

7A*11D

festival

of performance

art 2014

Toronto

INTERNATIONAL FESTIVAL OF PERFORMANCE ART 7A*11D



Contents

INTERNATIONAL FESTIVAL OF
* 7A*11D *
PERFORMANCE ART

KURT JOHANNESSEN, *Three Files and One Cup of Coffee*,
Kvalnes, Norway 2014. PHOTO Pavana Reid

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Festival Schedule

2014

Wednesday Oct 29

1 pm
Performance Art
Daily

3 pm
claude wittmann

4 pm
Gary Varro

8 pm
Kurt Johannessen
Marisa Hoicka

Eduardo Oramas

Clive Robertson

Andrée Weschler

Thursday Oct 30

1 pm
Performance Art
Daily

2 pm
John Court

3 pm
claude wittmann

8 pm
Christian Bujold
Simlâ Civelek

Maria Hupfield

Anya Liftig

Liu Wei

Friday Oct 31

1 pm
Performance Art
Daily

3 pm
claude wittmann

6 pm
Didier Morelli

8 pm
Ali Al-Fatlawi &
Wathiq Al-Ameri

Francesca Fini

Berenicci Hershorn

Fausto Méndez Luna

Saturday Nov 1

9 am – 8 pm
lo bil

1 pm
Performance Art
Daily

3 pm
Christian Bujold
claude wittmann

4 pm
Publication Launch

4:30 pm
Kurt Johannessen

8 pm
Basil AlZeri

Nathalie Mba
Bikoro

Roberto de la Torre

Terrance Houle

Serena Lee

Sunday Nov 2

1 pm
Performance Art
Daily

4 pm
Aidana María Rico
Chávez

Linda Rae Dornan
Theo Pelmus
claude wittmann

FESTIVAL VENUE
Artscape
Youngplace
180 Shaw Street

**FESTIVAL
ADMISSION**
Admission for all
programming is
pay-what-you-
can. Suggested
starting donation
for evening
programs is \$10.
No unaccompa-
nied minors.



2014

Welcome

6 The artists are coming. Do we have all their stuff?

Paper, cotton, leather, fruit or flowers, wood, candy, wool, pottery, willow, tin. The list of traditional gifts for each wedding anniversary from year one to ten reads like the list of materials any seasoned organizers of a typical performance art festival are busy searching for in the weeks and days leading up to the convergence of artists on their city. (The list of “modern” gifts doesn’t alter the idea much either, only adding to the budget: clocks, china, glass, appliances, silverware, wood, desks, lace, leather, diamonds.)

For this, the 10th iteration of the 7a*11d festival, the artists are coming from far and wide. The diversity of international boarding passes impresses even us: Argentina (née Venezuela), Colombia, China, Finland (né UK), Germany (née Gabon), Switzerland (né Iraq), Italy, Mexico,

Singapore (née France), and USA. The home team dazzles as well with artists representing Alberta, Manitoba, New Brunswick, Ontario, Québec, Wasauksing and Blood Tribe First Nations, and an outstanding list of artists and writers from our own fair city.

Here in Toronto, we love a festival (and for every creative or artistic flavour, there is a festival). Audiences and performance artists alike are no strangers to this format, but why do we crave this frame so much? Performance art festivals are usually organized by other performance artists, therefore a festival can often feel like a great meal at a family reunion. We gather around the table drinking in what our peers are making, bearing witness to advances and commiserating over retreats. We smash plates and crawl around on the floor. We tell stories about people who have died. We cook up definitions and then catch a snippet of a conversation that changes

everything. Festivals are where context is wrestled, where distraction is stripped from process, and where our not-so-secret collective pining for collaboration is fully satisfied. Each presentation is a course. The festival is the meal.

You might be thinking, this doesn't sound so radical for a performance art festival, and *moreso*, where does the audience fit into the party? If we believe Guillermo Gómez-Peña when he describes generosity as not only radical, but an imperative for the world we live in, then it follows that sharing is an action that has critical, and perhaps even political, meaning. In performance art this exchange is intimate and specific, embodied in the dialogue between the artist and the audience. More than anything else, this relationship is what gives the performance art festival its critical meaning. We're excited to see what this edition of 7a*11d has in store. And we've saved you a seat at the head of the table.

— Shannon Cochrane for the Toronto Performance Art Collective (7a*11d)

Éminences Grises

Noun (pl.) persons who exercise great power or influence secretly or unofficially

Inaugurated in 2002, this aspect of the festival highlights our commitment to bringing forward a lived history of performance art by presenting the work of key Canadian artists. We celebrate artists who have helped to establish, shape, and embody performance art in Canada.

This year we are pleased to honour two artists who have performed from coast to prairie to coast – and whose influence is not exactly a secret: Berenicci Hershorn and Clive Robertson.

previous *Éminences*

- 2002
Bruce Barber (Nova Scotia)
- 2004
Cheryl l'Hirondelle (Saskatchewan)
- 2006
Rita McKeough (Nova Scotia)
- 2008
Robin Poitras (Saskatchewan) and Glenn Lewis (British Columbia)
- 2010
Michael Fernandes (Nova Scotia) and Sylvie Tourangeau (Québec)
- 2012
Margaret Dragu (British Columbia) and Nobuo Kubota (Ontario)

Berenicci Hershorn



Dropping Wineglass Falling Down, Toronto, Canada 2013
PHOTO Miklos Legrady

Sounds come first. Then an image.
Words, if they come at all, come individually.
They pile up on separate slips of paper and wait
to be arranged.
Language is difficult and wily and crazy
But a word by itself is a beautiful thing.

My work is based on long digressions
Following light trails through the labyrinth of
thought.
When the investigation doubles back upon itself
Unfettered from the weight of definition
Ideas come to crystallize around a central core
Ordering themselves in stories like pixels in a
photograph.
You reach to touch and own a handful
And the picture blurs and melts away.

I like to crack time open like an egg.
Stay with it and go deep.
Slow right down and live inside the moment.
Examine every infinite detail
Working painstakingly towards the centre
Until it all comes clear.
Or disappears.

The riddle.
The conundrum.
Measurements in more than one dimension.
How an onion peels away to nothing.

Clive Robertson



In Video Traction, Vancouver, Canada 1976
PHOTO David Hargrave

I began making performances and organizing performance events and festivals in England in 1970. I am of the same generation of performance artists as Chris Burden and Marina Abramović. I jumped out of an airplane to test medical research that suggested you gain telescopic vision when freefalling. I locked myself in an art gallery experiencing the gallery as not the best environment to sustain living matter. I performed *Conversation Piece* while working a 12-hour night shift in a factory in 1971. Thirty-three years later the University of California Press published a book with a similar title as a treatise on dialogical art. I made a 365-day durational performance in 1972 to structure daily life as art and neither the life nor the art were much wiser for it. In 1974 I wrote and recorded a few rock n' roll songs under the title, "The Wreckin' Role History of Art." I re-enacted the actions of Joseph Beuys in 1975. Over the decades I have found that performance adaptations or remakes both as homage and critique do not have to mean that irony and authenticity cannot get along.

Resisting a serial reproduction of ideas, forms of address, media, and presentation, my engagements with performance included disrupting expectations of what it is or could be. In effect, the works I made were protected by rather than "answerable" to the specializations



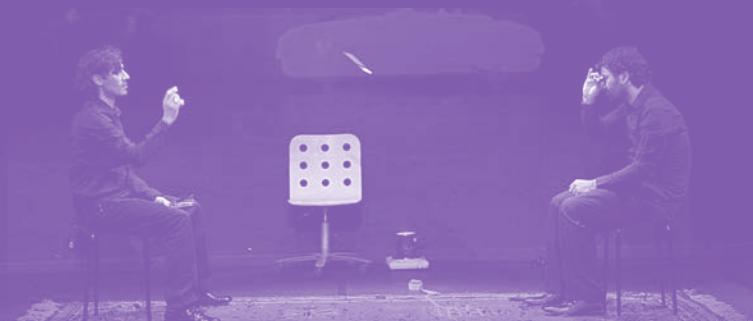
ANYA LIFTIG *The Human Factor*, Brooklyn, USA 2010
PHOTO Ken Yee

Participating Artists

Performance curating is more than just a process of selecting or programming — it is a continual activity of taking care. Taking care of artists, of audiences, of contexts. It's an intense and intensely intimate experience with equal measures of diving bravely into the muck and diligently trying not to get in the way. Every two years, the Toronto Performance Art Collective (as we are now corporately known) goes all-in, and puts our principles to the test. We are a quirky and passionate group, only rarely in full agreement but almost always in full solidarity. We are aware of a lot of things that need taking care of, with and about — physical, emotional, psychological, intellectual, social, political, spiritual — and this year's selection of participating artists, as always, reflects those concerns in varying measures. We have lots of reasons for having chosen to arrange this particular constellation of artists and works in this particular time and place, but we are also convinced that an even richer set of reasons will emerge from the contributions that the artists and audiences bring to this careful and caring process.

Ali Al-Fatlawi and Wathiq Al-Ameri

Iraq/Switzerland



Ljubljana, Slovenia 2013
PHOTO Sunčan Stone

Athens, Greece 2013
PHOTO Alfonsina Diamante

Friday October 31 8 pm

Vanishing Borders

We create performances that present a view of history from exile, combining a critical perspective with the hope of returning to their homeland. Our art explores issues of confrontation and war using materials that can be combined with local conditions to create unique images. Our performances work to produce images in the moment, without translation into words. Images, moments, change, passing through a place and remaining in memory give form to our practice, and are the elements we hope will communicate to an audience. We address audiences' emotions rather than their intellect, making a pure exchange possible.

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Ali Al-Fatlawi and Wathiq Al-Ameri were born in 1972 in Baghdad, Iraq. Friends since childhood, they studied at the University of Fine Arts in Baghdad before escaping the regime of Saddam Hussein together. They now live in Switzerland, where they studied at the F+F Schule für Kunst und Mediendesign and founded the studio group Urnamo.

www.urnamo.ch

With the support of the Swiss
Arts Council Pro Helvetia

swiss arts council

prohelvetia



Basil AlZeri

Palestine/Canada

Saturday November 1 8 pm

The Death of Performance Art

My work emphasizes the artist's role in eliciting change through social and community practices. Public actions invite people to break away from their daily routines for a moment to observe, interact and perhaps reflect. Through acts of generosity and inclusivity, I extend a proposition to anybody willing to challenge their preconceived notions of the everyday. My previous work has examined issues of geographical and cultural relationships as a way to speak to the complexities of interpersonal relations between displaced bodies.

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www.basilalzeri.com

Basil AlZeri is a visual artist who works in performance, video, installation, food and public art interventions. AlZeri's work has been exhibited in Toronto (FADO Performance Art Centre, Nuit Blanche, Whippersnapper), Québec (Fait Maison, VIVA! Art Action, SBC Contemporary Art Gallery), Ottawa (Ottawa Art Gallery/Creative Cities Conference), Mexico (Transmuted International Performance Art Festival, Performancear O Morir), and Chile (PERFOLINK International Performance Art Festival). Upcoming projects include a public performance/ installation project in Sackville, New Brunswick, and the city of Ottawa's Community Arts and Social Engagement program.



*The Mobile Kitchen Lab. EXTENDED VIVA MONTRÉAL,
Montréal, Canada 2013*
PHOTO Guy L'Heureux GRAPHICS ANVIS Choi

*The Mobile Kitchen Lab Presents: **beit Sud 32**,
Toronto, Canada 2013*
PHOTO Henry Chan GRAPHICS ANVIS Choi

Nathalie Mba Bikoro

Gabon/Germany



The Uncomfortable Truth, Warsaw, Poland 2011
PHOTO courtesy of EPAF Warsaw

Saturday November 1 8 pm

My practice comments on the fractured senses of the human condition, and interrogates counter-historical narratives of speculative futures. The projects either ironize or break the spells of “otherness” by reconfiguring the map of the sensible, interfering with the functionality of gestures and rhythms adapted to the natural cycles of production, reproduction and submission. The performances are narratives constructed from current political status, working with people, engaging with historiography and geographies, and adapting experiences and voice to represent a creolised cultural dialogue.

www.nbikoro.com

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Nathalie Anguezomo Mba Bikoro's interdisciplinary practices incorporate a synthesis of collaborative engagements, international community dialogue, body politics and development across continents through a merging of creative practices and theories on postcolonialism, diaspora, migration, identities, afro and alter modernism and culture. Bikoro is an international associate lecturer in philosophy and visual cultures, curates satellite exhibitions supporting emerging artists at ArtLab Open The Gate, London and is Director of DNA Arts Foundation in Gabon, a free space for education, arts and culture.



Attentive Relevance, Toronto, Canada 2014
PHOTO Jillian Crocker DRESS DESIGN in collaboration
with Liza Kelly

Saturday November 1 9 am

The Clearing

My work is performative research. I try to find out what I am doing by doing it. I find images and connections through physical improvisations and material interactions. I collaborate with audiences to come to a more comprehensive awareness. I am ready to subvert my plan to follow discoveries made in the presence of an audience. I make mistakes. I question embodiment, pleasure, memory, agency, labour and the impacts of a social location on identity. My experiments with excessive paper in *The Clearing* correlate these pools of interest and allow for the unimaginable to emerge in the juxtapositions of felt content.

lobil.tumblr.com
theclearingproject.blogspot.ca

lo bil has been working performatively with her personal archive since 2007. In 2009, she created *Memory Machine*, an interactive installation for 600 students. In 2007, she toured *A Professional Occupation*, occupying public spaces and creating performances through interactions with passers-by. lo has studied performance methods for 15 years with teachers from around the world.

Christian Bujold

Canada

Thursday October 30 8 pm

Saturday November 1 3 pm

In between

Christian Bujold's work explores the relationship between bodies, spaces, and contexts. Through different strategies of incarnation, dissimulation, interrelation, and responsiveness, he seeks to engage participants in instinctive and somatic experiences. The performances unfold without scripts, as the outcome is determined by the various relationships being engaged. Bujold's practice explores themes such as the disappearance or evanescence of the mind and body, and his capacity to act upon his environment. The artist's actions question everyday behaviours in order to explore their psychological roots. He engages with notions of effort, endurance, and labour to execute given tasks, thereby jeopardizing the idea of control.

Christian Bujold is a performance artist based in Montréal. He is an administrator for the artist-run centre DARE DARE, and sits on the Board of Directors for VIVA! Art Action, an international performance art festival based in Montréal. His practice includes traveling and working with artists from various fields. He completed his Masters degree at Université du Québec à Montréal (UQAM) in 2011.

In between, Montréal, Canada 2014
PHOTO Francis O'Shaughnessy

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www.christianbujold.com

Aidana María Rico Chávez
Venezuela/Argentina



Performance *Exodo Vertical*, Rosario, Argentina 2011
PHOTO Mica Pertuzzo

Sunday November 2 4 pm

De la serie variaciones sobre el vuelo. El cielo

[From the series on flight. The sky]

This performance consists of several parts: exhibition and presentation of objects; first contact with the other; interrelation; short actions with objects; discovering the objects' individual poetics and their relation with the others; and the body as object.

teveos@gmail.com

Aidana María Rico Chávez

I discovered performance by making it; writing poems and reading them on the street, slowly they became less words and more images. One day someone told me I was making performance art... and then the world turned upside down. Since 2002 I have been showing my work like crazy in buses, parks, streets, museums, and performance festivals and events around the world in China, Ireland, Poland, Brazil, Mexico, Uruguay, Czech Republic, etc. I have taught performance classes in university, and now I give workshops and talks. Together with Ignacio Pérez I founded the performance publication and networking project PERFORMANCELOGÍA.

Simlâ Civelek

Turkey/Canada



Plastic wrap and phone, Toronto, Canada 2014
PHOTO Augusto Monk

Thursday October 30 8 pm

I work exclusively in performance. My work explores the psyche through the involvement of the senses. By putting the outside world in a representational context, I attempt to indulge in the dissonance of the body and environment. The subtlety of daily life — especially the instant it turns from mediocre to unprecedented — provides an intention, and a possibility for transformation. I sometimes choose to invite the audience into the process in the hope that the interaction will inform the next moment in the performance.

www.simlacivelek.com

Simlâ Civelek (b. 1974, Istanbul, Turkey) is a Toronto-based performance artist. Her work has been presented at FADO Performance Art Centre, 7a*11d International Festival of Performance Art (2008), SAVAC (Toronto), Nuit Blanche (Toronto), Thompson Rivers University (Kamloops, BC), and OPEN Performance Art Festival (Beijing, China).



John Court
UK/Finland

8. Guangzhou, China 2014. PHOTO Jiayi Chen

Thursday October 30 2 pm

In this performance the audience will witness the artist bringing together various aspects of his interdisciplinary practice, including sculpture and drawing. The performance can be seen as a way of marking time as the artist pushes his body beyond exhaustion. Throughout the performance slight movements will provide the only sounds as the artist remains silent, void of engagement with the audience. Court will interweave personal experiences encountered throughout his life, from childhood to the present day. The audience will witness interactions with modified versions of familiar objects encountered throughout education such as desks, dictionaries, pencils and paper that will only function with support from the artist.

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John Court is a London born artist based in Finland. His performances have captivated audiences worldwide at events such as Infr'Action Venezia in Italy (2013), SpaceX Gallery in Exeter, UK (2012), Guangzhou Live Art Festival in China, ANTI Contemporary Art Festival in Finland (both 2010), the Venice Biennale (2005), and the Liverpool Biennial (2004).

www.johncourtnow.com

Roberto de la Torre

Mexico



Peter England, New Delhi, India 2013
PHOTO Babu Eshwar Prasad

Saturday November 1 8 pm

Roberto de la Torre works with temporary and contingent elements, and his work is usually generated in the public sphere. Manifesting as ephemeral actions in the form of sculptural, architectural, and sensory experiences created through the use of different media, and often employing the collaboration of a large number of participants, de la Torre's work is best understood as documentation of the transient. A tension between the physical and the intellectual permeates the fabric of his work, and the notion of "social sculpture" is developed through complex negotiations of permissions and participation in each setting the work takes place.

www.robertodelatorre.com
issuu.com/robertodelatorre/docs/de_la_mordida_al_camello

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FADO Performance Art Centre

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Roberto de la Torre (b. Mexico, 1967) lives and works in Mexico City. He studied at Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" in Mexico City, where he is currently a professor in Visual Arts. He has participated in various national and international art festivals throughout North and South America, and in Germany, China, Spain, Finland, Japan, India, England, Poland, Portugal, and Russia.

Linda Rae Dornan

Canada



Hackinthesack, Sackville, Canada 2006
PHOTO Chenoa Anderson

Sunday November 2 4 pm

Calling the Cukoo

My art practice is performative across a range of media including video, performance, installation and writing. The formal materials of my practice explore the communicative abilities of language through sound, physicality and textuality, and address issues of place, memory and being — who we are, from a personal perspective. This performance continues my experimentation with all of the above including some idiosyncratic fun.

www.lindaraedornan.ca

Linda Rae Dornan is an interdisciplinary artist creating performance, installation, video and audio art about language, place, the body, and memory. She lives in Sackville, New Brunswick and has exhibited her work in North and South America, Asia and Europe. She loves doing artist residencies, collaborative projects and experimenting.

Francesca Fini

Italy



Fair and Lost, Rome, Italy 2013
PHOTO Carlo Maria Causati

Friday October 31 8 pm

I was there

I am basically a performer. The action of a body, generally mine, in space and time is essential in my work. My videos and my tangible works are the chapters of a never-ending story of which I am the protagonist. I believe that all art should be *gesamtkunstwerk*. My body, the ship on which I make this long exploration, has always been a battlefield: former anorexic, eternal feminist, still and always a lone wolf in search of the moon between the branches of the trees.

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Francesca Fini is an interdisciplinary artist living and working in Rome, Italy. Her live works often address social and political issues, and are a mixture of lo-fi technology, homemade interaction design devices, and live audio and video. Primarily interested in video and live art, she also creates artworks assembling performance art "relics".

www.francescafini.com

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With the support of the Istituto
Italiano di Cultura



Berenicci Hershorn

Canada



Our Green Mirror, Toronto, Canada 2011
PHOTO: Amy Wilson

Friday October 31 8 pm

Tides of data shimmer at the margins like fireflies on some summer night. Something is there demanding... something... We try to catch it then we slip away.

A memory. A feeling. An urgency suppressed. A glimpse through the curtain. A mystery. A debt.

What do we see when we stop and listen? Stay with the moment. Look. And look away.

Tangential to the noise and frenzy. Through a window. Or a door. Something is happening. Or happened. Or will happen. Now.

Time as a well worn circle. Feathers floating down.

Berenicci Hershorn is a Toronto based artist who has, in both solo and collaborative works, produced a unique body of site-specific art over a period spanning more than 40 years. The work, informed by research applied tangentially, incorporates performance, video, sculpture and installation. It includes various public art commissions as well as an extensive history of recognition in art venues around the world.



Escaping Escapism, Toronto, Canada 2012
PHOTO Dan Epstein

Wednesday October 29 8 pm

Nature Morte

In this performance I will transform a “traditional” still life tableau into a visceral, textured, surreal performance. Everyday domestic subjects are made to move in simple, uncomfortable ways, becoming a juicy, funny, colourful and sometimes confusing mess. Historically, illusions created by master painters were so strong that they were more real or surreal than real life, making us want to touch everything in the painting that we’re not supposed to. By taking the ultimate in controlled art and freely losing control of it in front of my audience, I enable viewers to experience what they have secretly been wishing to — and more.

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Marisa Hoicka received her BFA from Concordia University. Hoicka creates narrative paintings come-to-life on canvas, performances, videos, and installations. She has shown her work at San Francisco MOMA, Images Festival, Power Plant, Art Gallery of Ontario, FADO Performance Art Centre, MOCCA and Nuit Blanche. Hoicka has received awards from the Canada Council for the Arts and Ontario Arts Council. Her work is distributed through Vtape.

www.marisahoicka.com



Terrance Houle
Canada

Saturday November 1 8 pm

Friend or Foe #7 (Toronto)

iiistsikóówa

www.terrancehouleart.com

Friend or Foe Series, Dawson City, Yukon 2014
PHOTO Terrance Houle

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Terrance Houle is an internationally recognized interdisciplinary media artist and a member of the Blood Tribe. Involved with Aboriginal communities all his life, he has traveled to reservations throughout North America participating in Powwow dancing along with his native ceremonies. Houle utilizes at his discretion performance, photography, video/film, music and painting. Likewise Houle's practice includes tools of mass dissemination such as billboards and vinyl bus signage. A graduate of the Alberta College of Art and Design, Houle received his BFA in 2003. He lives and maintains his art practice in Calgary, Alberta.



Maria Hupfield
Canada/USA

Fixed-Time, Toronto, Canada 2012. PHOTO Henry Chan

Thursday October 30 8 pm

Partial Recall

Fixed-Time (7a*11d, 2012) responded to the role memory plays in documenting performance art. Using oral tradition storytelling strategies I created a set of unique visual triggers that marked the space between me and the audience, using interpersonal interactions and materials including holographic glitter lips, skittles, jingle gloves, flagging tape, and a silver bear mask.

Arthur Renwick documented the performance with retro-polaroid film and the photos were sold. Afterwards, unfortunately, someone stole the bear mask from my bag.

Partial Recall records the audience's recollections of *Fixed Time*. Posters commemorate the bear mask theft. This in absentia work refers to the memories conjured via the shifting subjective experience of the audience, and the reality that I had one less artwork when I returned home.

Based in Brooklyn, **Maria Hupfield** is a member of Wasauksing First Nation, Ontario. Her recent performance, *Artist Tour Guide*, was commissioned by The Smithsonian's National Museum of the American Indian. Other projects include *Performance: Lab* (Montréal) and *Vestige Vagabond*, with Charlene Vickers.

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Kurt Johannessen

Norway

Twelfth Speech, Bergen, Norway 2013
PHOTO Bjarte Bjørkum

Wednesday October 29 8 pm

Orange

Saturday November 1 4:30 pm

About thoughts

Presence in the situation is fundamental to my work. I try to keep whatever else as open as possible so as not to precondition the possibilities. I am concerned with finding situations that can generate qualities I have not experienced before. I frequently focus on one image and then create microscopic variations within this frame.

www.zeth.no

Born in 1960 in Norway, **Kurt Johannessen** has been working with performance, artist books, video and installations since the early 1980s. His work is minimalist, poetic, and at times includes a touch of humour. He is his own publisher and has produced more than 70 books, many of them translated into English. The books vary from just one sentence to short stories or just pictures. He has created 250 different performances and has presented his work extensively in Europe, and in various countries in Asia and the Americas. In 2007 he had a large retrospective exhibition of installation, video and performances in the Bergen Art Museum.

Serena Lee

Canada/UK



Details of the Last Survey, Helsinki, Finland 2013
PHOTO Antti Ahonen

Saturday November 1 8 pm

Layers Channels Paths History

Stemming from the historical footnote of a decapitated cartographer, *Layers Channels Paths History* is an improvised orchestration of colour-coding, choral participation, shades of green, shades of brown, usability, various scales and legends, repeat after me, a derailed Photoshop tutorial, kinds of violence, a reluctance to be found, the idiocy of neutral space, brush painting, walking, and compromised visibility.

www.serenalee.com

With the support of the
Toronto Arts Council and
Ontario Arts Council



ONTARIO ARTS COUNCIL
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Anya Liftig
USA



Consider the Lobster, Boston, USA 2012
PHOTO Vela Phalen

Thursday October 30 8 pm

Know it Well

I identify as a transpecies artist and I am currently in the process of transitioning from human to canine with the help of my rescue dog, Sugihara. I want to break though the boundaries of subjectivity. Each project begins with an attempt to do something that terrifies me. I use humour to explore the subconscious and I believe that performance is a form of psychological research. My artistic process has involved a constant peeling back of formality, a reversion to a more primitive version. These pieces are about the ongoing struggle to connect and the difficulty of making sense of the world.

www.anyaliftig.com

Anya Liftig has performed at Exit Art, Grace Exhibition Space, Socrates Sculpture Park, Joyce Soho, Tate Modern, MOMA, and the Atlanta Contemporary Art Center, among many others. Liftig's work has been written about in *The New York Times*, *Bomb*, *the Wall Street Journal*, *Art Papers*, *ArtNews*, *New York Magazine*, *X-tra*, and *Hyperallergic*, among others.

Liu Wei
China



Consent, Guangzhou, China 2013 PHOTO Ou Zhihang

Thursday October 30 8 pm

瞎子摸鱼

[Blind fishing in troubled waters]

My recent work has been concerned with the environment and social institutions, drawing from personal experience within the Chinese social and political system. I am interested in relationships of power between the individual and the collective, particularly in light of the "Chinese Dream" slogan that encourages young people to pursue their dreams by contributing to the revitalization of the nation.

Based in Chengdu, **Liu Wei** is a prominent figure in a new wave of performance art in China. He holds an MFA from the department of oil painting at the Sichuan Academy of Art (2010). Since graduating, he has presented his work at several festivals and exhibitions in China (Chengdu, Changsha, Chongqing, Wuzhen, Guangzhou), Macau (MIPAF, 2011), Myanmar (MIMAF, 2012), Thailand (Asiatopia, 2013), and Sweden (Live Action, 2014).

Fausto Méndez Luna

Mexico



Un abrazo, Mexico City, Mexico 2013
PHOTO Ruth Viguera

Friday October 31 8 pm

Cocina incoherente

[*Incoherent cuisine*]

This event consists of an installation-in-process, actions, and objects from which a situation will be derived. The title of the work is ironic: *Incoherent Cuisine* aims for a transversal intersection of analogous substances and concepts. Ingredients and ways of making food that might seem mad must be symbolically coherent, materially sustainable, and aesthetically honest. I will use the frame/laboratory of performance to produce three signs (ingredients). For now, I am clear about the use of three substances: corn flour, maple leaf and gold leaf.

fausto-luna.tumblr.com

Fausto Méndez Luna is currently developing his thesis in Visual Arts for UNAM (Mexico City). He studied semiology and its contributions to the proper conditions of Action Art. He has collaborated with academic institutions in Mexico City, Xalapa, and Oaxaca, presenting his work as an action artist in the context of festivals and institutional events. He was one of the organizers of the 4th IntermediaLab Festival in Veracruz.

Didier Morelli

Canada/USA



Walking Through Walls, Toronto, Canada 2012
PHOTO Isabel Stowell-Kaplan

Friday October 31 6 pm

White men making white smoke: more or less

My practice addresses the intersections between bodies and space. Connecting with the smooth/rough and the regular/unpredictable flow of life, I attempt to critically reevaluate my environment, time, and the impossible. In doing so, I hope to generate knowledge by engaging in acts that most have discarded as unfeasible, unthinkable, and absurd. The altered point-of-departure becomes an exploration and questioning of physical, social, political, linguistic, and spatial norms. Embodying text and challenging language are fundamental in addressing identity and posing critical perspectives on making and living.

As an interdisciplinary artist, **Didier Morelli** combines his performance practice with academic research. In 2013 he had a solo exhibition at Katharine Mulherin Gallery (Toronto, Canada). He participated in the 2012 edition of the Scotiabank Toronto Nuit Blanche, at Whippersnapper Gallery, as well as the 2014 edition of the Performance Arcade in Wellington, New Zealand. Based in Chicago, he is currently a PhD candidate in Performance Studies at Northwestern University.

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www.didiermorelli.com

Eduardo Oramas

Colombia



Felicitaciones, Berlin, Germany 2014
PHOTO Lala Normada

Wednesday October 29 8 pm

Felicitaciones / Congratulations

My research focuses on the relationship between the city and the body, understanding the city as a dynamic and changing environment where we co-exist and produce different corporealities. I work with improvisation and interdisciplinary practices. Improvisation as a technique trains us to be attentive and open to the present. I understand interdisciplinary practice as a place of new experiences and blurred boundaries, where collective experimentation capitalizes on the diversity of knowledge and experience in order to expand creative possibilities and go beyond the known patterns.

www.eduardooramas.com

Co-presented with L'ÉCAR



Eduardo Oramas is a Colombian choreographer, dancer, performer and university professor. He is an anthropologist and has an interdisciplinary master's degree in Theatre and Live Arts (MITAV) from the National University of Colombia. He is artistic director of the Colectivo La Bestia, which is a space for scenic research. Eduardo has directed various works including *Luz de Luna*, *Felicitaciones*, *Rosala* and *Patafuerte*.

Theo Pelmus

Canada



Melting Self Lemon, Ottawa, Canada 2010
PHOTO Rémi Thériault

Sunday November 2 4 pm

Immaculata Conception Second Vision of Excess

My work is a continuous construction and deconstruction of slippery identity and gender. I create obscure multisensory baroque environments that fuse elements from sculpture, video, absurd theater and visceral opera using wireless sensor technology and new media.

I venture into the realm of playfulness where martyrs are made from candy, and blood is made from sugar and caramel. My latest body of work places my Romanian identity in a niche where filthy operas, sickly sweet parades and hyperbolic presentation form a kaleidoscopic vision.

www.theopelmus.com

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Theo Pelmus is a performance artist who has received awards from various organizations, including the Ontario Arts Council (2006, 2009), the Dennis Tourbin Fund for emerging artists in performance art (2007) and the City of Ottawa (2009, 2012). He has exhibited nationally and internationally, including shows in Bogota, New York, Copenhagen, and the Bucharest Biennial. Theo has a BFA and MFA from the University of Fine Arts in Bucharest and a second MFA at the University of Ottawa.

Clive Robertson

Canada



He Stopped Loving Her Today (video performance) 2012
VIDEO STILL, James Greatrex

Wednesday October 29 8 pm

The Award

1. A collegial introduction.
2. The highlights reel.
3. The presentation.
4. An acceptance speech.
5. A small surprise ending.

cr16@queensu.ca

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Clive Robertson is a performance and media artist. He began making performance works and producing and curating performance events and festivals in Reading, England in 1970 and began writing about performance in Calgary in 1972. He teaches performance art methodologies and practice at Queen's University. The rest is (a never-quite-completed or satisfying oral, written and archival) history.



Soft Peak, Vancouver, Canada 2013
PHOTO Ash Tanasychuk

Wednesday October 29 4 pm

Soft Peak

Since the mid 1990s, Gary Varro's visual art practice has proposed critical relationships with the architectural and social spaces they occupy and reference. Recently, Varro has begun exploring performance as an additional form of expression and art making through residencies on Toronto Island and the Banff Centre and a performance at LIVE International Performance Art Biennale in Vancouver. Upcoming performances include Rencontre internationale d'art performance de Québec. Areas of interest for the artist include queer identities; public/private domains; self humiliation and vulnerability; spectacle and transgression; humour and pathos, endurance and the creative process itself.

Gary Varro is a curator and visual artist based in Regina, where in 1996 he established and continues to present Queer City Cinema Festival and more recently Performatorium Festival of Queer Performance. Gary is also a freelance curator. Recent projects include media arts programs for MIXNYC and Pitos WaskochePAYIS in Prince Albert.

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varroation@yahoo.ca

Presented by Neutral Ground
Contemporary Art Forum

**NEUTRAL
GROUND**
Contemporary Art Forum



Andrée Weschler

France/Singapore

The Need for an Alteration (video performance), 2012
VIDEO STILL courtesy of the artist

Wednesday October 29 8 pm

Garbage bag & love seeds

Andrée Weschler's work uses the physical body to explore the boundaries of acceptable social constructs. The performing body is used as a tool for discovery, often becoming material in itself as she challenges the audience to read her performance of bodily differences.

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www.andree-weschler.com

Andrée Weschler has been living and practicing her art in Asia for 20 years. She has been invited to participate in international art events in Asia and Europe including ICASTICA 2013 Women's Art Biennale Italy, the 4th Guangzhou Triennial, National Review of Live Art, and the Yokohama Art Triennale. Her art practice encompasses performance, video, photography, installation, and drawing.

claudio wittmann

Switzerland/Canada



Radio Confessions Edit 39, Toronto, Canada 2014
PHOTO Henry Chan

Wednesday Oct 29 to Saturday Nov 1 3 pm

Radio Equals

Sunday November 2 4 pm

Landsgemeinde

“Practicing” says something about what i do; “face” and “meet” say something about what i am trying to do; “equality” says something about what i am now exploring. As if i had landed in the horizontal plane after spending quite a bit of time in the vertical planes of genders and selves. Low-powered narrow-casted radio and sometimes online streaming are my current partners. And i am not finished there. *Radio Equals* will be a daily hour of narrow-casted and internet streamed one-on-one conversations during which i will collect examples of egalitarian

actions. Landsgemeinde will present the list of collected ideas and we will engage in a democratic process to choose one single action that we will individually commit to do after the festival.

claudio wittmann was born in Switzerland and now lives in Toronto. He works as a bicycle mechanic and as a performance artist, mostly in Toronto. He is grateful for the influences of SU-EN, Paul Couillard, Sylvie Tourangeau and Eric Létourneau.

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Radio Equals internet streamed through
New Adventures in Sound Art

Performance Art Daily

Artist Talks

**Wednesday October 29 to
Sunday November 2** 1 pm

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Performance Art Daily is a lunchtime artist “talk show” series featuring discussions with and among many of the festival’s visiting artists and organizers. It is an opportunity for the festival audience to meet and converse with our invited artists. Engage with the artists about the subjects that concern them and raise your own questions about performance art’s hot-button issues. Find out more about the ideas within and behind the performances. Learn about how performance art is produced and presented in various communities around the globe. The talks will be recorded live and archived online. Daily sessions from the previous two festivals (2010, 2012) can be found on our YouTube channel: www.youtube.com/user/7a11dfestival

Wed October 29
Border crossings

Ali Al-Fatlawi & Wathiq Al-Ameri
Roberto de la Torre
Serena Lee

MODERATOR
Francisco-Fernando
Granados

Thurs October 30
Language sound body

Aidana María Rico
Chávez
Linda Rae Dornan
Berenicci Hershorn

MODERATOR
Paul Couillard

Fri October 31
*Approaching
architecture*

Christian Bujold
Anya Liftig
Gary Varro

MODERATOR
Bojana Videkanic

Sat November 1
*Uncomfortable
physicalities*

Francesca Fini
Eduardo Oramas
Andrée Weschler

MODERATOR
Tanya Mars

Sun November 2
*Counter-historical
narratives*

Nathalie Mba Bikoro
Terrance Houle
Didier Morelli

MODERATOR
Johanna Householder

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Publications Launch

Saturday November 1 4 pm

About Thoughts Kurt Johannessen 4:30 pm

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Every festival, many of our participating artists arrive with a treasure trove of publications, multiples, wearables or other items that come out of or are produced alongside their performance practice. They could be hot-off-the-press items or works that are difficult to circulate outside their own communities. This year we provide a public forum for the distribution and sale of those works by hosting the "official" Toronto publication launch of these rare commodities. Come join in a lively celebration and exchange of wares, including a special performance by Kurt Johannessen, and perhaps an appearance by lo bil as part of her ongoing set of performance actions. There may even be a freebie or two!

Featuring works from lo bil, Christian Bujold, Roberto de la Torre, Linda Rae Dornan, Berenicc Hershorn, Kurt Johannessen, Anya Liftig, Didier Morelli, and Theo Pelmus, plus a selection of books from our co-presenter, FADO Performance Art Centre. See our website for a full list of featured titles.

Roberto de la Torre *De la mordida al camello: Selección de obra / Selected works 2000-2005*



Kurt Johannessen *About the Innermost*, Oslo, Norway 2013 PHOTO Pavana Reid



Festival Eyes and Ears



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Missed an event, or just want another perspective on what happened? Follow our festival blog at 7a-11d.ca/festivalblog. Updated daily, the blog contains critical writing by this year's commissioned writers, Jenn Snider and Alison Cooley, as well as photographs by our festival photographer, Henry Chan.

Follow us on Twitter @7a11d for live updates on the festival, and remember to hashtag your tweets with #7a11d to share your thoughts and photos with others!

Henry Chan has been documenting performance art in Toronto since 2006. He has photographed five of the ten 7a*11d festivals, the activities of FADO Performance Art Centre for the last 7 years, as well as events, exhibitions and performances at various venues including the Images Festival and The Power Plant. When he is not using a camera, Henry is crunching numbers and pushing paper as an accountant.

Alison Cooley is a writer, curator, and educator based in Toronto. Her work deals with the intersection of natural history and visual culture, socially engaged artistic practice, craft histories, and experiential modes of art criticism. She is the 2014 co-recipient of the Middlebrook Prize for Young Curators, and her critical writing has recently appeared in *FUSE*, *Canadian Art*, and *KAPSULA*. She is also the host and producer of *What It Looks Like*, a podcast about art in Canada.

Jenn Snider is an MA student of New Media Art Histories at OCAD University. Her thesis research is speculative, theorizing visual models of an experimental administrative/organizational art practice which engages an ethics of collaborative practice as performative and event-based. Previous curatorial and artist-led projects have explored semi-literacy in visual media, politics of food and healing in self-care and healthcare, micronations and post-nationalism, the sentimental consumer, and representation of women in animated short film. She is a founding member of The Artel Arts Accommodation and Venue Co-op, and the former Director of Modern Fuel Artist-Run Centre.

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In Memoriam

Frank Moore

June 25, 1946 – October 14, 2013



Frank panhandling in front of Altman's department store, New York, USA early 1970s. PHOTO unknown

I [...] encourage artists who have not been so blessed with bodies that mark them as misfits to aspire to be misfits anyway, to do misfit art anyway — even if you are handicapped by your normal body. Your road is definitely harder than my road. But that's life.
(FRANK MOORE from *Art of a Shaman*)

Frank Moore was way ahead of his time — which is to say that he made his own time and made time his own.

Frank was born with a form of cerebral palsy that left him unable to walk or even speak. Luckily, magically, he was a fearless adventurer who managed to achieve what most radical and uncompromising artists only dream of: respect, notoriety, a loving tribe of family, colleagues and friends, and a profound and enduring body of work that encompasses performance, video, web media and writing. For Frank, luck and magic were qualities that could be nurtured: luck, by learning to bypass or reshape personal expectations that corresponded to limitations; magic, by delving into the power of human intimacy to transform reality.

Spending time with Frank felt a bit like taking a psychedelic drug: heightened intensity, an altered sense of awareness and bodily sensation, and a tendency for everyday tasks to take an eternity while being absurdly engaging. Eating together — which meant having to feed Frank, since he couldn't hold a utensil — could take hours, and was a messy, boisterous affair that sometimes shocked onlookers (especially restaurant owners and patrons) but was a sensual, libidinal celebration for those doing it. Talking with Frank meant speaking his words for him as he spelled things out using a head pointer to identify letters on a tablet that was a bit like a Ouija board. It took time and a lot of attention and filling in the blanks and careful verification to communicate this way, but all of that effort contributed to a sense of the significance of what was being said. Sometimes being with Frank meant dropping words altogether, diving

into a universe of touch punctuated by Frank's raucous cooing and frequent muscle spasms, and guided by a trust in the warmth, intelligence and mischievousness that seemed to pour out from his pores.

Frank actively promoted an image of himself as a wounded healer, a shaman who used performance art as a way to create a sense of intimacy and community and connectedness. He revelled in facing taboos and exploring the power of erotic play. Yet colourful and exuberant as he could be, Frank was also never afraid of boring his audiences, because he understood boredom as being a doorway to a different state of consciousness. Things always got way more interesting once the impatient ones left.

If Frank was a pioneer of intimate, body-to-body performance, he was also a champion of the way new technologies can amplify individual expression and creativity. He was an early and prolific DIY publisher. Rather than focusing on a limiting image of his spastic body as isolating, he realized his body as a node of myriad connections and endless extension. So much so that even though Frank is dead, one might just as soon say that there is something prescient in his words still posted on the Shaman's Cave page of his website: "I am always here!" He is here, in the bodies he touched and invited to touch him, in the circle of caregivers who carry on his work, and in the vast archive of materials that his collaborators continue to upload to his website and Vimeo channel.

— PAUL COUILLARD

www.eroplay.com | vimeo.com/frankmoore



Playing With Reality,
Berkeley, USA 1988
PHOTO Linda Mac

Based in Berkeley, California, **Frank Moore's** remarkable output of work included countless intimate ritualistic works for individuals and groups, an ever-changing popular cabaret show called *The Outrageous Beauty Revue* that ran for three years in the Bay area (San Francisco), numerous videos, publication projects (including a regular 'zine called *The Cherotic [r]Evolutionary*, personal manifestos such as *Art of a Shaman*, and his extensive website *The Web of All Possibilities*), even a web radio station (LUVeR) and a Vimeo channel. Along the way he attracted a community of creative collaborators, including his wife Linda Mac, colleague and former student Michael LaBash, as well as Corey Nicholl, Alexi Malenky and Erika Shaver-Nelson, who were with him when he died.

Frank Moore appeared in the first 7a*11d festival (1997) as part of a series called *Five Holes: Touched*, curated under the auspices of FADO. Frank's promotional text for *The Cave of the Metasensual Beast*, his performance with Michael LaBash and Linda Mac, asked audience members, "Will you let yourself be guided into the cave of passion, imagination, healing human exploring touch, and the unlimited erotic possibilities of blindness? The Beast is waiting for you!" Staged in the basement of Symptom Hall as one of eight simultaneous performance installations, the piece took place in a fabric cave where, unbeknownst to the audience, Frank lay naked on a mattress. Participants were required to drink a small cup of "somala" (ordinary tap water infused with thousands of years of mythological

imaginary around the ability of magical elixirs to invoke altered states, provide protection, and bestow magical powers) and then allow themselves to be blindfolded before entering the cave. Only a few audience members were permitted in the cave at any one time. What happened inside the cave was determined by — and remains the secret of — the individual participants. This was Frank's second trip to Toronto; the first was in 1995, when Pleasure Dome presented his work *The Passion Cave* at CineCycle. Frank returned to Toronto once more in 1999 as part of FADO'S *TIME TIME TIME* series, orchestrating *Dying is Sexy*, a 48-hour erotic, musical, ritualistic, intimate, personal experience that featured a cast of friends, artists, musicians and co-conspirators from Toronto and the United States.

Toronto Performance Art Collective (7a*11d) Members

Annie Onyi Cheung works with performance, video, and sculpture. Born in Hong Kong, she has primarily practiced in Toronto and is currently based in Halifax. In 2014 she exhibited work at Library (Winnipeg), Idea Exchange (Cambridge), Guildwood Park (Scarborough), Eyelevel Gallery (Halifax), Anna Leonowens Gallery (Halifax), and Port Loggia Gallery (Halifax). Other recent exhibitions include Art Mûr (Montréal), Onagawa Light Festival (Onagawa, JP), Reel Canadian Film Festival (Ferne), Ed Video Media Arts Centre (Guelph), and Varley Art Gallery (Markham). She has been a member of 7a*11d since 2009. www.onyi-ajar.com

Shannon Cochrane is the Director of FADO Performance Art Centre, an artist-run centre based in Toronto that presents the work of contemporary performance artists year-round. Shannon's performance work investigates the relationship of the audience to the artist by deconstructing the formal presentation of art action, the aesthetics of social interaction, and the role of authorship, repertoire and the archive in the practice of performance art itself. Her work has been presented in Toronto, Montréal, Halifax and Vancouver; and internationally throughout Europe, UK and Asia. She has been a member of 7a*11d since 1997. www.shannoncochrane.com

Paul Couillard is an artist, curator, and cultural theorist. He has created more than 200 solo and collaborative performance works in 23 countries, often working with Ed Johnson. He was the Performance Art Curator for FADO (now FADO Performance Art Centre) from 1993 until 2007 and is the editor of FADO's Canadian Performance Art Legends, a series of books on senior Canadian performance artists. Couillard has been a lecturer at McMaster University and the University of Toronto Scarborough, and is a doctoral candidate in the York/Ryerson Joint Graduate Program in Communication and Culture. He has been a member of 7a*11d since 1997.

Francisco-Fernando Granados is an artist, writer and educator. He has performed and exhibited in venues including Vancouver Art Gallery, LIVE (Vancouver), Neutral Ground (Regina), Darling Foundry (Montréal), Harbourfront Centre, Doris McCarthy Gallery, Gallery TPW (Toronto), Defibrillator Gallery (Chicago), Ex Teresa Arte Actual (Mexico City), Kulturhuset (Stockholm), and Theatre Academy at the University of the Arts (Helsinki). He graduated from Vancouver's Emily Carr University (2010) with a Governor General's Silver Medal for academic achievement and holds an MVS from the University of Toronto (2012). He has been a member of 7a*11d since 2012. francisco-fernando-granados.blogspot.ca/

Adam Herst is an artist, arts manager, and curator. When he isn't creating art, he provides information technology services to non-profit and arts organizations. He is interested in the tension between ideas, their ownership, and their reproduction, and the proposition that ideas designed for dissemination will be disseminated. Recent performances include *Timer, Timer, Timer: A Noise Performance in Three Parts and Performances by Dead Artists: Karawane*. Adam has a BA hon. in Arts Management, with a major in Studio and a BSc hon. in Cognitive Psychology, with a major in Philosophy from the University of Toronto. He has been a member of 7a*11d since 2010. www.adamherst.com/art.html

Johanna Householder has been working in and around performance, dance, video and intermedia art since the late 1970s. She has performed most recently at the IARC in Singapore, at *undisclosed territory* in Java, M:ST in Calgary and Art Nomade in Chicoutimi. With Tanya Mars, she co-edited *Caught in the Act: an anthology of performance art by Canadian women* (YYZ, 2004), and with Selma Odom contributed to *Renegade Bodies: Canadian Dance in the 1970s* (Dance Collection Danse, 2012). A professor at OCAD University, she is currently at work on the second volume of *Caught in the Act*. She has been a member of 7a*11d since 1997.

Tanya Mars is a feminist performance artist involved in the Canadian art scene since 1973. She and Johanna Householder co-edited *Caught in the Act: an anthology of performance art by Canadian women* (YYZ, 2004). *Ironic to Iconic: The Performance Works of Tanya Mars* (ed. Paul Couillard) was published by FADO Performance Art Centre in 2008. She is the recipient of a 2008 Governor General's Award in Visual and Media Arts and an honorary doctorate from the Nova Scotia College of Art and Design University. She teaches at the University of Toronto Scarborough in the Department of Art, Culture and Media. She has been a member of 7a*11d since 1998. www.tanyamars.com

Bojana Videkanic is an artist and an educator. She holds a PhD in visual culture from York University and is an assistant professor in the department of Fine Arts at University of Waterloo. After training as a painter in Croatia and Canada Bojana discovered performance art and has been producing various performance projects. She has presented her work for FADO Performance Art Centre (2007), Nuit Blanche Toronto (2008), 7a*11d (2010), M:ST Performance Art Festival (2012), and most recently for Encuentro Symposium and Festival in Montréal (2014). She has been a member of 7a*11d since 2013.



Acknowledgments





JOHN COURT *Untitled*, Exeter, UK 2012 PHOTO Patrick Cullum



CLIVE ROBERTSON *The Ganser Syndrome*, Toronto, Canada 1987
PHOTO Clive Robertson archives



