

7A*11D
festival
of perfo
rmance
art 2012
Toronto

INTERNATIONAL FESTIVAL OF PERFORMANCE ART
7A*11D



MARGARET DRAGU, *Rose: Memorial for 20th Anniversary
Ecole Polytechnique Massacre, 2009* PHOTO Mikki Herbold

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INTERNATIONAL FESTIVAL OF PERFORMANCE ART
7A*11D



CARL BOUCHARD and MARTIN DUFRASNE, *Tu ne diras point*,
2004 courtesy of the artists

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Festival Schedule

2012

Wednesday Oct 24

10 am | TORONTO FREE GALLERY

Margaret Dragu
(yoga)

11 am | TORONTO FREE GALLERY

Margaret Dragu

12 pm | TORONTO FREE GALLERY

Performance Art Daily

8 pm | MERCER UNION
Carl Bouchard & Martin Dufrasne

Magnús Logi Kristinsson

Nobuo Kubota

Agnes Yit

Thursday Oct 25

10 am | TORONTO FREE GALLERY

Margaret Dragu
(yoga)

11 am | TORONTO FREE GALLERY

Margaret Dragu

12 pm | TORONTO FREE GALLERY

Performance Art Daily

8 pm | MERCER UNION
Maria Hupfield

Paul Hurley

Guadalupe Neves

Denis Romanovski

Friday Oct 26

10 am | TORONTO FREE GALLERY

Margaret Dragu
(yoga)

11 am | TORONTO FREE GALLERY

Margaret Dragu

12 pm | TORONTO FREE GALLERY

Performance Art Daily

2:30 pm | MERCER UNION

Anna Kalwajtys

4 to 8 pm | TORONTO FREE GALLERY

Sylvie Cotton

8 pm | MERCER UNION
b. burroughs

Rachel Echenberg

Nobuo Kubota

Nopawan Sirivejkul

Tomasz Szrama

Saturday Oct 27

10 am | TORONTO FREE GALLERY

Margaret Dragu
(yoga)

11 am | TORONTO FREE GALLERY

Margaret Dragu

12 pm | TORONTO FREE GALLERY

Performance Art Daily

4 pm | OFFSITE

Denis Romanovski

6 pm | BUTTERFIELD PARK (OCADU)

Christof Migone

8 pm | MERCER UNION
Patrycja German

Nyan Lin Htet

Jeff Huckleberry

Irene Loughlin

Sunday Oct 28

10 am | TORONTO FREE GALLERY

Margaret Dragu
(yoga)

11 am | TORONTO FREE GALLERY

Margaret Dragu

12 pm | TORONTO FREE GALLERY

Performance Art Daily

2:30 pm | TORONTO FREE GALLERY

Camille Turner

4 pm | MERCER UNION

Márcio Carvalho

Nobuo Kubota & David Sait

Mercer Union
1286 Bloor St W
(Lansdowne subway)

Toronto Free Gallery
1277 Bloor St W
(Lansdowne subway)

OCAD University
100 McCaul St
(St Patrick subway)

FESTIVAL ADMISSION
7a*11d is a volunteer organization and audience support is most appreciated. Admission for all programming is pay-what-you-can. Suggested starting donation for evening programming is \$10



2012

welcome

6 Each festival is a unique never-to-be-repeated configuration of artists' energies brought together in a single location for a limited time. This year we are honoured to host twenty-five artists from over a dozen countries. If "over a dozen" sounds vague, it is in part because we sometimes find it hard to identify just what 'home' to ascribe to these global citizens, these nomads. Should we point to the country they were born in? The one(s) where they hold citizenship? Or to the place where they currently live and work? Identifying artists by nationality is common practice for all kinds of festivals (we're writing this during the Olympics, that apotheosis of nationalist pride). We are not about national pride but instead about recognizing that we come from vastly different circumstances – and that's what makes this festival so extraordinary.

This year's featured artists come from countries including Burma, Thailand, Iceland, Argentina and Canada. They have different levels

of experience, and they pursue a wide range of working methods. But they are all here because somehow, sometime, somewhere, their work has touched us, inspired us, thrilled us, and provoked us – and we hope it will do the same for you.

This year's festival is a packed five days starting at 10 am with yoga sessions led by Governor General's Award winner, Margaret Dragu (bring your own mat!), followed by her morning performance actions, and then the Performance Art Daily (the lunchtime talk series initiated in 2010 at Toronto Free Gallery), afternoon events (walks, talks, interventions, etc.), and an evening program at Mercer Union. We are excited to be working once again with our long-time festival partner, FADO Performance Art Centre, who will be presenting three artists at the festival. The festival also features two Éminences Grises (Margaret Dragu and Nobuo Kubota), senior Canadian artists whose work will weave throughout the festival. We've redesigned our

website www.7a-11d.ca, where you'll find the festival blog, with daily reports by commissioned writers, Sylvie Ferré, Randy Gledhill and Christine Korte, and photo documentation by Henry Chan (see Festival Eyes and Ears).

Many of the invited artists organize events and festivals or run organizations in their own communities, and they are eager to find out more about Toronto artists and activity. As a new initiative we've invited curators Jonas Stampe (Sweden/China) and Miriam Ginestier (Montréal) as guests this year. Part of their role is to make contact with local artists to find out more about their work. If that sounds like something you'd like to take advantage of, we encourage you to contact us through the website and we will put you in touch.

Welcome to the Ninth 7a*11d International Festival of Performance Art.

— [PC and JH for the] 7a*11d Collective

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Éminences grises



n. someone who exercises great power or influence secretly or unofficially.

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Inaugurated in 2002, this program highlights 7a*11d's commitment to bringing forward a lived history of performance art by presenting the work of seminal Canadian artists.

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) |

Margaret Dragu



Sexel Action/VIVAL Art Action, 2006 PHOTO Guy L'Heureux

Forgetting & Remembering

I yearn to be pure. But I am so messy.

I worked in the dance world from 1969-72, but Modern Dance was conservative, narrow; there was no place for me. I was introduced to the ideas in Yvonne Rainier's "No Manifesto" (1965) by making art with visual artists who were jumping off the walls to make Happenings with poets, theatre artists, photographers, sculptors:

No to spectacle no to virtuosity no to transformations and magic and make believe no to glamour and transcendency of the star image no to the heroic no to the anti-heroic no to trash imagery no to involvement of performer or spectator no to style no to camp no to seduction of spectator by the wiles of the performer no to eccentricity no to moving or being moved.

I was only dimly aware that the manifesto originated from Rainier. These ideas were mirrored and infused with what was happening in the real world – marches, grassroots organizing, social and educational upheaval, anti-Viet Nam War and Civil Rights Movements, the birth of feminism and gay rights, Back to the Land Communes. It wasn't a time of labels, definitions or authorship.

Nobuo Kubota



Nobuo Kubota, 2012. PHOTO courtesy of the artist

Nobuo Kubota (b. 1932) left behind a 10-year career as an architect in 1969 to become one of Canada's pre-eminent intermedia artists. For the past 50 years Kubota has performed, recorded, published, and exhibited internationally. He has produced an astonishing array of disciplinary hybrids including sound sculptures, performance-video installations, three-dimensional poems, and improvisational-art music.

Kubota's early fascination with jazz inspired him to form The Artists' Jazz Band with visual artists Gord Rayner, Bob Markle, Graham Coughtry, in 1962. In 1974, Kubota, joined Canada's seminal free-music improvisational group, CCMC, with Michael Snow, Casey Sokol, Larry Dubin and Al Mattes. They opened the Music Gallery in Toronto.

By the 1990s Kubota's musical and visual sensibilities converged blurring disciplinary borders with a fully integrated intermedial creative practice. The improvisational music process combined with his cultural background and interests in Kabuki, Korean storytelling and Zen resulted in *Mouth Mechanics* (1999), a unique form of sound poetry and performance video. Kubota's *Phonic Slices* exhibited in Toronto in 2001 featured a collection of three-dimensional poem-bookworks: *Phonic Slices*, *Deep Text*,



INTERNATIONAL PERFORMANCE
ART FESTIVAL * 7A*11D

Guadalupe Neves PHOTO courtesy of the artist

Participating Artists

Performance art circulates in a global current, in almost continuous motion. There are points – including our festival - where groups of artists come together. The mixture is always different, but one shared characteristic is that local and international artists are presented side by side. Some artists in this year's festival are entering their fourth decade of making performances, while others came to their performance work only a few years ago. Artistic themes and points of connection will no doubt emerge, but it is the integrity of each artist's practice that inspired us to invite them, and share their work with you.

Carl Bouchard and Martin Dufrasne

Canada



L'amour propre, 2004. PHOTO courtesy of the artists

Wednesday October 24 8 pm | Mercer Union

Une résolution

Simultaneously sarcastic, tender and insolent, the work of Bouchard and Dufrasne always demonstrates the implication of the Other, either through direct use of selected participants to contribute to the unfolding of the action, or by a demanding request to viewers who, generally perceived as passive, are then made aware of their unavoidable participation in the completion of the work. Successively imposing on the viewer the roles of voyeur, accomplice, judge and witness, Bouchard and Dufrasne provoke a reflection on the notions of receptivity and responsibility. Joining specificities of performance (authenticity, risk taking and presence) to those of theatre (poetical and meaningful drifts), their work is infused with the idea of surpassing oneself and getting into action while testing social and political preconceptions.

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Since 1998, **Carl Bouchard** and **Martin Dufrasne** have shared a common interdisciplinary practice parallel to their individual ones. Their photographs, installations, videos and performances have been presented in 30 exhibitions and events in Canada (Québec, Ontario, New Brunswick) and also France, Columbia, Wales and Cuba. As a duo they have presented over 100 works dealing with identity, otherness, duality and power games, as well as notions of collective living and engagement.

carlbouchard_martindufasne@
yahoo.fr

b. burroughs

Canada

Friday October 26 8 pm | Mercer Union

(when) a frog

(is) a frog : i am, i

! am, i

As an interdisciplinary artist working through sound, video, words, performance and actions, every piece/exercise i participate in serves to dissolve – if only momentarily – the pervading complacency with which we tend to acclimatize ourselves to the way we experience our daily interaction(s). We wear a preoccupation with distraction as a sort of safety blanket. We wrap ourselves in the comfortable model of Achievement arrived at by our most civilized humankind, recurrently solidified by our fearful and steadfast belief in the ultimate 'reality' of collectively agreed-upon constructs and systems (consisting of Time, Science, Politics, Medicine, Religion, etc. inflated to fantastical anthropocentrism). Our linear living and delusional dwellings must be disrupted! I think this is done when we present our truth/selves to the present/moment. I suspect such interaction requires only a constant and continual question of order/in order to exist. Here, i pose my question in the form of action, an attempt at setting aside prejudgment by performing one simple (unimportant) act.

b. burroughs is an interdisciplinary artist based in Sarnia.

blip.tv/bburroughs

a speck for sparks; one gathering shard(s), 2008
video stills

Márcio Carvalho

Portugal/Germany



Márcio Carvalho PHOTO Joana Silva

Sunday, October 28 4 pm | Mercer Union

Now — an impossible presence

The performance addresses the impossibility of grasping the NOW; its awareness exists only in memory. The performance attempts to speculate on the present instant, unfolding actions into an impossible chronology of past events. These events highlight specific contexts and landscapes that reflect on collective memory and individual awareness.

<http://marcio-carvalho.com/index.html>

Márcio Carvalho was born in 1981 in Lagos, Portugal. He considers himself a strategist operating within cause-and-effect systems, building life-processes through his choices. He works as an artist, researcher and curator with an interest in poetics, mythology, politics and analytical psychology. He holds a Master's Degree in Visual Arts, and will defend his Master's thesis in Performing Arts at the Universität der Künste Berlin in 2013. He is the founder of The Powers of Art, the first international TV Show dedicated to performing arts and paranormal activity. He founded Hotel25, an artist residence program in Berlin, and along with Dr. Bonaventure Soh Bejeng Ndikung and Savvy Contemporary founded and currently curates the performance art program CO-LAB editions.

Sylvie Cotton

Canada



PHOTO courtesy of the artist

Friday October 26 4 pm | Toronto Free Gallery

INTERDEPENDANCE

Sylvie Cotton's art action projects are spare and direct in form. Her project, *LIFE IS NOW*, presents conditions founded on encounter, exchange and revelation. The performance draws on the private sphere, the biographical and intangible material. She describes this process-based practice as an ethics of cordiality that results in the aesthetics of union. The work urges viewers to contemplate the fact that the present moment and the presence of others constitutes the only "reality" we have.

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www.sylviecotton.com

Sylvie Cotton is an interdisciplinary artist from Quebec. Active since 1997, her work combines performance, drawing, photography, objects and writing. In her performances, she uses two kinds of approaches: self-referential inscription and interactive action leading to relationships with others. Her work can be found in public and private settings, and its results are presented in venues including galleries and festivals. She has presented her art extensively around the world in places including the United States, Finland, Germany, Estonia, Italy, Spain and Japan.

Margaret Dragu

Canada



Margaret Dragu as Lady Justice, 2012. PHOTO Martin Lipman

Wednesday October 24 to Sunday October 28
10 am yoga; 11 am action | Toronto Free Gallery

VERB WOMAN: remembering to forget

I make art like I make bread. *Je sais la recette pour la fabrication du pain mais je ne sais pas vraiment ce que je vais faire jusqu'au moment où je commence.* I listen to my heart, psyche, and

body. Like a bricoleur, I employ EVERYTHING AT HAND: research, social engagement, community, photography, science, new media, social media; *aussi bien que des disciplines traditionnelles comme la danse, la musique, le théâtre, la sculpture et les arts domestiques.* My

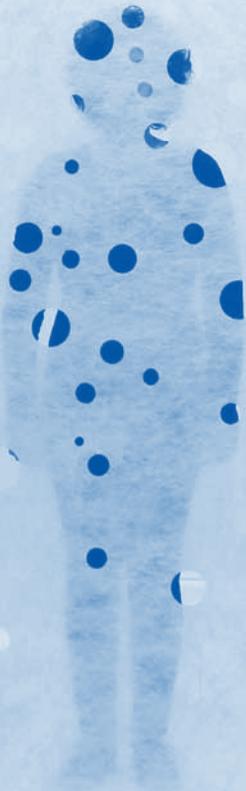
performance, video and new media work appears in flash mobs and art galleries, billboards and bus shelters, theatres and malls, on the internet and your cell phone. It is relational, durational, interventionist and community-based.

verbwoman.wordpress.com

Margaret Dragu is the first artist featured in FADO's Canadian Performance Art Legends publication series highlighting the work of senior Canadian performance artists. She is a 2012 Laureate of the Canadian Governor General's Award in Visual and Media Arts. She is also the recipient of the City of Richmond's Most Innovative Artist Award, Ethel Tibbett's Woman of the Year Award for The Arts, Richmond Women's Centre's Inspirational Woman Award, and the Mall Peepre Award for Outstanding Fitness Leader. She is an internationally famous cleaning lady.

Rachel Echenberg

Canada



Blind Spots, 2011. PHOTO Sebastian Worsnip

Friday October 27 8 pm | Mercer Union

At home

My performance work explicitly emphasizes the tensions and slippages between a fixed idea and the flux of experience. I am interested in integrating simple gestures into vulnerable, intimate or uncontrollable situations. This allows me to continually shift the focus away from the expectations of any given image towards new possible meanings.

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www.rachelechenberg.net

Rachel Echenberg's work has been performed, screened and exhibited since 1992 across Canada as well as internationally in Chile, Czech Republic, England, France, Germany, Israel, Italy, Japan, Lebanon, Morocco, Northern Ireland, Poland, Portugal, Switzerland and the United States. Her videos are available through Vidéographe Distribution.

Patrycja German

Poland/Germany



More Lust / Less Suffering, 2011. PHOTO Patrycja German

Saturday October 27 8 pm | Mercer Union

More Lust / Less Suffering

Patrycja German doesn't content herself with hypothetical forms. Her art consists of creating concrete situations. At the centre of which is her person and a clearly structured (but not necessarily "simple") instruction. {...} The suspense of her works is in their incalculability, the potentiality resulting from the interaction.

How will the other one react?

How do I deal with that reaction?

— DR. MARGRIT BREHM,
Dicht an Dicht / Close Together

www.patrycjagerman.de

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Patrycja German was born in 1979 in Wrocław, Poland. She currently lives and works in Berlin, Germany. She studied at the Academy of Fine Arts in Karlsruhe, Germany. She has received several grants and awards including the Schindler- Stipendium (Los Angeles); Artists and Architects in Residency Program of MAK (Vienna, 2010); HAP Grieshaber – Preis (2009); Saar- Ferngas – 1st Preis for Young Art (2008); and Kunststiftung Baden (Württemberg, 2007). Since 2002, she has been focusing on creating live performance and performance for the camera. Her work has been exhibited throughout Germany, Poland, and in Europe.



Nyan Lin Htet
Burma/France

Saturday October 27 8 pm | Mercer Union

My work deals with the self and the interaction of subjects within a social structure. Human conditions and activities in different socio-political realities are portrayed, analyzed and critiqued through the use of performance. The medium becomes a form of direct and confrontational communication between the artist playing the role of provocative medium, and the public, in the hope of developing further questions concerning existential, social and political issues. My work also questions the role of the artist, the definition of art within society, and the boundaries of expression. As a Burmese artist, I strive towards an insightful understanding of local and international contexts and the ways in which these define my identity both locally and globally (i.e. the state of being caught between a repressive society under the military regime in Burma, and the rapidly-changing world outside Burma) as I try to define it on my own terms.

Nyan Lin Htet was born in Burma/Myanmar in 1981. His work has been presented in Burma, Canada, France, Italy, Poland, Sweden and Thailand.

www.theatreofthedisturbed.com
chitbae@gmail.com

Nyan Lin Htet, 2012. PHOTO Bea Homeyer



PHOTO Martyna Plasecka

Saturday October 27 8 pm | Mercer Union

Attempt at not being a walking fucking joke

What defines the location of the actual performance? Is it the last 3 seconds, where I am trying to hold something over my head for as long as I can, or is it all the work that led up to those 3 seconds? What determines how long I can hold it? Is it possible to hold it forever? I am interested in physical strength and the perception of effort: what objects and actions will challenge my physical and mental capacity and modify my internal and external perceptions of self.

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www.jeffhuckleberry.com
totalartjournal.com

Jeff Huckleberry received his undergraduate and graduate degrees from the School of the Museum of Fine Arts, Boston. Jeff has been performing art for the last 20 years, both nationally and internationally. He enjoys the bicycle, the hammer, the saw, the wood, his wife and son, his family, his friends, his work. (... except sometimes he doesn't enjoy these things as much; it depends.) He is the son and grandson of far more practical people. Some people say he is more handsome without his glasses, and his mother thinks it is time to stop getting naked in front of people. Oh, and something about death.

Maria Hupfield

Canada/USA



Occupy This!, 2011. PHOTO Jason Lujan

Thursday October 25 8 pm | Mercer Union

Fixed Time

Interdisciplinary in nature, my practice explores universal conditions locating the body in relationship to self, objects and place. Through my work, I insert myself into new conversations with objects functioning as tools: jingle boots track body rhythms, bear masks channel connection with the natural world, and silver bones quantify cultural memory. Working across disciplines allows me to engage in dialogues between Western and non-Western visual representations and philosophical approaches.

In this performance, I will enact a range of strategies to occupy space, create moments of engagement, and awaken our consciousness. Moving through a series of basic customs, I will attempt to recall our connection to spirit, one-another and the cosmos.

www.mariahupfield.com



Maria Hupfield grew up on the shores of Georgian Bay, Canada and currently lives in Brooklyn, New York. Born in 1975, she is of Anishnaabe (Ojibway) heritage, and a member of Wasauksing First Nation. She holds an MFA in sculpture from York University, Toronto. Her practice is interdisciplinary and is grounded in a combination of both Indigenous and Western art practices. She is the current Artist in Residence (2012) at Open Studio, Museum of Art and Design in New York.

Paul Hurley

UK



Overgave, 2012 PHOTO Motorcade / FlashParade

Thursday October 25 8 pm | Mercer Union

Central to my work is the live moment: the in-betweenness that manifests in the mediation of a reality and a relation between artist and spectator, and between image or text (in its widest sense) and action. Recent work has explored ritualized actions that simultaneously perform and interrogate the shamanic function of performance and the aesthetics of classic action art. These performances are often durational, physically and mentally demanding, and teeter between the sacred, the profane and the absurd. Through familiarity and disruption, they function on a secular-spiritual level as well as on that of 'queering' to provoke reflection, empathy and humour.

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www.paulhurley.org

Paul Hurley is a UK-based artist working primarily in live performance with occasional other solo and collaborative projects. He has recently been exploring the possibilities of performance in absentia through installation work and *Connection / Time*, a project exploring live online performance documentation. He has performed in galleries, theatres and public spaces in Europe, North America and Asia, had his work published internationally, and in 2009 was awarded a PhD from the University of Bristol for a practice-based project undertaken with Arnolfini Gallery and supported by the Arts and Humanities Research Council.

Anna Kalwajtys

Poland



Interakcje 09, 2009
PHOTO Mariusz Marchewka Marchlewicz

Friday October 26 2:30 pm | Mercer Union

Freeing the Mind

This performance questions certain aspects of the human condition in contemporary culture and the meaning of these factors in the construction of identity and of social transgression. I will focus on the limitations of humanity by investigating the topics of social cannibalism, mutual social elimination, the exclusion of weaker individuals, repression, and isolation.

kalwajtysperformance.blogspot.ca

Anna Kalwajtys currently lives in Gdańsk, Poland. She graduated from the Academies of Fine Arts in Gdańsk and Poznań. While her main objective is ephemeral art, other fields of her activities are video-performance and object-installation art. Kalwajtys is also engaged in interdisciplinary and curatorial projects in the field of performative arts. Recent projects are Antropo-performance at the Institute of Ethnology and Cultural Anthropology in Łódź and Urban Transitions International Conference at the Economical University in Poznań. Kalwajtys uses provocation which enables her to illustrate existential situations of liminality.

Magnús Logi Kristinsson

Iceland/Finland

Wednesday October 24 8 pm | Mercer Union

Stories in a Box

I am telling a story. The story I am telling is about myself from my times in Iceland. I only show my one hand to the audience, and with this hand I give the extra details to my story.

www.maggilogi.com

Magnús Logi Kristinsson

was born in 1975 in Reykjavik, Iceland. He moved to Amsterdam in 1999 to study at the Gerrit Rietveld Academy, where he discovered performance art, and received his Bachelor of Arts degree. He received his Masters of Fine Art at the Academy of Fine Arts in Helsinki, where he now lives and works. Kristinsson's main focus has been creating performances where he reads various lists. These performances are minimalist and poetic, and are concerned with "rearticulating the obvious, mentioning the unnoticed, and proclaiming the already known" (Maarten de Reus.) He also makes durational performances where he blends in with the general public. From 2005 to 2007, Kristinsson performed with the interdisciplinary performance group Oblivia. Kristinsson has presented his works throughout Europe and in the United States.

On top of the festival, 2011. PHOTO Aleksis Salusjärvi



Nobuo Kubota

Canada



Nobuo Kubota, 2012 PHOTO courtesy of the artist

Wednesday October 24 and **Friday October 26**

8 pm | Mercer Union

Sunday October 28 with David Sait

4 pm | Mercer Union

I like the idea of performing without any preconceived notion of what I am going to present. I suppose much of my attitude comes from the influence of John Cage and the idea of 'chance operations' and improvisation. There are many forms or degrees of improvisation, but I am of the opinion that a constant flow of new original ideas during a performance is rare. My improvisation depends upon the support of a 'style' and 'mannerism' in my technique and presentation. I enjoy performing with musicians without having any prior idea of the kind of music they play.

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Nobuo Kubota was born in 1932, in Vancouver, B.C. He graduated from the University of Toronto with a degree in architecture and practiced for 10 years before deciding to become an artist. He was introduced to sound poetry by the Four Horsemen in 1984 and is an improvising vocalist, as well as a sculptor, video artist, performer and Eminence Gris for the 7a*11d Festival.

David Sait is a guzheng improviser, the co-editor of Soundlist (an e-newsletter for Toronto experimental music), co-curator of the Gone Fishing Experimental Music Series, and a member of the 10-person collective who operates the artist-run space Somewhere There in Toronto.



Irene Loughlin

Canada

TOP: *By Grand Central Station*, 2009 VIDEO STILL Naufus Ramirez-Figueroa
BELOW: *Poor Love*, 2003 VIDEO STILL Naufus Ramirez-Figueroa

Saturday October 27 8pm | Mercer Union

A performance consisting of three parts:

1. mental illness in childhood
2. mental illness as a young adult
3. mental illness in the workplace

The performance incorporates live voice, video and pre-recorded audio with actions which both resist and succumb to the constructs of mental illness as experienced in the first quarter and half of my life.

Irene Loughlin was born in the industrial, working class city of Hamilton, Ontario, where she spent her formative years and currently resides. She further developed her practice as an artist in the city of Vancouver, BC, Canada, particularly in the historic Downtown Eastside neighbourhood, where she contributed to the activist and disability community through gallery gachat, VANDU, and the Carnegie Centre. For the past fifteen years she has worked with images

challenging the social constructs surrounding mental illness, drawing visual metaphors from medical, ecological and diasporic landscapes in order to comment on our contemporary emotive discourse. The work features images drawn from childhood, spiritism, labour, exercise, diagnosis, sexual abuse, marginal housing, processed food, ideas of health and nourishment, comfort, addiction, rehabilitation, sexuality, desire, speech, anxiety, silence, and feminist/art historical re enactments.

www.ireneloughlin.com

Christof Migone

Canada



Hit Parade PHOTO Robert Szkolnicki

Saturday October 25 6 pm
Butterfield Park | OCAD U | 100 McCaul St

Hit Parade

Think. Do. Doubt. Discuss.
Repeat.
Discuss. Do. Doubt. Think.
Repeat.
Doubt. Do. Think. Discuss.
Repeat.
Think. Do. Discuss. Doubt.
Repeat.
Do. Think. Doubt. Discuss.
Repeat.

www.christofmigone.com



Christof Migone is an artist, curator and writer. He obtained a PhD from the Department of Performance Studies at the Tisch School of the Arts of New York University. He has performed internationally at events including Mois Multi, Mutek, Images Festival, Send+Receive, Kill Your Timid Notion, and the Whitney Biennial. He is a Lecturer in the Department of Visual Studies at the University of Toronto Mississauga and the Director/Curator of the Blackwood Gallery.



Guadalupe Neves
Argentina

Thursday October 25 8 pm | Mercer Union

Past Perfect

What is time? Are we only time? Is there something that continues after time passes? Does memory conserve time? Does time become damaged as it goes by?

PHOTO courtesy of the artist

Guadalupe Neves is a multimedia artist and performer with a background in Philosophy and Arts. She has presented her work in festivals in Mexico, Chile, Finland, Japan, Italy, France, Uruguay and Argentina. As an organizer, she organized international performance festivals including In Transit (En tránsito) in the Japanese-Argentine Performance Exchange, and Mutaciones, Tribute to Portillos.

Denis Romanovski

Belarus/Sweden



THAT'S
OK.

That's OK. Worldclassrun performance with KKH students. 2012
PHOTO Andreas Fägerstjöld

Thursday October 25 8 pm | Mercer Union
Saturday October 26 4 pm | Off site

That's OK

(manifesto fragment)

To mean nothing – that's OK.

To have money and to be hungry – that's OK.

To do nothing under surveillance – that's OK.

To wait for better times and to be still alive –
that's OK.

To hate museums and rebellions – that's OK.

To sing for old people and to dance with
strangers – that's OK.

Etc.

That's OK manifesto written
in collaboration with Kungl.
Konsthögskolan (KKH) students.

www.romancovski.se

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Denis Romanovski was born in 1970 in Minsk, Belarus. He currently lives and works in Stockholm, Sweden. He works in performance art, experimental forms of digital media, and artistic research. His work has been presented in international festivals and exhibitions in Belarus, Finland, France, Italy, Poland, Sweden, Thailand, UK, and the USA. He is also an active organizer of international performance festivals including Navinki 1991-2008 (Belarus), Navinki-Weld 2008 (Sweden), No-budget Performance: a Stockholm Odyssey 2010-2011 (Sweden), and PALS - Performance Art Links 2012 (Sweden). Since 2010, he has been teaching performance art at KKH in Stockholm.



Nopawan Sirivejkul

Thailand



Let's the Flower says... 2011 PHOTO Lin Shiyun

Friday October 26 8 pm | Mercer Union

Vulnerable life is like an egg

... we share the painfulness...
I would like to search human
sense to create a state of
intimacy and profound
familiarity with emotion.
When you see... you can
touch. When you hear... you
can touch. When you smell...
you can touch. When you
taste... you can touch.
... the rhythm of life...

[www.wix.com/madcap-aor/
nopawan](http://www.wix.com/madcap-aor/nopawan)

Nopawan Sirivejkul is an active member of Thailand's performance art community. She has been a manager of Asiatopia International Performance Art Festival 57 in Thailand, as well as organizing her own events. In 2007 she started MiniMoves, a group that organizes contemporary art exchanges in Bangkok. MiniMoves responds to what we find in pop culture, from shared identity to alienation. Where are the margins of this new world without borders, where communities are forced to face up to new things? In what relationships do people find themselves? Projects to date have brought together Thai artists with artists from Japan, Myanmar and Singapore. Nopawan is also a cultural writer for magazines and newspapers. Her photographs have been exhibited in the Tadu Gallery and Thailand's National Art Gallery. As a performance artist, she has performed in Thailand, Poland, Germany, Japan, Korea, Philippines, Singapore and Myanmar.

Tomasz Szrama

Poland/Finland

Friday October 26 8 pm | Mercer Union

I do not have any fixed views. I do not believe in any system, or any absolute truth. Cosmos expands. The world is evolving. As I age, I have more doubts. My art is in a constant flux between sarcasm and sincerity, humor and melancholy, ground and atmosphere. I am frantically trying to capture the essence of a situation, a state of mind. My performances cannot ever be completely finished. They are a forum, a space in time for interaction with the audience. I still naively believe that anyone can create a phenomenon on a cosmic scale. Then I feel it is the meaningless sacrifice of an insignificant man. I hope that in my desperate gestures viewers will identify for themselves something meaningful, even transcendent... I am fine and I'm scared to death.

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Untitled, 2012 PHOTO Tomasz Szrama

tomasz@hiap.fi

Tomasz Szrama (b. 1970) graduated from the Fine Art Academy in Wrocław, Poland (1998) and currently lives in Helsinki, Finland. Since 2005, he has been one of the organizers of New Art Contact performance art events, and in 2011 he co-organized the Fake Finn Festival of Experimental Art. Szrama also documents live art events. He presently works at the Helsinki International Artist Programme (HIAP).



Camille Turner

Canada



Jane's Walk, 2011. PHOTO Michele Clarke

Sunday October 28 2:30 pm
Toronto Free Gallery

SonicWalk:

We will visit familiar places for the first time, embracing strange and wonderful worlds that hide in plain view.

www.camilleturner.com

Camille Turner is a Toronto based media/performance artist and curator. She is the founder of Outerregion, a performance company that creates perception altering experiences and was co-founder of Year Zero One, a digital media organization. She has curated numerous exhibitions for Subtle Technologies, a festival that blurs the boundaries between art and science. Camille has presented talks, performances, workshops and exhibitions in Canada and internationally. Her ongoing projects include Miss Canadiana, a beauty queen on a 'round the world Red, White and Beautiful Tour and The Final Frontier, an afro-futurist performance in which astronauts from an ancient African civilization return to earth to save the planet.

Agnes Yit

Singapore/Malaysia/UK



Graceful Skater Fallern from Grace I, 2006

Wednesday October 24 8pm | Mercer Union

Drift

In *The Society of the Spectacle*, Debord claims that we live our lives surrounded by an immense accumulation of spectacles. Things that were once directly lived are now lived by proxy. Once an experience is taken out of the real world it becomes a commodity. As a commodity the spectacular is developed to the detriment of the real. It becomes a substitute for experience. My intent is to embrace a world view gathered from my influences and conscious of my immediate environment, and then to renew this mentality by figuring out alternative ways to deviate from it.

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Agnes Yit is a multi-disciplinary art and design practitioner and graduate of The Architectural Association School, London, UK in 2011. Agnes has been an active member of the Post-Ulu group of The Artists Village, Singapore since 1998, and has initiated many performance art and video events, festivals and projects, in Asia and Europe, from Berlin to Yogyakarta. Her art-making is linked to her design and architectural practices. She often engages herself spatially with her environment to generate relationships between the body, people, space and time at a moment specifically relevant to the present.

Performance Art Daily

Artists' Talks

Wednesday October 24 to Sunday October 28

12 pm | Toronto Free Gallery

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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, curators, organizers and theorizers. It is an opportunity for the festival audience to meet and converse with our invited artists. 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. Engage with the artists about the subjects that concern them and raise your own questions about performance art’s hot-button issues. The talks will be recorded live and archived online. Check: www.youtube.com/user/7a11d



Wed October 24

The international network

MODERATOR

Randy Gledhill

Miriam Ginestier
Jonas Stampe

Thurs October 25

Theatricality

MODERATOR

Jessica Wyman

Carl Bouchard &
Martin Dufresne
Camille Turner

Fri October 26

The language of materials

MODERATOR

Wanda Nanibush

Maria Hupfield
Paul Hurley
Guadalupe Neves

Sat October 27

The cutting edge

MODERATOR

Istvan Kantor

Sylvie Cotton
Nyan Lin Htet
Anna Kalwajtyś

Sun October 28

Reflections on praxis

MODERATOR

Johanna Householder

Rachel Echenberg
Patrycja German
Jeff Huckleberry
Agnes Yit

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Festival Eyes and Ears

We invite you to follow our festival blog at: www.7a-11d.ca. Updated daily, the blog contains critical writing and reflections by our commissioned writers, Sylvie Ferré, Randy Gledhill and Christine Korte, as well as photographs by our festival photographer, Henry Chan. 7a*11d collective member Annie Onyi Cheung will be tweeting live updates from this year's festival. Follow her on twitter @onyiony, 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 four consecutive 7a*11d festivals, the activities of FADO Performance Art Centre, as well as events, exhibitions and performances at various contemporary art venues in the city including The Images Festival and The Power Plant Contemporary Art Gallery. When he is not using a camera, Henry is crunching numbers and pushing paperwork as an accountant.

Sylvie Ferré is an independent curator, lecturer and writer on contemporary and performance art. She is the Director of the Polysonneries Festival based in Lyon, France. Her research strives to develop links between visual art, performance, and other creative forms leading to original collaborations. She is a contributing editor for several publications including Inter, Mapra, Alternatives Théâtrales, and Avignon's Festival. She has written texts for books on artists including Jan Fabre, Kirsten Justesen, Lamberto Pignotti, and Roi Vaara.

Randy Gledhill has an international history of artistic recognition spanning over three decades, including his ground breaking and influential collaborative partnership as one half of Randy & Berenicci (with Berenicci Hershorn). His chameleon oeuvre of activities includes performances, installations, public art commission, videos, sculptures, critical writing, curation and cultural activism. He is currently Executive Director and Curator of Vancouver's LIVE Performance Art Biennale; and is researching new global performance art manifestations, movements, and networks.

Christine Korte is a PhD candidate in the York and Ryerson Joint Program in Communication and Culture. She recently returned to Toronto after a DAAD research fellowship in Berlin and a guest lectureship position at the Johannes Gutenberg University in Mainz. She also has performed with the Vinge/Mueller ensemble in various productions staged in Berlin, Oslo and Bergen. Prior to starting her PhD, Christine worked at the transmediale festival for new media art and other festivals and residency centres in Berlin and Los Angeles.



Parallel Events

SPLICE

At the Intersection
of Art and Medicine

SPLICE, curated by Nina Czegledy, is the first large-scale public showing of archival images selected from the collection housed at Biomedical Communications, University of Toronto, complemented and challenged by contemporary artworks. The exhibitions at University of Toronto Art Centre (UTAC) and Blackwood Gallery include performances by Diana Burgoyne and Khadija Baker.



Tues Oct 23

7 pm
University of Toronto
Art Centre (UTAC)
15 King's College Circle

Diana Burgoyne

What do you think the
mind is?

Diana Burgoyne refers to herself as an electronic folk artist. A recurring theme in her work is the relationship between society, technology, and environment, which she investigates through the use of sound, performance and installation. She has taught Creative Electronics at Emily Carr University of Art + Design since 1998.

Wed Oct 24

6 pm
Blackwood Gallery
Kaneff Centre
University of Toronto
Mississauga
3359 Mississauga Rd
North

Khadija Baker

My little voice can't lie

Khadija Baker's work explores social and political themes related to persecution, displacement and memory. She was born and educated in the town of Amoude, Syria and received a Master's degree from the University of Damascus. In 2001, Khadija moved to Montréal where she is completing an MFA at Concordia University.



Parallel Events

FOOD=NEED

FOOD=NEED is a week of performances, workshops and discussion forums around food and its use, facilitated by WIAprojects in collaboration with Arts4All, DPNC and 7a*11d.

Performance artists ARTIFACTS, Chrissy Poitras, Claude(ia) Wittmann and Margaret Dragu will work on-site and with Davenport Perth Neighbourhood Centre (DPNC) community members throughout the week of October 29 to November 3 at DPNC, 1900 Davenport Road and at Dufferin Grove Park.

Mon Oct 29

12–25 pm | DPNC

**Chrissy Poitras
with Arts4All**
Free arts workshop

Wed Oct 3

1–4 pm | DPNC

Margaret Dragu

Rising
A durational performance-installation employing time, yeast, sugar, flour, water, oil, fire and sweat, *Rising* is a celebration of food and the domestic in response to the global obliteration of traditional rural life.

Thurs Nov 1

1–4 pm | Dufferin
Grove Park

**Claude(ia)
Wittmann**

Fri Nov 3

6 pm | DPNC

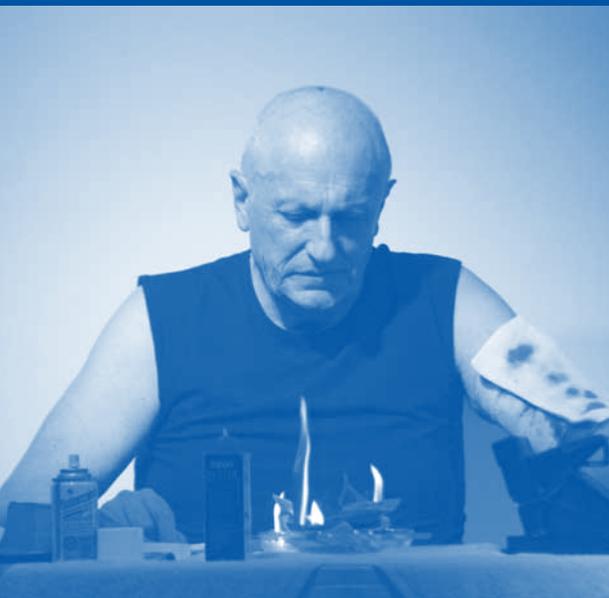
**ARTIFACTS,
Margaret Dragu,
Chrissy Poitras
& Claude(ia)
Wittmann**

Performance & Food
Event

WIAprojects is a feminist arts-informed research, mentoring and practice program. We provide women-centred, praxis-focused classes, workshops, exhibitions, performances, research support, courses and outreach to people working in the arts, education and community services. For more information and a full schedule of events: www.wiaprojects.com



Norbert Klassen



The Art of Making Art, 2008 PHOTO Henry Chan

Born May 30, 1941 in Duisburg, Germany. Died December 1, 2011 in Bern, Switzerland. Two sets of facts, two pseudo-sentences: delineated by periods but sharing a single implied subject. And between them, a little gap. No more than the standard space between two words. Perhaps the breadth of a breath.

And, somehow – absurdly – what is held (or what is meant to be held) in that tiny space is the implication of the whole of a life, complexly lived. I listen to the whirring ceiling fan above me, the chirping crickets outside my window, the brief clamour of a passing plane, and then the tinny thrum-beat of my mechanical heart valve echoing in my chest, suddenly made loud by the dissipation of the engine noise, and amid all of this I also find some part of that life (complexly lived) held *here*.

Where?

In a stillness that bristles along the edges of my skin and sets my arm hairs on alert.

In a liveliness that animates my spine and rib cage and pulls my organs ever so slightly upward and inward.

In the mask of my face, vibrating along a contour that traces the wetness between my teeth and tongue, spreads outward along my sinuses and nasal passages, and gathers into a peculiar curlicue that manifests in the steadfastness of my gaze.

It is a precise inhabitation of the dynamic corporeal architecture of my body, an enactment and an alignment that not only signals but also somehow contains – *only through* and *always beyond* its timespace materiality – a connection with my friend, Norbert.

Who is, unaccountably, present in his not-presentness. A being... a doing... a becoming... a dwelling within...

Based in Switzerland, **Norbert Klassen** began working in experimental theatre in the 1970s, working as a stage director and actor as well as studying dance therapy and speech training. Although he maintained links to the theatre world throughout his career – teaching for many years at the Drama School in Bern and working regularly as a director at the Theater an der Effingerstrasse – Klassen came to identify himself primarily as a performance artist after his “experiments” were considered unrecognizable as theatre by his colleagues, but were embraced by the performance art community. Klassen began creating solo “performances” in 1979, and in 1980 became a

That holding, which cannot be described, of which these words provide only a butchered glimmer, is what Norbert continually reveals to me of himself. What he continually teaches me about myself.

In life, Norbert set himself the task of attunement. His art was a double-edged practice of *using what is there* and of *making what one does all that is there*.

These two actions, contradictory and yet somehow alike, might both involve no more than simply acknowledging and attending to what discloses itself as being there: as time, as space, as matter, as texture. At the same time, neither action could be anything less than a simultaneous act of creation and destruction.

At a certain point, it becomes meaningless to even try to distinguish the hollowing out from the filling up.

What can be said? I smell his dried blood on a piece of gauze – one constellation of items in a box of performance residue that Norbert constructed and then sold as part

of *The Art of Making Art*, a performance he did at the 2008 7a*11d festival – and it smells like all human blood. But my body remembers, and so it doesn’t just smell like any human blood. It smells like Norbert to me.

— PAUL COUILLARD

founding member of the performance art group Black Market International. From 1990 Klassen concentrated primarily on intermedia projects, including exhibitions in Germany and Finland. He contributed substantially to the international performance art network through his participation in numerous events around the world, solo and as part of Black Market. As well, he maintained a thematic performance art festival in Bern called Bone. Norbert Klassen participated in the Sixth 7a*11d International Festival of Performance Art (2008) as a creative resident, gracing us with two extraordinary performances and an hilariously beautiful intervention on the final day.

7a*11d Collective members

Gale Allen is a visual artist currently based in Toronto, Canada. Allen's practice investigates the aesthetics of revolt present in popular culture. Allen has recently exhibited with the Harbourfront Centre's HATCH: emerging performance projects (Toronto), All I Ever Wanted" Pleasure Dome (Toronto), "Must be the colours and the kids that keep me alive" (Toronto), TAAFI (Toronto) "Play", and the First International Prize for Performance (Italy) "I need you to need me". Allen recently curated "Extra-Rational" for FADO's annual Emerging Performance Artist series. She has been a member of the 7a*11d collective since 2005.

Annie Onyi Cheung is an emerging performance, video and installation artist whose work is concerned with relational politics, with increasing focus on site and materiality. Her projects have shown most recently at Varley Art Gallery (2012), Scotiabank Nuit Blanche (2011 and 2010), Labspace Studio (2011), and Subtle Technologies Festival (2011). She has been a member of the 7a*11d collective since 2009, and recently co-curated a 3-week outdoor art-installations festival for Art of the Danforth. Born in Hong Kong, Annie currently lives and works in Toronto and Halifax. www.onyi-ajar.com

Shannon Cochrane is the Director of FADO Performance Art Centre (www.performanceart.ca), 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. Shannon is a founding member of the 7a*11d collective. www.shannoncochrane.com

Paul Couillard is a founding member of the 7a*11d collective. As an artist, he has created more than 200 solo and collaborative performance works in 21 countries, often working with his partner Ed Johnson. Couillard was the Performance Art Curator for FADO from 1993 until 2007, and is the editor of FADO's *Canadian Performance Art Legends* publication series. *Alain-Martin Richard: Performances, manœuvres et autres hypothèses de disparition / Performances, Manœuvres and Other Hypotheses for Disappearing*, produced with co-editor Alexandra Liva, will be released soon. Couillard is currently a doctoral candidate in the York/Ryerson Joint Graduate Program in Communication and Culture.

Jess Dobkin's work is presented at museums, galleries, theatres, universities and in public spaces internationally. She has taught as a Sessional Instructor at OCAD University and the University of Toronto and serves on the University of Toronto/Sheridan College Art and Art History Program Advisory Committee. She was the 2011-2012 Guest Curator of Harbourfront Centre's HATCH residency program and is a Fellow at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto. She has been a member of the 7a*11d collective since 2009. www.jessdobkin.com

Francisco-Fernando Granados is a Guatemalan-born, Toronto-based artist primarily focused on making live work. Disillusioned by nationalism, he is happy to be identified as a performance artist. He has presented work in venues including Kulturhuset Stockholm, Ex Teresa Arte Actual (Mexico City), The Hessel Museum at Bard College, RAPID PULSE (Chicago), the Darling Foundry (Montreal), the Vancouver Art Gallery, and LIVE (Vancouver). He is the recipient of a Governor General of Canada's Silver Medal for academic achievement, and holds a Masters of Visual Studies from the University of Toronto. He has been a member of the 7a*11d Collective since 2012.

Adam Herst is a Toronto-based artist working in performance and electronic media. He is interested in the tension between ideas, their ownership, and their reproduction and in exploring the implications of the proposition that ideas which are designed for dissemination will be disseminated. Most recently, Adam performed *Intersection*, a 21-day performance for AOD in Toronto. Adam holds degrees in Arts Management with a Major in Studio and in Cognitive Psychology with a Major in Philosophy. When Adam isn't creating art, he provides information technology services to arts organizations. Adam has been a member of the 7a*11d collective since 2008.

Johanna Householder has been making performances, video and other artworks since the late 1970s and teaching performance art since the early 90s. A member of the notorious feminist ensemble, *The Clichettes* in the 80s, Householder practices her own brand of cultural détournement. She has performed extensively, most recently in China, NYC, Sweden and Ireland. She edited, with Tanya Mars, *Caught in the Act: an anthology of performance by Canadian women*, published by YYZ Books, Toronto, 2005. A Professor at OCAD University, she is currently Chair of the Criticism and Curatorial Practice Program and is on the Board of Performance Studies international. She is a founding member of 7a*11d since 1997.

Tanya Mars is a feminist performance artist who has been involved in the Canadian art scene since 1973. She has performed widely across Canada, as well as internationally. She is co-editor with Johanna Householder of OCAD of *Caught in the Act: an anthology of performance by Canadian women* (2004) published by YYZ books. She is the recipient of a 2008 Governor General's Award in Visual and Media Arts. In addition a book on her work published by FADO and edited by Paul Couillard, *Ironic to Iconic: The Performance Works of Tanya Mars*, was published in 2008. She currently teaches at the University of Toronto Scarborough. She has been a member of the 7a*11d collective since 1998.

Acknowledgements



What's with the name?

Some people might be flummoxed by our unpronounceable name. Where did it come from and what is it supposed to mean? Does it have some connection to the convenience store? Here's one version: the numbers 7 and 11 come from the dates of our first festival, August 7 to 11, 1997, while the "a" and the "d" refer to the "across" and "down" nature of our early programming, which was a complex conglomeration of independently curated thematic programs in multiple locations. We wondered if the audience would be able to decipher our Byzantine programming format, which would be like trying to read a crossword puzzle. 7 across, 11 down, 7a, 11d! 7a*11d was the final version, though that still leaves the mystery of the "silent" asterisk...



PATRYCJA GERMAN *Polish Kiss*, video still

Festival Venues

Mercer Union

1286 Bloor Street West
www.mercerunion.org

Toronto Free Gallery

1277 Bloor Street West
www.torontofreegallery.org

Butterfield Park

(at OCAD University)
100 McCaul Street

Festival Contact Info

www.7a-11d.ca
performancefestival@hotmail.com
416.822.3219





JEFF HUCKLEBERRY PHOTO Martyna Piasecka



IRENE LOUGHLIN corbadh - ciorrú colí, 2012
PHOTO Alexáí Tellerías

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INTERNATIONAL FESTIVAL OF PERFORMANCE ART