7A*11D
festival of performance art 2014
Toronto
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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
claude wittmann
4 pm
Publication Launch
8 pm
Ali Al-Fatlawi & Wathiq Al-Ameri
Francesca Fini
Berenicci Hershorn
Fausto Méndez Luna

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 unaccompanied minors.
Welcome

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 wrested, 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 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)
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.
Call it science
Or alchemy
Or the spaces in between.
In the loosing of connections
Is where I find my work.

Turn a card.
Gaze into the fire.
Spell it out in leaves.

— BERENICCI HERSHORN

How a spiral opens a flat plane into space.
Stories that circle endlessly but take you somewhere.
A subtle switch of juxtaposition
That can change the familiar in startling ways
Freeze you in the moment with fear or wonder
No longer secure in the order of things.

My time is dream time.
Repetitive. Non linear.
No past. No present. No future.
No rhyme. No reason.
Random.
Non predictable.
A ball rolls around a roulette wheel
And all those moments of loft and spin
Are captured. Frozen. Analyzed.
Then you’re back where you were
And the view has changed.

I like the altar.
The fairground.
A good play of light.
The ephemerality of memory.
Dust.
And how writing and rewriting
Telling and retelling
We pick and choose our existence
Out of the cacophony.
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.
of conceptual art, performance art, video art, art installation, or community arts. I remain indebted to the earlier examples of John Cage, Fluxus members and many later artist-writers who clearly explained what they were attempting to do differently.

The first international festivals of performance art in Canada took place in a less congested art or media space. It was not a “simpler” time. The overlaps of life, art, administration and politics were just differently messy than the present. The social project of artists doing-it-ourselves across the period of the late 1960s and 1970s and beyond turned out to have a horizon of tasks that went above and beyond a focus on art-making. I’m thinking here about the collectives and organizations we initiate, and the myriad ways that the State and its agencies, the “free market,” and social movements help us question, even destabilize, our own ideas about ethics, collaboration, organization, and resistance.

As time passes, artists watch the histories and theories of their own inventions/interventions flash by in the fast lane while our assumed role is to stand roadside in the rain trying to hitch a ride. In this regard it may be of some comfort to revisit how you perceive your own practice. Are you making too much or too little of a good thing? Can you abandon the premise that practice makes perfect? The elementary function of art history is to find a few exemplary works as markers. I think it’s safe to say that I have produced at least one performance, one festival, one video, one vinyl album, one magazine, and one book that have been recognized as punctuation. So don’t count the number of performances you have made or the number of countries in which you have performed. Think instead of whom you have helped along the way, and how your creative research has inspired us to continue doing that which clearly is not always as easy, nor as habitually necessary, as we believe it to be.

— CLIVE ROBERTSON
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 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.

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.

www.urnamo.ch

With the support of the Swiss Arts Council Pro Helvetia

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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.

Basil AlZeri
Palestine/Canada

The Death of Performance Art

Saturday November 1 8 pm

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.

www.basilalzeri.com
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

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.
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

lobil 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. lobil has studied performance methods for 15 years with teachers from around the world.
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.

www.christianbujold.com

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.
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 (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).

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
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.

**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 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

Presented by
FADO Performance Art Centre
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.
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.
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.


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.
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.

www.marishoicka.com

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.
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.
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.
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.
Driven by a fascination with polyphony, Serena Lee layers low-res close-ups, performance, improvised narratives, messy projections, copy-cut-paste, recorded sound and live voice, text, and conversation. She is a third-generation Chinese-Canadian artist currently based in London, UK.

www.serenalee.com

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

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.
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 through 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.
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).

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.

**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.
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.
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.
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 corporealties. 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

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.
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

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.
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

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.
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.

varroation@yahoo.ca

Presented by Neutral Ground Contemporary Art Forum
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.

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 Triennal, National Review of Live Art, and the Yokohama Art Triennale. Her art practice encompasses performance, video, photography, installation, and drawing.
“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.

claude 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.

Radio Equals internet streamed through New Adventures in Sound Art
Performance Art Daily
Artist Talks

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

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
Publications Launch

**Saturday November 1** 4 pm
**About Thoughts** Kurt Johannessen 4:30 pm

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, Berenicci 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.
Festival Eyes and Ears

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.
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

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)
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

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.
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. He has been a member of 7a*11d since 2012. francisco-fernando-granados.blogspot.ca/
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.

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), 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 1997.

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