandra Lappano are installation, performance, and video artists who founded Portage in Turin in 2004.

Adam Goodge and Katrine Brosnan (UK)

The Young Ones, 2006, 2:00

Adam Goodge and Katrine Brosnan are a recently formed collaborative pair based in Nottingham. They have begun to develop a practice which combines their previous work, with their interest in the mundane and the celebrated, reinterpreting culture, and questioning their identity as artists.



Sinasi Gunes (Turkey)

After The Sheep, 2007, 3:41

Sinasi Gunes works in installation, photography, painting, and video art and is based in Istanbul.

Nathaniel Katz (Rhode Island, USA)

Learning How to Milk a Cow from My Father / My Father Was a Dairy Farmer: Hands on Workshop, 2006, 4:00

My current work draws from my experience as a public high school teacher. I look at, exploit and challenge the inherent power structures that are present in relationships that are conceived within the traditional hierarchical system of American education.

Lynn Charlotte Lu (Singapore)

Kaleidoscope Peepshow, Dec. 2004, 2:27

Lynn Lu is an installation/performance artist from Singapore. She received a BFA from Carnegie Mellon University with a major in Sculpture and a minor in Graphic Design in 1999.

Riaz Mehmood (Montréal)

Hill Station, November 2007, 5:00

Riaz Mehmood is film, video, photography and performance artist originally from Pakistan. He graduated from the Integrated Media program at OCAD in 2005.

PROVMYZA: Galina Myznikova and Sergey Provorov (Russia)

The Slippery Mountain, 2006, 6:05

Myznikova and Provorov worked as television authors and directors in Nizhny Novgorod, where they began to work with concepts of non-verbal information. Since 1996 they have created projects in the sphere of cinema and contemporary art. In 2005 they represented Russia with their innovative project Idiot Wind at the 51st Venice Biennial.

Anthony Schrag (Scotland)

Mistakes of Vision: Floor 1:51, Walls 2007, 1:08

Schrag was born in Zimbabwe and grew up in the Middle East, the UK and Canada. He has a BFA in Creative Writing from UBC. His novel was a semi-finalist in the Robertson Davies/Chapters First Novel Competition and GreenBoatHouse Books published Moving Pictures, his first book of poetry. He dropped the writerly façade and studied at Emily Carr Institute, later obtaining an MFA from the Glasgow School of Art, where he currently resides in that dark & angry city.

Victoria Singh (Vancouver)

Egg Shells, 2005, 5:00

Victoria Singh is a "half-breed" South Asian multidisciplinary artist, curator and children's art teacher, from New Zealand now living in Vancouver. Her practice began with a strong basis in visual art and has morphed into a concentration on performance. In addition to her public works Singh and her son Kurtis Champion are involved in a 7-year LIFE/ART collaboration with Linda Montano which started in 2004.

Pilar Talavera (Peru)

Cuarto #2 (Room #2), July 2004, 1:48

Pilar Talavera is an installation and performance artist from Peru.



festival schedule

*Visit www.7a-11d.ca for the times and locations of performances by Gustavo Alvarez, Glenn Lewis, Robin Poitras, and Sakiko Yamaoka.

PRE-FESTIVAL

Thursday October 16	8:00 PM	FADO presents Cheryl L'Hirondelle	10	Toronto Free Gallery
Friday October 17	7-9:00 PM	Fleishman Gallery presents Lezli Rubin-Kunda (performance + opening) (exhibition continues until October 31, gallery open daily)	10	Fleishman Gallery
Friday October 17-21	daily	FADO presents What Is Important? Workshop with BBB Johannes Deimling	11	Toronto Free Gallery

WEEK ONE

Thursday October 23	12-7:00 PM 5:00 PM 8:00 PM	Chaw Ei Thein What is Important? Workshop Participant Performances Warren Arcand, Will Kwan, Joost Nieuwenburg, Randy Gagne & Stacey Sproule	24 11 25	Toronto Free Gallery Toronto Free Gallery XPACE
Friday October 24	12-7:00 PM 5:00 PM 8:00 PM	Chaw Ei Thein What is Important? Workshop Participant Performances Sylvette Babin, Norbert Klassen, Risa Kusumoto, Pia Lindy	24 11 26-27	Toronto Free Gallery XPACE
Saturday October 25	12-7:00 PM 12-6:00 PM 6-9:00 PM 8:00 PM	Chaw Ei Thein Simla Civelek Mahan Javadi John G. Boehme, Alejandra Herrera, József R. Juhász, Norbert Klassen	24 28 28 29	Toronto Free Gallery Toronto Free Gallery XPACE XPACE
Sunday October 26	12-7:00 PM 4:00 PM	Tonik Wojtyra Adachi Tomomi, Ulysses Castellanos, Martin Renteria	30 30-31	Trinity Bellwoods Park XPACE

WEEK TWO

Tuesday October 28	12-7:00 PM 8:00 PM	Chaw Ei Thein Francis Arguin, Nicola Frangione, Jason Lim	24 32	Toronto Free Gallery XPACE
Wednesday October 29	12-7:00 PM 7:30 PM	Chaw Ei Thein d2d.4 = direct to documentation	24 20-21	Toronto Free Gallery Gladstone Hotel
Thursday October 30	12-7:00 PM 8:00 PM	Chaw Ei Thein Nenad Bogdanovic, Angelika Fojtuch, Essi Kausalainen, Robin Poitras	24 33-34	Toronto Free Gallery XPACE
Friday October 31	12-7:00 PM 8:00 PM	Chaw Ei Thein BBB Johannes Deimling, Natasha Bailey + Danielle Williams Sini Haapalinna, Don Simmons	24 35-36	Toronto Free Gallery XPACE
Saturday November 1	3:00 PM 8:00 PM	FINAL PERFORMANCES: Chaw Ei Thein, Glenn Lewis Gustavo Alvarez, Annette Arlander, Marilyn Arsem, Sakiko Yamaoka	37 37-38	Toronto Free Gallery XPACE
Sunday November 2	12-2 PM	Panel: Terms of Engagement: Presence and the Performative	39	XPACE

Oct
23

Day
Toronto Free Gallery
Chaw Ei Thein 12-7:00 PM
Glenn Lewis
FREE

What is Important? Workshop Participant Performances
5:00 PM

Evening

XSPACE Cultural Centre
Warren Arcand
Will Kwan
Joost Nieuwenburg
Randy Gagne & Stacey Sproule
8:00 PM
\$5



Chaw Ei Thein
(Yangon, Burma / Ho Chi Minh City, Vietnam)
Quiet River

In Burma, public displays of opinion are severely controlled. I would like to create a mural combining the issues of people living in Burma with images created from conversations with Torontonians. Originally, I planned to start this project in 2006 using a concrete wall near my home in Burma, but I am now a nomad, not having returned to Burma in over a year. I make my art wherever home is at the moment, and if in Toronto, the mural can begin there. In this dark and closed space = suffering = getting my body = my body + spirit + possibilities for creativity = reality = fear from no freedom = being performance artist = QUIET RIVER.

Chaw Ei Thein is a Burmese currently living in Viet Nam. In addition to holding a law degree and teaching art to children and mental health patients, she was the founder and curator of the Sunflower Art Gallery in Yangon. In recent years she has gained a reputation for her work in performance art, working in Burma as well as Thailand, Taiwan, China, Japan, and the U.K.

Glenn Lewis (Vancouver, BC)
A Sweeping Statement

I will collect street rubbish by sweeping around city blocks on a schedule, over nine days. With these found materials I will build an open, lattice-like structure and inside, at its centre, another structure of discarded furniture and refuse. The final work will incorporate circle-like dances, chanting, and video made during the process of collecting.

After beginning his work as an artist in ceramics and sculpture, Glenn Lewis became a member of Intermedia (1968-72), an experimental collective influenced by McLuhan, the "back to the earth" movement, Fluxus, conceptualism, and technology. Lewis has continued his performance work, as well as film, sculpture, ceramics, correspondence art, installation, photography, and video. He was director of the Western Front in Vancouver, was Head of Media Arts at the Canada Council, and bred plants in his nursery on the Sunshine Coast for 15 years.



Warren Arcand (Victoria, BC)
Nosferanook

Nanook and Nosferatu: they strain against their frames – being impossible beings – untenable in many ways, yet persistent; Allergic to systems, infectious and walking, forever walking, they may be said to penetrate each other and generate odd children. Their narratives of consumption and survival twinning on the frozen horizon of Narrative, illumined by the rising sun... flame out and evaporation... hoarfrost in sunrise... cellulose nitrate film on a hot bulb... tendrils of smoke lace across the landscape, the disembodied seeking a home, a resting place.

Warren Arcand is a multidisciplinary artist. He currently resides in Victoria and will take up kayaking any minute now.

Will Kwan (Toronto)
Dr. V Does The Classics

To fulfill our Purpose and achieve our Vision, we abide by enduring values. We are deeply committed. We recognize that people are the cornerstone of success, and we value our diversity as a source of strength. Innovation is the key. We know that to be successful we must work together, frequently transcending organizational and geographic boundaries to meet changing needs. We demand the highest ethical standards, and our products and processes will be of the highest quality. We strive for continuous improvement in our performance, measuring results carefully, and ensuring that integrity and respect for people are never compromised.

Will Kwan was born in 1978 in Hong Kong. His work has been presented at P.S. 1 Contemporary Art Center, the 2003 Venice Biennale, the 2007 Montreal Biennale, the Duolun Museum of Modern Art and Zendai Museum of Modern Art in Shanghai. Will is currently a lecturer in the department of Studio Art at the University of Toronto Scarborough and a graduate faculty member in the Masters of Visual Studies Program at the University of Toronto.



Joost Nieuwenburg (Den Haag, Netherlands)
Two surfaces in contact

My work has a process-based approach in which the notion that history is constructed in our perception is a point of departure. The past and how it is kept in our collective memory is not a representation of facts. Playing with fiction and truth I search for ambiguity. By the means of reconstruction and deconstruction, I try to give stories a place in our memories. In some performance works the questions I have about the position of the individual versus the group are articulated. I also make performance work that utilizes a visual approach. Searching for catharsis I place myself in striking situations.

Born and educated in the Netherlands, Nieuwenburg has been presenting his work in Europe since 2004.

Randy Gagne & Stacey Sproule (Toronto)
How deep is your love?

A musical performance for a couple, in two movements. The first movement features the artists simultaneously singing abridged versions of popular love songs. In the second movement, the artists interpret *How Deep is Your Love?* by The Bee Gees, simultaneously singing while anticipating how the other will choose to perform it.

Randy Gagne and Stacey Sproule have been performing together since 2006. Both completed their BFA in Drawing and Painting at OCAD in 2007. Randy works mainly in experimental sound performance and installation. Stacey works in performance and installation with an emphasis on the tactile.



Oct
24

Day
Toronto Free Gallery
Chaw El Thein 12-7:00 PM
Glenn Lewis

What is Important? Workshop Participant Performances
5:00 PM

Evening
XPACE Cultural Centre
Sylvette Babin
Norbert Klassen
Risa Kusumoto
Pia Lindy
8:00 PM
\$5



Sylvette Babin (Montréal, QC)

Sylvette Babin's actions propose metaphors related to certain physical emotional states, using strategies and devices that involve the body, absurd situations, or visual and sound play. Recently, teaching performance has led her to consider the question of the renewal of the practice. During her residency, Babin has decided to reflect on the state of performance art (l'art action) and of the performative gesture, in particular by calling into question its true place at the heart of this practice.

Interdisciplinary artist Sylvette Babin has been working in performance since 1997. Also working as a writer, editor and curator, Babin has published in numerous journals, catalogues and artist books. She has worked as the director of the journal *esse* since 2002 and more recently as a teacher in the Urban and Theatre Arts program of Collège Shawinigan. In 2009 she will co-curate the event *Orange* in Saint-Hyacinthe.



Norbert Klassen (Bern, Switzerland)

Norbert Klassen was born in Germany and has lived in Switzerland since 1964. Klassen began his distinguished career as an actor, director and teacher, working in theatres throughout Germany and Switzerland, and founding the experimental theatre group STOP.P.T. (Studio am Montag) in 1970. He taught for many years at the Drama School in Bern, as well as teaching performance art at F+F Schule für Gestaltung in Zürich. He is a founding member of the performance group Black Market International (since 1979) and sees himself mainly as a performance artist, presenting his work in solo and collaborative contexts around the world and contributing to the development of an international performance art network.



Risa Kusumoto (Toronto / Japan) Forget me not

In this piece, I work with impressions that I have received from one person. She is near the end of her natural life, and her memory is slowly becoming more and more confused; but at the same time she is remembering the past more and more. Everyone will sooner or later experience the state where memories are confused and then slowly clear out. In the end, everything goes back to nature. I will explore the emotional attachment and value that we have toward memories of day-to-day life.

Risa Kusumoto is a multidisciplinary artist interested in the small replacement and displacement of daily images. She was raised in Japan, Brazil, the USA, Germany, and Canada and is a self-described "Instant Noodle Brat." Her inspiration is the dream that she sees, images of various parts of the world patched together into a whole.



Pia Lindy (Joensuu, Finland) Raaka – RAW

Raaka – Raw is a series of performances in which the starting point to work has been words: hierarchies, dichotomies, silence and violence and their relation to everyday life. What kind of violent habits or behaviour is there in social dialogues on a gingival or collective level? How does knowledge, the spoken and the unspoken, grow into collective silence? When is silence violence? How does the knowledge of the body grow silent, does it happen? The embodied presence offered by movement with its kinesthetic and poetic potential opens up many possibilities to describe society and the realities we live in an accurate way.

Dance and performance artist Pia Lindy has produced solo works and projects and collaborated with artists of different fields in Finland and other countries, as well being a member of several committees organizing festivals and events in Finland. In her artistic work she investigates questions dealing with expectations and values embodied in human choices and actions in art and life.

Oct
25

Day
Toronto Free Gallery
Simla Civelek 12-6:00 PM
Chaw El Thein 12-7:00 PM
Glenn Lewis
FREE

Evening
XPACE Cultural Centre
Mahan Javadi 6:00 PM
FREE

John G. Boehme
Alejandra Herrera
József R. Juhász
Norbert Klassen
8:00 PM
\$5



Simla Civelek (Toronto)
Black box

Black box is a performance art piece that attempts to interrogate people's need and willingness to communicate. It takes its form from a deeply embedded religious and cultural practice regarding women's dress code in Islam and aims to bring an experience to individuals in an enclosed space that belongs to a so-called Muslim woman. Audience members will have their choice of superficially viewing the black box as an art installation from the outside, or taking a step towards the intimate by entering it and engaging in an activity with its inhabitant.

Simla Civelek is an Istanbul-born performer, artist and poet. Her installation/performance piece, *Poetry Caravanserai*, was a part of Electric Eclectics 2008 and The Alley Jaunt 2007. Her installation *Wish Swing* was chosen as an open call project for the 2007 Nuit Blanche in Toronto. Civelek looks for ways to explore the human experience and thrives on creating abstract reflections of what some might call "everyday life."



Mahan Javadi (Toronto)
Project Zero: Space

Space is one installment of *Project Zero*, a series of 3 performances (along with *Time* and *Communication*) about efficiency, editing and control. *Project Zero* is a lifestyle adjustment. It is a series of experiments. It is learning through experience with applied knowledge. It is about understanding the dynamics of what we are and how we live in order to attempt to improve it. *Space* is the finale of a three-month performance of reducing my personal belongings. The goal is to remove and destroy the majority of these possessions, striving for proficiency and a streamlining of life itself. With fewer possessions, acts of control and self-editing become increasingly more simplified and plausible.

Mahan Javadi is a Toronto-based artist, curator, and designer. His work explores the ways in which we understand and experience the world, both in terms of physical interaction and knowledge. Problem-solving is an important part of Mahan's process, as he approaches every piece as a series of obstacles, each requiring a unique and innovative solution.



John G. Boehme (Victoria, BC)
Belonging Networks
a social utilities performance

I will through interaction, make a live physical "Connection" with each audience member. Contact aurally, emotionally, psychically, physically will be made. (Name tag placed) A belonging network created. I will then carry each "Member" around the space/on my back. "Belonging Networks" is a New Book by Bill Ganz (classmate Army and Navy Academy class '82). This work investigates "Friendship" through the proliferation of SNS (Social Network Service) and the 1001 new social utilities listed below...

John G. Boehme's work integrates new practices with a trans-disciplinary approach. From full Brazilian waxes in Chile to surfing in Newfoundland, from golfing in a Gdansk shipyard to selling cheap goods from a hole in the ground in Minsk, John has participated in events, screenings and exhibitions across North and South America, Asia and Europe.



Alejandra Herrera
(Los Angeles, USA / Santiago, Chile)
51 starts in Reinohelen

As a visual artist and contemporary woman, I engage in explorations to better understand the dynamics of male power, seeking to overcome pervasive sociological and physical male dominance. The so-called fragility of the woman's body is always seen as disadvantageous when pitted against the strength of a man's body, and this perception, further influenced by upbringing and education, causes changes in physical and social behaviour that are not driven by the simple hormonal differences that exist between us. In performance, I seek to create a discourse through encounter in which the artist's and audience's bodies become equally vulnerable, and a different dynamic is exposed.

Alejandra Herrera is co-founder and curator of PerfoPuerto, an independent organization of performance art based in Santiago, Chile. In addition to her work as an artist, she has curated international performance events featuring the work of over 100 artists from 23 countries in North America, Asia, Europe, and South America.



József R. Juhász
(Nové Zámky, Slovak Republic)
A Possible Past

A Possible Past is part of a performance series about remade (rethought) machines, stories, or articles from the past. Using history in other contexts, I try to build alternative (possible) pasts.

József R. Juhász is a performance artist, writer and organizer who has performed in events and festivals throughout the world. He is a founding member of Studio erté (International Contemporary Art Organizing Company), through which he has organized various "Transart Communication" international multimedia art festivals since 1987. He has been an editor of *Magyar Műhely* (Hungarian Workshop) since 1989. In 2000, he founded the Kassák Centre of Intermedial Creativity.

Norbert Klassen (Bern, Switzerland)
Please reference description on page 26

Oct
26

Day
Trinity Bellwoods Park
Tonik Wojtyra
12-7:00 PM
FREE

XPACE Cultural Centre
Adachi Tomomi
Ulysses Castellanos
Martin Renteria
4:00 PM
\$5



Tonik Wojtyra (Toronto)
Hush My Dear

This performance is a product of research I've been doing about the RCMP, and also part of a larger interest about national identity. The RCMP officer is a paradox: a police person who does serious law enforcement but is simultaneously tricked out in colonial regalia, steeped in childish nostalgia, and so damn earnest. It's hard not to be enamored but it's hard to hold in the laughter, too.

Tonik Wojtyra is a Polish artist living in Toronto. He works in multiples and performance. His art extrapolates modern notions of nationality.



Tomomi Adachi (Tokyo, Japan)

Tomomi Adachi will present a series of short works: from historical Japanese sound poems including works by Niikuni Seichi and Adachi's own compositions, to performances with self-made electronic devices. Tomomi Adachi is a performer/composer, sound poet, performance and installation artist who has performed improvised music (solo and with others including Jaap Blonk, Nicolas Collins, Carl Stone and Otomo Yoshihide) and contemporary music with voice, computer, sensor systems and self-made instruments in venues including the Centre Pompidou (France), the Walker Art Center (USA) and STEIM (Netherlands). He performed the Japanese premiere of Kurt Schwitters's *Ursonate* in 1996 and directed the Japanese premiere of John Cage's *Europre5* in 2007. His installation and video works have been presented at various European museums and festivals. His CDs include the solo album *sparkling materialism* (naya records) and two Adachi Tomomi Royal Chorus recordings: *nu* (naya records) and *yo* (Tzadik).



Ulysses Castellanos (Toronto)
Exercises In Failure Pt 3: Clown Torture Revisited

With this third installment of *Exercises In Failure*, I intend to do my most asinine interpretation yet: to base a performance on Bruce Nauman's *Clown Torture*. Nauman's piece features clowns in cages, clowns talking in "clowny," clowns screaming in pain, clowns walking through doors and being hit over the head by plastic buckets. All of these actions occur simultaneously in looped videos, on monitors with the volume cranked to the max, creating an immersive, cacophonous, disorienting experience for the viewer. To attempt to "perform" this all-encompassing video installation (especially since it is composed of so many parts) as a piece for a solo artist is the most misguided, monumental act of stupidity yet.

Ulysses Castellanos was born in El Salvador, and spent his childhood skipping school and traveling by bus through the streets, dodging bullets, hanging out with unsavory characters and sneaking into movie houses. From an early age he fell in love with television, which was his inseparable friend and confidante. His favorite shows were *The Hitchcock Hour* and *Barnabas Collins* (a popular werewolf/vampire drama). His recent exhibitions include *The Life and Death of ID* at the McMaster Museum of Art, and the Konkordja Biennial of Young Artists in Vrsac, Yugoslavia. Curatorial efforts include *Death...It's Out There* at TPW and *Edible Women* at De Leon White Gallery.



Martin Renteria (Mexico City, Mexico)
Farewell

Starting from the body, Martin Renteria creates rituals in which actions, objects, and atmospheres provoke disparate interpretations of the reality we occupy as individuals and as a society. He plays with universal concepts such as space, power, balance, time, uncertainty, essence and the urgent need to establish genuine relationships. Concerned with evolution and a search for higher levels of consciousness, Renteria's work invites us to analyze the present moment, from which emanates questions about the soul and the future of the planet.

Martin Renteria is a multidisciplinary artist working in sculpture, painting, installation, and performance. With a career spanning more than twenty years, he has represented Mexico in numerous international festivals.

Oct
28

Day
Toronto Free Gallery
Chaw Ei Thein 12-7:00 PM
Glenn Lewis
FREE

Evening
XPACE Cultural Centre
Francis Arguin
Nicola Frangione
Jason Lim
8:00 PM
\$5



Francis Arguin (Québec, QC)
Introduction to the body-orchestra

Francis Arguin's performance work questions human behaviour by manipulating codes and symbols in an aesthetic way. Working within restrictive systems, he elaborates on an action, resulting in performances that are simultaneously rigorous and delirious. Introduction to the body-orchestra will add a spectacular dimension to daily gestures through the creation of a live sound track produced entirely with the body and some rudimentary tools. Graphic elements, such as pictograms, will also be employed to breathe new meanings into common gestures.

Francis Arguin has presented performance works throughout Québec, in the USA, South America and Europe. He also creates installations and is a musician.



Nicola Frangione (Monza, Italy)
Voice in Movement

Nicola Frangione's sound poetry and concerts are oriented toward "art dramaturgy." Gestures as a key form of expression are a distinguishing feature. In 1980 Frangione began some projects – the first was called *vocecevoce* – based on the synergetic use of texts and music; these elements are not designed to provide "spectacularity" only; they support each other with a view to "revealing" voice, showing it "creatively," emphasizing sound and its significance. "Sound poetry" is involved, being the name for a sound-focused event understood as an art object, where texts, voice and music blend.

Nicola Frangione is an interdisciplinary artist experimenting with visual arts, audio art and sound poetry, video art and visual poetry. He has produced several art books, records and CDs, as well as the poetry magazine *Armadio e Officina* (since 1975). From 1987 to 1995 he directed with Luigi Bianco the publication of the cultural dynamics magazine *Harta* and managed the multimedia art centre Osaon in Milan. Since 2003 he has been the Art Director of ART ACTION International Performance Art Festival in Monza, Italy.

Jason Lim (Singapore)
Last Drop

I will work with various materials such as glasses, cellophane tape, a chair, and water to invoke sound and silence, fullness and emptiness, stillness and movement, intentions and accidents. This piece aims to create an installation/still life arrangement through the process of a performance.

Born in Singapore in 1966, Jason Lim was co-Artistic Director of two Future of Imagination international performance art meetings (FOI2 and FOI5) held in Singapore. In 2007, Lim presented his work at the Singapore Pavilion in the 52nd Venice Biennale and at the 4th World Ceramics Biennale in Korea.



Oct
30

Day
Toronto Free Gallery
Chaw Ei Thein 12-7:00 PM
Glenn Lewis
FREE

Evening
XPACE Cultural Centre
Nenad Bogdanovic
Angelika Fojtuch
Essi Kausalainen
Robin Poltras
8:00 PM
\$5



Nenad Bogdanovic (Odzaci, Serbia)
Seventh situation for a nicer painting

This performance is a link between live art and painting; we could say "action painting" but in a way that gives the action itself a new, strong context in its own right, not just as a way to obtain an aesthetic effect. Here, life – although with a fragmented, symbolic gesture – enters the action of painting in order to create an image that is directly linked to "the everyday," to common activity. The artist indicates that art is for him an ongoing process and performance is a life attitude not just an occasional "act."

Nenad Bogdanovic is a freelance visual and performance artist, publisher and curator, born in 1955 in Odzaci, Serbia. From 1984 to 1988 he founded and published the international art magazines *Total* and *Second Manifesto*, and is the founding director of Multimedial Art Studio and MAS Gallery in Odzaci. He is also the organizer and curator of IMAF, the International Multimedial Art Festival, which since 1998 is dedicated to performance art. He has made performances and art actions for festivals worldwide. In 2003 he produced two performances, *International Art Project: Brain Academy Apartment* for the 50th International Venice Biennial.



Angelika Fojtuch (Gdansk, Poland)
Presented by FADO Performance Art Centre

Angelika Fojtuch's performance work deals with issues of communication, the role of body and emotions in interpersonal relations, and the creation of identity in confrontation with the mechanisms of culture. Focusing on gender inquiry and norms of an individual's appearance in public space, she explores and crosses the borders of social conduct in order to reveal collective latent tensions, neglected fantasies or traumatic fears. Often referring to the specific social and psychological context of the performance's site, her work is usually conceived as a process of interaction with an audience, who are often put in uncomfortable or potentially embarrassing situations.

Angelika Fojtuch's work has been presented at events and festivals throughout Poland and in Tel Aviv, Israel. In 2006, she founded Port Performance – Forum for Performance Art, with artist BBB Johannes Deimling. Port Performance has conducted performance art workshops for international participants in Gdansk, Tallinn, Berlin and Tel Aviv.

Oct
30



Essi Kausalainen (Helsinki, Finland)
Untitled (Toronto)

Untitled (Toronto) is a performance on uncertainty and necessity. It is a performance on leaning, repeating, falling, and on movement that seems like stillness. The work disarrays the elements of mundane and of wonder. It points at small details, almost invisible, saying: "Here, pay attention to this."

Essi Kausalainen studied performance art and performance theory at Turku Arts Academy and the Theater Academy of Finland. Kausalainen's works explore the physical experience of being (body as a space, body as an action, body as an identity). They create a poetic language of images, gestures and spaces – a language that invites audience into a gentle dialogue. Her work is also based on slow processes of making (of becoming). Since 2000 Kausalainen has performed in numerous festivals around the world (Europe, Asia, America), and has had two solo exhibitions in Helsinki (2007 and 2008).



Robin Poiras (Regina, SK)
untitled: a work that draws on past works

My practice is rooted in a physical world comprised of choreography, dancing and actions/acts. My performance works often involve the use of found or formed objects, texts, images, sound and/or other media. I am curious about relationships and resonance among the worlds of art, science and nature and in exploring how these worlds feed back and forth in mythical, mysterious, elusive and sometimes obvious ways.

Robin Poiras' practice is centred in movement and dance. She co-founded New Dance Horizons in Regina in 1986, where she continues to act as Artistic Director. With an interest in research into diverse fields of artistic and somatic practice she has developed a unique interdisciplinary approach. Her works have been presented across Canada, in Spain, Germany, and Mexico. She is a recipient of the 2004 Women of Distinction Award for the Arts and the Lifetime Achievement Award from the 2006 Mayor's Awards for Business & The Arts in Regina. Robin will be joined in this performance by Regina-based artists Brenda Cleniuk and Leanne Lloyd.

Oct
31

Day
Toronto Free Gallery
Chaw El Thein 12-7:00 PM
Glenn Lewis
FREE

Evening
XSPACE Cultural Centre
BBB Johannes Deimling
Natasha Bailey + Danielle Williams
Sini Haapalinn
Don Simmons
8:00 PM
\$5



BBB Johannes Deimling
(Berlin, Germany)
Presented by FADO Performance Art Centre

BBB Johannes Deimling uses everyday objects to create a living image (agierte Bilder) reflecting a society full of contradictions, sentimentality, stupidity, creativity and cooperation. Finding ideas and suggestions from the banality of daily life, Deimling transforms topics such as patience, will, war, religion and transportation into physical images. The artist's head is often a focus in the work, as an integral part of a living sculpture or as material in a performance.

Since 1988, BBB Johannes Deimling has worked as an artist in the fields of performance art video, installation, drawing and music. His work has been presented at events and festivals in Europe, Israel, Canada and Cuba. Since 1998, Deimling has devoted much of his practice to lecturing on performance art at various academic institutions including: F+F (Switzerland) since 1998 and the Academy of Arts in Tallinn, Estonia (since 2004). In 2006, he co-founded Port Performance – Forum for Performance Art, with artist Angelika Fojtuch.



Natasha Bailey & Danielle Williams
(Toronto)
seen unseen

Interested in the desire for honest communication, Bailey and Williams explore notions of revealing and/or concealing aspects of oneself in the context of "sharing" with other people.

Natasha Bailey and Danielle Williams are emerging interdisciplinary artists working together in performance art since 2007. Using the potential narratives generated by the interaction between bodies, their performances explore the theoretical and psychological effects of trauma.

Oct
31



Sini Haapalinna (Helsinki, Finland)
KALEIDOSCOPE SPECTACAL
Live Cinematic Trans Flux

Transforming constellations of projected real time imagery and the actions of the performer (instantly composing with light, objects and movement) create a generative sphere of circuits between body, space, poetics and technology. This performance explores and celebrates the flows, failures, delays and layers of the moment by diffusing practices of live cinema and performance art in the spirit of the trans flux...

Sini Haapalinna's work is based on continuous exploration of the embodied experience of space, time, kinaesthetics and technology. She uses mixed media for creating immersive environments and atmospheres in which performative actions and events take place. She has collaborated with artists from a variety of fields and backgrounds, and worked with the experimental art collectives; Voukkoset, Proimpro, and 3rd Side Specific.



Don Simmons (Toronto/Mount Pearl, NFLD)
Picked you out of my pocket and death was the door prize

Picked you out of my pocket and death was the door prize references the cynical colloquial phrase "door prize" – an award given to cyclists by motorists who fail to look prior to opening their vehicle doors. Simmons' performance will explore the relational content of these fast-paced, highly emotional moments and analyze them using the emotional tension of the cinema and actions in multiple. Examining live action vs. cinematographic action, he will present a performance of mass ornament incorporating bicycles and cinematographic sound.

Originally from Mount Pearl, Newfoundland, Don Simmons is an artist living in Toronto. Recent exhibitions include *Play/Grounds: Scaling the Premises* curated by Swapna Tamhane in Toronto and *Aural Cultures* curated by Jim Drobnick at Walter Phillips Gallery in Banff, Alberta. Simmons taught in the Media Arts and Digital Technologies Department of the Alberta College of Art & Design from 2002 to 2006.

Nov
1

Day
Toronto Free Gallery
Final Performances
Chaw Ei Thein, Glenn Lewis
3:00 PM
FREE

Evening
XPACE Cultural Centre
Gustavo Alvarez
Annette Arlander
Marilyn Arsem
Sakiko Yamaoka
8:00 PM
\$5



Chaw Ei Thein
(Yangon, Burma / Ho Chi Minh City, Vietnam)
Quiet River

In this dark and closed space = suffering = getting my body = my body + spirit + possibilities for creativity = reality = fear from no freedom = being performance artist = QUIET RIVER.

Chaw Ei Thein is a Burmese currently living in Viet Nam. In addition to holding a law degree and teaching art to children and mental health patients, she was the founder and curator of the Sunflower Art Gallery in Yangon. In recent years she has gained a reputation for her work in performance art, working in Burma as well as Thailand, Taiwan, China, Japan, and the U.K.



Glenn Lewis (Vancouver, BC)
A Sweeping Statement

After beginning his work as an artist in ceramics and sculpture, Glenn Lewis became a member of Intermedia (1968-72), an experimental collective influenced by McLuhan, the "back to the earth" movement, Fluxus, conceptualism, and technology. Lewis has continued his performance work, as well as film, sculpture, ceramics, correspondence art, installation, photography, and video. He was director of the Western Front in Vancouver, was Head of Media Arts at the Canada Council, and bred plants in his nursery on the Sunshine Coast for 15 years.



Gustavo Alvarez Lugo (Musgus) (Chihuahua, Mexico)
Chabochi

In August of the 2008, Alvarez finished a period of workshops and investigations in the mountain range of Chihuahua with the indigenous Tarahumaras, the product of two year's stay. "I wish to find a series of four actions, having a thematic axis like that implied by performance (to perform). My vision is a product of my work with the Tarahumaras. Chabochi is a concept that the Tarahumaras use to determine the mestizo, the one that is not like them, who is not of there, the one that is different." November 1 is the day the festival of the dead is celebrated in Mexico, a date of great meaning for the indigenous and racially mixed culture.

Gustavo Alvarez Lugo was born in Mexico City and now lives in Chihuahua. He defines himself as chilango coahuilense. Alvarez studied social anthropology, and calls himself a visual anthropologist performer. He began his exploits in performance art in 2000, making performances in urban areas. He recently was an artist in residence at Tou Scene, in Stavanger, Norway.

nov 1



Annette Arlander (Helsinki, Finland) Wind Nest – variation

Witches' brooms, messy conglomerates of branches caused by the fungus *Taphrina betulina* grow on some birch trees. In Finnish they are called tuulenpesä, wind nest. On Harakka island in Helsinki where I have my studio an old birch full of them was damaged by a storm. I kept a large one as memento. Since then I have been performing with it in various places, combined with video and sound.

Annette Arlander is Professor of Performance and Theory at the Theatre Academy, Helsinki, Finland. Her research interests include performance as research, performance studies, site specificity, landscape, and the environment. During the '80s Arlander worked with the performance art group HOMO \$. Since then she has semi-seriously been called "the priestess of the avant-garde." In the '90s she studied the use of space in performance, especially the theatrical use of found spaces in site-specific work. Her first book *Esitys Tilana (Performance as Space)* was published 1998. She completed her studies for Doctor of Arts (Theatre and Drama) at the Theatre Academy in 1999. From 2000 on most of her work has been concerned with performing landscape by means of video or recorded voice.

Marilyn Arsem (Boston, USA)

In recent years I have been creating performances in response to a location, often referencing the history of the site or its social uses, and working with the immediate landscape, architecture or materiality of the location. Generally I do not come with a plan of what I will do, but design an action in response to the location that I have chosen on arrival. The sites in which I have made work have ranged from a former Cold War missile base in the United States, to a 15th century Turkish bath in Macedonia, to an aluminum factory in Argentina, to the site of the Spanish landing in the Philippines.

Marilyn Arsem has been creating live events since 1975. She has presented work throughout Europe, Asia, North and South America. She is the founder of Mobius, Inc., a Boston-based collaborative of interdisciplinary artists. She is on the faculty of the School of the Museum of Fine Arts, Boston, where she teaches performance art.

Sakiko Yamaoka (Tokyo, Japan) Wind From Sky Presented by FADO Performance Art Centre

Delusion is the central idea of my life. Sometimes delusion gives me the hope to continue, and sometimes it attacks me and tempts me to commit suicide. I saw a very attractive logical misunderstanding from a book about schizophrenia: "Human beings are alive. Plants are alive. Therefore human beings are plants." I felt this to be true. I love such dramatics. I define my art-works as sculptures depicting action, time and the relationship between artist and audience, artist and materials. In my work, I attempt to create an example of the "human condition." For the last several years, I have been working within the framework of the geographical, political, historical and social contradictions of Japanese consciousness.

Sakiko Yamaoka graduated from the Musashino Art University in 1984 as an oil painter. Her interests turned to performance in 1991. Since the early '90s her work has been presented at international festivals and events in Japan, Korea, Singapore, Poland, Germany, Ireland, Slovakia, Indonesia and Thailand.

Best Place to Sleep

Sakiko Yamaoka will be performing *Best Place to Sleep* throughout the second week of the festival at various public locations across the city. Please visit www.performanceart.ca for details.

nov 2

XSPACE Cultural Centre

Annette Arlander
Paul Couillard
Tanya Mars
Johanna Householder (Moderator)
12-2:00 PM
FREE

7a11d.blogspot.com

Andrew James Paterson
Elaine Wong

Panel

Terms of Engagement: Presence and the Performative

One of the working titles proposed for this panel discussion was *Performativity ≠ Performance*. Admittedly there is a combative undertone to this stance. The collective had recently reviewed hundreds of submissions to the festival, and there remained an impression that many artists want to pursue ideas or execute actions that seem tailored to appear like performance, without actually making a commitment to engaging an audience. It seemed that the performative gesture might be making a bid to replace performance. But is engagement an essential constituent of performance? If so, what might constitute engagement with and for the performance/artist? For some engagement has been taken up to describe "artists working in the public realm and engaging communities within their art practices. Community Public Art, Interventions, Relational Art and Art Engaged Activism..." (Live in Public - The Art of Engagement, a three-day conference held in Vancouver in October, 2007), leaving other forms of performance art unmoored. Since performativity can now describe buying a newspaper and performance describes everything from being a DJ to being a VJ, can presence stand up to performativity? Confounding this question, one of the panelists will be with us via Skype.

Panel Bios

Annette Arlander lives in Helsinki, where she is Professor in performance and theory at the Theatre Academy. She graduated from the department of directing at the Theatre Academy in 1981 and completed her studies for Doctor of Arts (Theatre and Drama) there in 1999. During the '80s she worked with performance art in the group HOMO \$. In the '90s Arlander studied the use of space in performance, especially the theatrical use of found spaces and site-specific work, and published *Esitys Tilana (Performance as Space)* in 1998. From 2000 most of her work has been concerned with performing landscape by means of video or recorded voice.

Paul Couillard has been working as an artist, curator, and organizer since 1985. He has created well over 100 solo and collaborative performance works in more than a dozen countries, often working with his partner Ed Johnson. He was the Performance Art Curator for FADO from 1993 until 2007, and is the editor of *La Dragu: the Living Art of Margaret Dragu* (2002) and *Ironia to Iconic: the Performance Works of Tanya Mars* (2008).

Tanya Mars has been active in the Canadian alternative art scene since the early 1970s. Her dramatic, humorous and satirical works – ranging from performance through to sculpture and video – have influenced an entire generation of artists over some 30 years. She currently teaches at the University of Toronto Scarborough. She received a 2008 Governor General's Award in Visual and Media Arts. Tanya will appear via Skype from the Canada Council for the Arts Paris Studio.

Johanna Householder has been making performances and other artwork in Canada since the late 1970s. She was one of the notorious, satirical feminist performance lip sync ensemble, The Clichettes, who performed throughout the 1980s, and has continued to use these strategies in her subsequent performance work, recently performing Alain Badiou and DJ Spooky. With Tanya Mars, she co-edited *Caught in the Act: an anthology of performance by Canadian women* (2004). She is a Professor at the Ontario College of Art & Design.

7a11d.blogspot.com

With this year's incredible line-up of activities, we know you won't want to miss a thing. But in case you do, 7a11d is offering a new feature this year: a festival "blog" with daily critical commentary (description, introspection, cultural implication, and maybe just a tad of gossip...) and interviews with participating artists by selected local writers. Our team includes 7a11d performing alumni and artist-about-town Andrew J. Paterson and up-and-coming playwright Elaine Wong. Even if you were there, you'll want to read what they have to say.

Andrew James Paterson is an interdisciplinary artist working with video, film, performance, writing, publishing, and music. He has presented and performed work locally, nationally, and internationally. His body of work has been characterized by a fascination with relationships between bureaucracy, technology, and bodies. Dynamics between performers and audiences has been another recurring obsession. Paterson performed in the first two 7a11d festivals, and has been an enthusiastic observer at all of the others.

Elaine Wong, a recent graduate of McMaster University, has been involved in theatre production for eight years, and has been writing for even longer. Her most recent effort combining the two was the play she co-wrote for the McMaster Honours Performance Series, *16 Stunning Storeys from the City Streets*, a piece examining the definition of street art and audience interaction.

panelists



IN MEMORIAM: Rose Marie Hill

May 31, 1976 – January 8, 2008

Rose Hill left us on January 8 of this year. After 11 years living with, exploring, and performing in a body riddled with cancer, she chose to stop treatment and say goodbye.

When Rose died she sent out small charms containing her ashes to some of her friends and family to do with as they pleased. This, her final performance, was an instruction piece: "You can bury me in your yard with a little headstone; you can scatter me over the earth or water near a place that is important to you; you can put me in your pocket or keep me in your sock drawer! Whatever will make you feel closest to your memories of us and the time we spent together."

I carry her around on my keychain.

The note continued: "Know that my love for you exists for always in the space between things, feelings and places: in between here and there; living and dying; holding and loss; joy and grief. I have tried to live in and between these places [...]" Indeed, Rose did live her life in and between these spaces. In and between, it seemed to those watching, every space she could find.

When Rose and I met in graduate school (we did our MFAs together at Boston's School of the Museum of Fine Arts) she had already been living with cancer – one that never went into remission – for four years. She made work in between spaces of autobiographical particularity and social critique, from mock body-as-a-battleground performances in which the audience was brought through the progression of her illness as if it were a strategic battle plan (but with the referent – her cancerous body – left enigmatically unclear) to poetic durational works using materials wrought from the intersection of her autobiographical and activist selves. The former galvanized her experience of being in a terminally ill body and her ambivalent relationship to her religious upbringing, the latter her critique of any rhetoric that privileged positive thinking and strength of spirit to overcome illness. In this, she made me a believer. If strength of spirit, committed action, and a purity of heart could overcome illness (and I were the judge of these characteristics) Rose would be alive today.

I still remember the first conversation we had together. Walking down the hall from the performance studio, one breast proudly missing (she always sported her lop-sided chest, daring people to pity or judge her), she turned to me saying: I could outlive anyone around me. No one knows when their time will come. I know that my time is limited, but everyone's time is limited.

Rose lived every day as if it could be her last, and, at the same time, as if it wasn't. She was always looking for what she wanted to experience next, and going for it: from mountain climbing to art school to working with sex-offenders to performing internationally to cherishing her friends and loved ones. When Rose decided that she wanted to fly, she took pilot lessons and went skydiving. When Rose decided she wanted to turn 50, she threw herself a 50th birthday party, had a '50s dress made for herself, and handed out CDs with her favorite '50s music.

For the 2006 7a*11d festival, Rose performed a piece called *After the Re-Membering*. It was the last in a series that she started in Chile in 2005. The first was built around urinals filled with red wine and 50 loaves of bread torn to pieces, the second around bread dough full of lamb meat and human hair, the third around a horse piñata filled with raw meat and red wine, and the fourth around a pile of breadcrumbs and a tiny tin soldier. Remembering Rose's work, a fellow artist and friend, BBB Johannes Diemling, remarked: "I saw a lot of artists dealing with their backgrounds, their biography. But often I saw that this was like a show, a therapy. Rose didn't do this. She really could transform her 'handicap' into a unique readable sign."

In reflecting on Rose to write this memorial, remembering who she was to me, as an artist, as a friend, I wish that, like Rose, I could transform my reflections, my memory of Rose, into a "unique readable sign," but I cannot. That distinction goes to Rose. As a "unique readable sign" she touched those around her, and, touching us, she left us changed – in and between here and there; living and dying; holding and loss.

– Natalie Loveless (September, 2008)

(left to right): Rose Hill, *After the Re-Membering*, 7a*11d Festival, 2006; Rose Hill and Johanna Householder, Chile, 2005.

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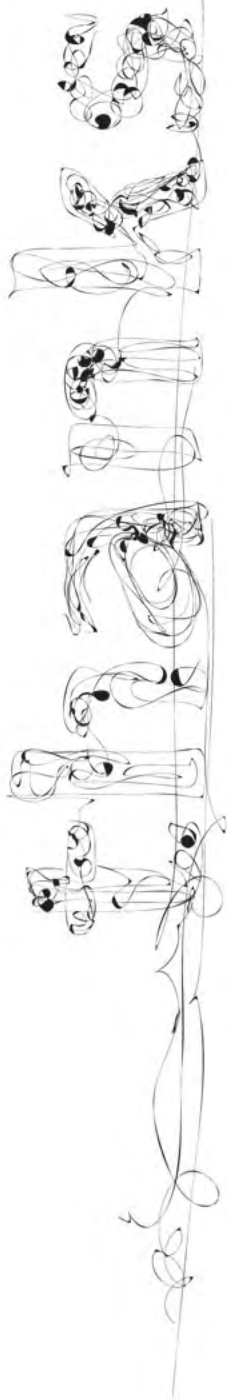
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All the participants of the *Finally The Name Pays Off Lipsync Smack Down*, our volunteers, the artists who submit their work, our partner organizations, our local, national, and international colleagues and friends, and to the audiences that come to the festival each year, thank you for your support.



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