

2006

Sixth International
Festival of Performance Art
October 19-29

7a*11d





7a*11d

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In the winter of 1997, a group of performance artists and organizers from the Toronto area held a meeting at the now defunct performance space Symptom Hall, site of many years of performance presentation and dialogue and former home to the likes of Shake Well Performance. The agenda was to investigate how our mutual interest in performance art might manifest itself. The unspoken hope was to create a forum in which we could present our own work and that of other Canadian and international performance artists. What happened was more than any of us could have imagined; we stepped into the forefront of a burgeoning performance art scene, we defined a community and we began a working relationship with each other that has spanned nearly ten years. What happened was 7a*11d. We started small but our intentions were big. Our first festival, in August 1997, presented the work of sixty artists from across Canada, the US and Australia. Not bad for an upstart.

Over the years many things have changed: the collective has gotten smaller; the festival has expanded from five days to eleven, blanketing two weekends at multiple venues; we have experimented with various curatorial themes and approaches; we moved the festival from annual to biannual; and the call for submissions now brings interest from artists in over twenty countries.

Since that first five-day festival (which took place from August 7-11, 1997, giving us the much contested and now much loved name), we have produced five full-scale festivals in Toronto, presenting the work of well over 200 performance artists, emerging and established, from across Canada to Australia, from Finland to the Philippines. We have presented numerous off-year events and activities including residencies, panel discussions and co-presentations with sister organizations such as A Space Gallery, Pleasure Dome, Trinity Square Video, InterAccess, YYZ Artists' Outlet, Vtape, Studio 303 (Montréal), Modern Fuel (Kingston), Le Lieu and Rencontre internationale et colloques sur l'art actuel (Québec City), the Ontario College of Art and Design, the University of Toronto, Guelph University, imagineNATIVE, Mercer Union Gallery, the Art Gallery of Ontario, SAVAC, Toronto Free Gallery and Le Mois de la Performance (Montréal). We owe a debt of gratitude to our greatest ally in Toronto, Fado Performance Inc., which has occupied a special place in our co-presentation programming at each festival since the beginning. We have worked with wonderful organizing collectives, including all.at.onceness, JAWA, Spank Performance Art Event, Po-Po, the International Bureau of Recordist Investigation and DisplayCult.

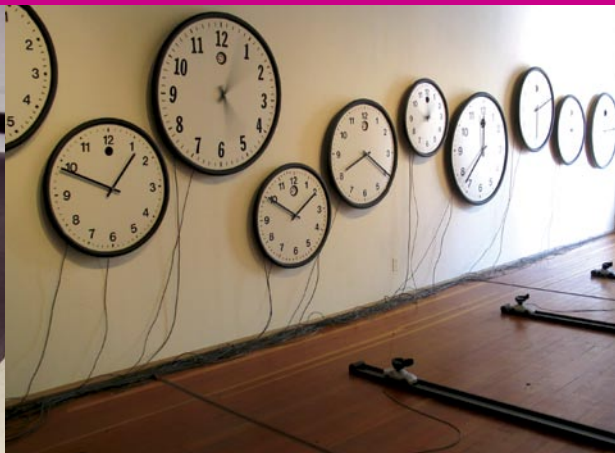
We are very proud to bring you the 6th 7a*11d International Festival of Performance Art. This year we are pleased to present the work of over twenty artists from around the world who advance the practice and critical discourse of performance art. We are excited to feature the work of our éminence grise Rita McKeough (Nova Scotia). The Hard-Working Canadian invitational section of the festival will present the work of Tejpal S. Ajji (Ontario), Claudia Bernal (Colombia/Québec), and Oraf Orafsson (BC). The International invitational includes, Dariusz Fodczuk (Poland), Leena Kela (Finland), Kenny McBride (UK/Poland), Lee Wen (Singapore), Willem Wilhelmus (Finland) and Yoyoyogasmana (Indonesia). The call for submissions brings Racquel de Loyola (Philippines), Rose Hill (USA), Ed Johnson (Canada), Les Fermières Obsédées (Québec), Nahed Mansour (Canada), anti-cool (Japan), and Herma Wittstock (Berlin). Artists cross-listed with Fado's IDEa series include Glyn Davies-Marshall (UK), Aiyyana Maracle (Québec), and Vassya Vassileva (Bulgaria). As the diversity of this roster suggests, the 6th 7a*11d International Festival of Performance Art will bring together a provocative mix of approaches, aesthetics, and cultural frameworks.

Rounding out the festival program are: d2d.3 = direct to documentation, our screening program of performance documentation and performances for camera; and new this year, Do Me!, the curatorial project where performance "scores" donated by renowned artists will be interpreted and performed by local artists and performance art students from the Ontario College of Art and Design, the University of Toronto and York University. Finally, Tacit, the traditional panel discussion on the festival closing day; artist talks at OCAD and York University; and artist workshops hosted by the Gendai Gallery and the Toronto Free Gallery.

The 7a*11d collective is: Gale Allen, Shannon Cochrane, Paul Couillard, Jim Drobnick, Louise Liliefeldt, Johanna Householder and Tanya Mars.

www.7a-11d.ca

Hotline: 416-822-3219



Rita McKeough

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

This program highlights our commitment to bringing forward a lived history of performance work in Canada by presenting an artist who has made a fundamental contribution to the field. The program was inaugurated at the 2002 Festival with the presentation of Bruce Barber, and continued in 2004 with Cheryl l'Hirondelle. This year we are extremely pleased to have Rita McKeough from Nova Scotia.

In the opening performance of her *Take it to the Teeth* installation in 1993, Rita McKeough chewed up an entire gallery wall, tearing off pieces, tasting them, and spitting them out.

"It was about how memories reside in the body and mind, and how they come out a bit distorted. I used the idea of the digestive system as an interesting way of getting rid of those memories."

"Humour is something that's always been there in my work, even if it's just very subtle."

McKeough attended the University of Calgary for her BFA, and received her MFA at NSCAD in 1979. Through experiences working at a radio station and as a drummer in a band, she began fusing elements of sound into her sculptures.

"Being a drummer influenced a lot of my interests... I became interested in installation and performance because it was a way of bringing audio into my work."

McKeough has taught at ten art schools, including the University of Manitoba and the University of California, and she has been teaching media arts courses at NSCAD since 1999. She has been actively exhibiting and performing across Canada since the late 1970s.

"I always seek to create an environment, it's the process of gathering information on a search through space."

Rita will make a new work, *The Long Haul*, for 7a*11d, collecting evidence of nature in the city to reconfigure an office space upstairs at 285 Dundas St., the week of October 23 to 28, with public performances on October 27 and 28. [see October 27 for details]



anti-cool (Japan) -Feel invisible things-

Gendai Gallery at the Japanese-Canadian Cultural Centre
October 15, 1:00-6:00 pm

To register, email Kerri Sakamoto: unbidden@sympatico.ca; maximum 10 participants

I would like to go through a process in which participants can experience unexpected feelings and ways of thinking by joining my workshop. Through this form of interaction and communication the participants will be able to reflect upon themselves, and the relationships between the participants and their surroundings.

Performance and installation artist, anti-cool (Tomoko Takahashi) was born in Kanagawa, Japan. Her works explore ways of conquering the boundaries and rules with which people surround themselves. Through communication with those present, she tries to find solutions in order to break through people's self-imposed limits. She has exhibited in more than ten countries in the last six years. Recent group shows include Visions in the Nunnery, London, UK; Cultural Studies Wien at Museum Quarter 21, and Platform Kunst for Japan-EU year, Vienna, Austria.



Racquel de Loyola (Philippines) Breaking the Barriers of Discipline

October 23, 24 and 25, 6:00-8:00 pm

Toronto Free Gallery, 660 Queen St. East

To register, email 7a*11d: performancefestival@hotmail.com; maximum 6 participants

An investigative journey into cross-disciplinary practices. Live art is classified as a paradoxical conjunction of established disciplines, and this workshop will seek out ways to negotiate the links – and missing links – between different media. After presenting a selection of performance documentation, the workshop will draw from each participant's personal history, artistic background and media experience. By utilizing material-based explorations, the workshop will intensify as well as amalgamate everyone's strongest capabilities.

Racquel de Loyola's work addresses the issues of women, colonization, identity, migration, displacement, capitalism and globalization. Loyola is currently a convener of New World Disorder. She has recently presented performances at the Currency Festival of Performance (New York, 2005), the 7th ASIATOPIA (Bangkok, 2005), Asia Meet Asia (Tokyo, 2006), and the Laokoon Art Festival (Germany, 2004).



d2d.3 = Direct to Documentation 2006

October 21 and 28, part of Evening Performance Programs, 8:00 pm

Get out the Visine, fasten the toothpicks to your eyelids ... but whatever you do don't blink! For our biannual celebration of performance work to documentary evidence, this collection of artists has been succinct, quick, fleet, brief, concise, even pithy — not terse, but certainly not verbose. Gestural really, and some very beautiful and bizarre gestures they are. Sometimes located in an uncertain landscape — rural, urban, suburban. Those who are not out there somewhere are pretty much looking at you, while you look at them.

With works by CJEP, Debbie Elliot, Patrycja German, Klara Hobza, Marianne Kim, Dorte Strelow, Nick Tobier, Frank Werner, and Yoyoyogasmama.

Festival fees:

All daytime events and the Tacit panel on Sunday, October 29 are FREE.
Suggested donation for evening programs and opening party is \$5.00.

7a*11d is a volunteer organization and audience support is much appreciated.
The Festival seeks to create an environment of inclusion, so therefore all of our events are pay-what-you-can.



Performed by local artists and students of the Ontario College of Art & Design, the University of Toronto and York University
 Curated by DisplayCult, with Dave Dymont and Roula Partheniou
 Locations and times TBA
 Please consult www.7a-11d.ca

Do Me! is a curatorial project that solicited performance instructions from a range of international artists to have them interpreted and performed by Toronto-based artists and invited guests. This event takes the premise of Hans Ulrich Obrist's 1996 *Do It* exhibition and returns it to its performative roots in the instructional works of 1960s Fluxus artists. The performances will take place at locations throughout the city of Toronto where audiences can observe the multi-layered effects of personal translation, creative adaptation and cultural specificity as artists from varying backgrounds "realize" the work of the contributing artist. Projects by the artists below will challenge the tolerance of public space to accommodate politically-charged interventions, enigmatic group behaviours, disobedient media events, and experiments in personal transformation.

Contributing Artists:

Martin Creed was born in Wakefield, England and from 1986-90 attended the Slade School of Art in London. His work has been exhibited internationally and in 2001 he won the prestigious Turner Prize.

Critical Art Ensemble is a collective of artists of various specializations dedicated to exploring the intersections between art, technology, radical politics, and critical theory. CAE's recent projects have focused on biotechnology, genetic engineering, germ warfare, mobile broadcasting, and other detournements of technology. Their publications, including *The Electronic Disturbance*, *Electronic Civil Disobedience*, *Flesh Machine*, *Digital Resistance* and *Molecular Invasion*, can be downloaded at www.critical-art.net.

Ann Hamilton's compelling multi-media installations have explored the evocativeness of vernacular and unlikely materials, the performance of exacting gestures, the affective specificity of site, and the interconnections between language, the senses, time and memory. She is a recipient of the prestigious MacArthur Fellowship and was the American representative at the Venice Biennale (1993). Her work has been shown and collected worldwide, and appears in publications such as *Tropos* (1995), *Present-Past* (1999), *Whitecloth* (1999), and the upcoming *An Inventory of Objects*.

Geoffrey Hendricks has been active in Fluxus since the mid-1960s, when he was ordained Flux Minister. As Professor of Art at Rutgers University, where he has taught since 1956, he is renowned for encouraging the exploration of intermedia and performance art. Hendricks has performed and participated in numerous exhibitions worldwide. Retrospectives of his works have been held at Kunsthallen Brandts Klædefabrik (Denmark), Castellfranco (Italy), and Articule (Montreal). He is the editor of *Critical Mass* (2003), and his work is featured in *Fluxus Codex* (1988), among other publications.

Aernout Mik is an Amsterdam-based artist utilizing performance, video, installation and new media. His works engage and depict persons associated in disquieting, perplexing and ludic types of groups that examine both the psychology of collectives and the sociopolitics of individuality. Mik has held solo exhibitions at the New Museum of Contemporary Art (New York), Fundació la Caixa (Barcelona), Haus der Kunst (Munich), the ICA (London), and the Venice Biennale, among other locations. Publications on his work include *Dispersions* (2004), *Reversal Room* (2002), *Primal Gestures/Minor Roles* (2000), and *Tender Habitat* (2000).

Linda M. Montano is a performance artist, the founder of The Art/Life Institute, Kingston, NY, and teacher of the form in numerous universities. She has performed "living art" at museums, galleries and public sites worldwide. Her "endurances" have been numerous and she completed *14 Years of Living Art* in 1998, an experience of the energy centres in the body (see www.bobsart.org). Her publications include *Art in Everyday Life* (1981), *Performance Artists Talking in the Eighties* (2000), and *Letters from Linda M. Montano* (2005). She has been featured at The New Museum (NY) and the Institute for Contemporary Art (London), and included in the exhibitions "Out of Actions" (LA MOCA) and "Endurance" (Exit Art). Her videos are distributed by Video Data Bank.

Carolee Schneemann's work in video, film, painting, photography, performance and installation has pioneered the artistic discourse on the body, sexuality and gender. She has exhibited and performed internationally, with film and visual art retrospectives being held at the New Museum of Contemporary Art (New York), the Centre Georges Pompidou (Paris), the Museum of Modern Art (New York), and the National Film Theatre (London), among other places. Her works and writings have been collected in *More than Meat Joy* (1979/1997) and *Imaging Her Erotics* (2002). She has a solo exhibition planned for MOCCA in Spring 2007.

Joey Skaggs is a conceptual performance artist, sociopolitical satirist, and dedicated proponent of independent thinking who has, since 1966, used the media as his medium. His performances have fooled numerous journalists working in television, radio and print, drawing attention to the media's gullibility and exposing its ideological agendas while focusing attention on issues such as disinformation, hype, hypocrisy and the misuse of power. He is the perpetrator of infamous hoaxes such as The Cathouse for Dogs, The Celebrity Sperm Bank, The Fat Squad, Portofess, and the New York Annual April Fool's Day Parade (now entering its 22nd year), descriptions of which can be found at www.joeyskaggs.com.

Martha Wilson is a performance artist and Founding Director of Franklin Furnace Archive, Inc., a museum in lower Manhattan that has presented and preserved performance art, artists' books, multiples and Internet projects since its inception in 1976. Trained in English Literature, Wilson taught at the Nova Scotia College of Art and Design, where she made pioneering experiments in video and performance. She was a member of DISBAND, an all-girl group, none of whom could play instruments, and has performed solo acts of political satire in the guises of Alexander Haig, Nancy Reagan, Barbara Bush and Tipper Gore.



For information on Do Me!, workshop & schedule updates, log on to: www.7a-11d.ca

Pre-Festival

Sunday, October 15	1:00 - 6:00 pm	Workshop with anti-cool	Gendai Gallery
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Week One

Thursday, October 19	8:00 pm 10:00 pm	Claudia Bernal, Vassya Vassileva, anti-cool, Les Fermières Obsédées Opening Night Party	Xpace Xpace
Friday, October 20	5:00 pm 8:00 pm	Vassya Vassileva Claudia Bernal, Dariusz Fodczuk, Leena Kela, Oraf Orafsson	Toronto Free Gallery Xpace
Saturday, October 21	2:00 - 4:00 pm 2:00 - 5:00 pm 5:00 pm 8:00 pm	Nahed Mansour Tejpal S. Ajji Vassya Vassileva d2d, Claudia Bernal, Rose Hill, Yoyoyogasmana	Toronto Free Gallery Toronto Free Gallery Toronto Free Gallery Xpace
Sunday, October 22	5:00 pm 6:00 - 9:00 pm	Vassya Vassileva Aiyiyana Maracle	Toronto Free Gallery Trinity Bellwoods Park

Week Two

Monday, October 23	5:00 pm 6:00 - 8:00 pm	Vassya Vassileva Workshop with Racquel de Loyola (cont'd on Tuesday & Wednesday)	Toronto Free Gallery Toronto Free Gallery
Tuesday, October 24	5:00 pm 6:00 - 10:00 pm	Vassya Vassileva Glyn Davies-Marshall	Toronto Free Gallery Toronto Free Gallery
Wednesday, October 25	12:00 - 8:00 pm 12:00 pm 4:00 - 10:00 pm 5:00 pm	Kenny McBride Public Lecture; Racquel de Loyola Glyn Davies-Marshall Vassya Vassileva	Xpace OCAD Professional Gallery Toronto Free Gallery Toronto Free Gallery
Thursday, October 26	12:00 - 6:00 pm 5:00 pm 6:00 - 10:00 pm	Kenny McBride Vassya Vassileva Glyn Davies-Marshall	Xpace Toronto Free Gallery Toronto Free Gallery
Friday, October 27	11:00 am - 6:00 pm 5:00 pm 8:00 pm	Éminence grise: Rita McKeough Vassya Vassileva Ed Johnson, Herma Wittstock, Lee Wen, Racquel de Loyola	285 Dundas Street Toronto Free Gallery Xpace
Saturday, October 28	11:00 am - 6:00 pm 5:00 pm 8:00 pm	Éminence grise: Rita McKeough Vassya Vassileva d2d, Herma Wittstock, Dariusz Fodczuk, Willem Wilhelmus	285 Dundas Street Toronto Free Gallery Xpace
Sunday, October 29	2:00 pm	Panel Discussion: Tacit	Xpace



Claudia Bernal (Québec)

Chamanika Urbana

Xpace, Opening Night, 8:00 pm

Chamanika Urbana is a video installation and performance inspired by images of a contemporary shaman taken in Mexico City. In the videographic space, a hand-to-hand ritual with the shaman takes place, while in the exhibition space, marginality and insulation break off while I connect with others in a ritual of community. Through this artwork, the body celebrates life, death and transformation, leading us to think not only about the consequences of globalization on native cultures in Latin America, but as well on syncretism and the place culture and art occupy in contemporary society.

Claudia Bernal has developed a personal approach focused on the fragmentation of urban space and its impact on society and culture. The concepts of movement, migration, space, identity, are recurrent in her artworks. She has presented both collective and solo exhibitions in Canada, Québec, Colombia, Cuba, Argentina, Mexico and Germany. Claudia Bernal lives and works in Montréal.

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII

[Surface Area 510,100,934 km² 196.950.168 miles²]

Presented by Fado Performance Inc. as part of the IDea series

Xpace, Opening Night

"I was informed by the artist Hermann Hessler that Friedrich intended to go to the Canadian woods in relation to the 'indispensability of measuring the distance between certain kinds of trees.' I decided at once that the next geographical locality of my quest shall be Canada. During my stay in Toronto I will search for Friedrich Nichtmargen. In order to prefigure his local appearance, I shall strictly follow his own rules of mathematical formalization while scrutinizing geographical twists and measuring the distance by my own..." = Message truncated =

Vassya Vassileva is an artist and lecturer who is currently working on her PhD in the Semiotics of Art at the New Bulgarian University, Sofia. Since October 2004 she has been searching for the artist Friedrich Nichtmargen. She works as a full-time researcher at the Institutum Fridericianum.



anti-cool (Japan)

Reset Button

Xpace, Opening Night

In my country, one can find many people who are afraid of being hurt so they decide to live in virtual reality. For example, there are adult men who are seriously in love with cartoon characters – girls that are still children but have all the curves. Or take the people who are into dating websites. Since it isn't necessary to give others their personal information, they don't need real commitment and they can erase their relationships whenever they want. I will discuss these social phenomena with a series of actions in which I attempt to conquer limits and rules that are self-produced.

anti-cool's performances address the acts of people who have a tendency to depend excessively on food, objects, "others," and mass media. Her performances include NIPAF 2000 performance art festival (Tokyo), Asiatopia at the International Performance Art Festival (Bangkok), EXIT: International Festival for Unusual Live Performance (Helsinki), Echigostumari Art Triennial 2003 (Nigata, Japan), the 4th International Performance Festival Odense (Denmark), and You Are Here Festival (Nottingham, UK).



Les Fermières Obsédées (Québec)

Untitled

Xpace, Opening Night

First, you thought that enrolling was going to simplify things. You felt you had a vision. Then after a while, you wanted to reduce your participation. Take a little time off, amuse yourself, sit back and relax...You probably thought that you could just forget that you had the responsibility. Finally you realized that you were in a complete mess. And yet you held the torch too. You thought of going back but discovered that by then it was too late...

Les Fermières Obsédées is a performance collective founded in 2001 by Annie Baillargeon, Eugénie Cliche and Catherine Plaisance, and based in Québec City. Their name, translated as "The Obsessed Farmers' Wives," ironically alludes to traditional notions of women's creative networks, such as the quilting bee. Their performances, often taking the form of tableaux vivants or public spectacles, satirize and confront pervasive cultural attachments to conformism, fashion, and mediated images of femininity. They have performed in Québec, Canada, Ireland, Wales, Poland and Australia.

Opening Night Party - 10:00 pm



Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII
[Surface Area 510,100,934 km2 196.950.168 miles2]

Presented by Fado Performance Inc. as part of the IDEa series
Toronto Free Gallery, 5:00 pm (See October 19 for description)

Day Program

Evening Program

Claudia Bernal (Québec)

Chamanika Urbana

Xpace, Evening program, 8:00 pm
(See October 19 for description)



Dariusz Fodczuk (Poland)

The Furniture and the Literature

Xpace, Evening Program

The Furniture and the Literature belongs to the cycle *The Incywincy Therapeutic Theatre*. This cycle serves as a method for letting off the steam of everyday reality. Primary issues discussed include politics and religion. *The Incywincy Therapeutic Theatre* is also used to evaluate the cultural, social, financial and familial realities of moderately highbrow living in a medium-sized town in the middle of Eastern Europe. *The Furniture and the Literature* is a selection of several scenes addressing what three middle-aged friends are currently enduring.

Dariusz Fodczuk is an installation and performance artist who has been featured in over 100 festivals and solo exhibitions. Fodczuk frequently collaborates with Artur Palyga and Krzysztof Zywczak in the group Wlochy. Fodczuk's performances have been presented at Feed Back Festival (France, 2005), Tohu Bohu Gallery (Marseille, 2005), Infracion Festival (France, 2005), and the KONT Gallery (Poland, 2004).



Leena Kela (Finland)

Love Boat

Xpace, Evening Program

Love Boat is the fourth performance in Leena Kela's ongoing performance series *Water-Resistant*. During the series, Kela has embarked on a journey from the depths of the sea into the zero gravity of space. As the character Julie McCoy, a cruise hostess with a wide smile, Kela invites the audience to set the course for adventure. *Love Boat* concentrates on the experience and effects of chaos in life and love, those surprising incidents that a cruise can offer. By sailing along the surface where water and air meet, the journey moves along that mythical realm between the conscious and the subconscious.

Leena Kela is an interdisciplinary artist who works in performance art, photography, video and pedagogy. Her performances have been presented in a number of contexts in Finland and international performance art festivals including Body Navigation (St. Petersburg, 2006), Face to Face (La Bisbal, Spain, 2006), Movement to Performance (Finland, 2005), Castle of Imagination (Poland, 2005), Performer Stammlich (Berlin, 2004), Gallery 21m2 (Stavanger, Norway, 2004), and the 9th International Congress for Performance Art (Berlin, 2003).



Oraf Orafsson (British Columbia)

Soapbox

Xpace, Evening Program

RANT RAVE. Beat your head against the wall. Throw your hands up in defeat, in disgust, in despair. THE NOISE OF THE WORLD. It is not the news anymore it is noise. Pure noise. Everyone has an opinion and seems to be entitled to it no matter how stupid they are. The dirty secrets of the world that are never discussed. Rant rave and stand on your soapbox and join the birth of everything. We live in the political solutions of the last war and that master plan is falling apart. Canada is at war with no declaration of war issued by Parliament. Watch me spin out of control foaming at the mouth. Learn the true history of art and artists in the twentieth century. Imagination is under threat. Rant rave and carry on.

For the last thirty years, Oraf Orafsson has worked in film, video, performance, and installation. Performing across Canada and the US, Orafsson's projects have addressed postwar politics, oppositional cultural movements, and AIDS activism.



Nahed Mansour (Toronto)

Darkening Cells

Toronto Free Gallery, 2:00-4:00 pm

Darkening Cells is a process-oriented work that relates the power structures inherent in the prison industrial complex to those of race and colonization. The work entails the artist soaking envelopes in coffee and arranging them on a window in a specific manner. Although most manual labour requires routine, the monotony of these actions, the restriction imposed on the artist's movement, and the implicit division between performer and observer characteristically emulates labour executed by immigrants, prisoners and other exploited groups.

Nahed Mansour's artworks often reference the concerns of immigrant communities living in the diaspora. Although she is most attracted to performance art, Mansour employs a variety of media to produce opinionated race-related works. She will be curating Fado's 2007 Emerging Artist Series.

Tejpal S. Aiji (Ontario)

Kuch [something] *kardah* [he is doing]

Toronto Free Gallery, 2:00-5:00 pm



Meh [I] *bunahn* [make] *laghiya* [will] *ik* [a] *kum* [work] *jhidhey* [in] *vich* [which] *meh* [I] *kasuri* *mehti* [fengreek] *kahwanga* [will eat] *athay* [and] *meray* [my] *purseenay* [sweat] *choo* [in which] *ik* [a] *duji* [another] *mithi* [sweet] *kushboo* [smell] *ahaygi* [will come]. *Nalay* [Also] *meh* [I] *kum* [work] *karanga* [will] *nal* [along with] *lohki* [people] *jirey* [who] *Guyana* [Guyana] *thay* [and] *Trinidad* [Trinidad] *thon* [from] *hein* [are]. *Yaanikay* [So that] *sahnu* [we] *patha* [know] *lagayga* [will] *kidha* [how] *usi* [we] *sadhi* [our] *patscha* [language] *nu* [] *pulday* [we forget] *hein* [do], *yaad* [remember] *kardey* [we do] *hein* [], *athay* [and] *bunahndey* [make] *hein* [do].

Tejpal S. Aiji is a Malton, ON based artist whose ongoing investigation in the "invisible structures" of genetics, gravity, airborne disease, and government bureaucracy have led to an interest in social engineering processes. Development in government subsidized housing, immigration integration and colonial policy from personal and broader cultural experience are explored in multi-platformed projects. His work has been presented in the Regent Park area of Toronto, Toronto Free Gallery, and the Images Festival. He is curator in residence at the J.M. Barrie Gallery, Toronto.

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII

[Surface Area 510,100,934 km2 196,950.168 miles2]

Presented by Fado Performance Inc. as part of the IDea series

Toronto Free Gallery, 5:00 pm (See October 19 for description)

d2d = direct to documentation

SCREENING

Xpace, Evening Program, 8:00 pm

Claudia Bernal (Québec)

Chamanika Urbana

Xpace, Evening Program

(See October 19 for description)



Rose Hill (USA)

After the Re-Membering

Xpace, Evening Program

First, I began with urinals filled with red wine and fifty loaves of bread torn to pieces. I pieced together the original loaves and once each was finished I spit wine into the cracks. Then, I began with bread dough full of lamb meat and human hair. I separated the meat and hair from the dough and placed each in separate piles while red wine dripped from the ceiling onto my back. I wrapped the dough across my chest and lay under the wine. Finally, I began with a horse piñata filled with raw meat and red wine. I dismembered it and attached the pieces to my body. I took the horse to a corral in the forest and re-membered it. This piece is about what happens next.

Rose Hill is a Seattle-based performance artist who creates site-specific, time-based pieces for festivals, galleries and alternative performance spaces. Her work addresses the body in relationship, illness and mortality. She has performed in Boston, California, and Seattle, as well as internationally in New Zealand, Poland, Chile, the National Review of Live Art (Scotland), and most recently at Springtides Festival (Germany).



Yoyoyogasmana (Indonesia)

Trial Performance (Crisis)

Xpace, Evening Program

People seem to be always interested to view the bad sides of other people and they are not interested in their positive sides. It is also my firm belief that people have got ability to cheat, exploit and even hurt other people. On the other hand, people have a conscience that leads them to goodness. Conscience categorizes our behaviour of hurting and exploiting others as bad, inappropriate behaviour, as evil one. This kind of bargaining between these two sides (good and bad poles) has been a basic of people relationship. History has pointed out that there have been many moments when people released their evil side, their dark side. It is war. War is organization of human capacity to hurt and destroy others. These facts imply that collectively people can create evil deeds and actually, at the same time, they can also create the opposite.

Yoyoyogasmana's first performance was Blah-Blah War, with Rudi St Darma in 1989, and he continued doing performances almost every Wednesday morning as he studied in the Fine Art Dept. at IKIP, Bandung from 1992 to 96. His work came to critical attention in 2000 with a three-day solo performance. He began to focus completely on performance and to see its potential for world wide impact. Yogasmana's work speaks to political issues, to the power behind authority, and to humanity. He uses performance as a way to investigate his personal abilities, and to observe people's sensibilities when they interact in his works. Yogasmana is the founder and director of B+PAC, the Bandung Performance Art Community, and is a Director of LINKART, connecting West Java arts of all mediums.

Sunday, Oct 22

Day Program

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII

[Surface Area 510,100,934 km2 196.950.168 miles2]

Presented by Fado Performance Inc. as part of the IDea series
Toronto Free Gallery, 5:00 pm (See October 19 for description)

Evening Program

Aiyyana Maracle (Québec)

ndn wars are alive, and ... well?

Presented by Fado Performance Inc. as part of the IDea series
Trinity Bellwoods Park, 6:00-9:00 pm

“The ndn wars: Canada’s Indigenous people remain resistant to the perpetuation of an unjust colonial relationship with ‘the Crown,’ and within Canadian society. The Crown, by its own actions and inactions more so than its words, continues to show its resistance to entering into a new era of an equitable, respectful, peaceful relationship between our cultures and peoples. Canada the meek; Canada, the world’s peacekeeper. Can there be peace in this world while this country remains so willing to, yet again, engage in violent repression of the Indigenous people of this land?”

Video: Aiyyana Maracle and La Mathilde

Aiyyana Maracle is an award-winning multi-disciplinary artist who has recently re-located to Montréal to take-up a Visiting Scholar position at McGill University. Amidst her research work, she will be traveling to Essen, Germany in November to present a new performance work.



Monday, Oct 23

Day Program

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII

[Surface Area 510,100,934 km2 196.950.168 miles2]

Presented by Fado Performance Inc. as part of the IDea series
Toronto Free Gallery, 5:00 pm (See October 19 for description)

Racquel de Loyola (Philippines)

Breaking the Barriers of Discipline (Free Workshop)

October 23, 24 and 25, 6:00-8:00 pm
Toronto Free Gallery, 660 Queen St. East
to register, email 7a*11d: performancefestival@hotmail.com

Tuesday, Oct 24

Day Program

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII

[Surface Area 510,100,934 km2 196.950.168 miles2]

Presented by Fado Performance Inc. as part of the IDea series
Toronto Free Gallery, 5:00 pm (See October 19 for description)



Glyn Davies-Marshall (UK)

Somewhere Between Wakefield and Wichita, Part 1: Palamino

Presented by Fado Performance Inc. as part of the IDea series
Toronto Free Gallery, 6:00-10:00 pm

From the early 1990s my work has dealt with my own symbolic order, colloquialisms, the words of my father, the stigma of a Northern upbringing and a persistent habit of perceiving situations in an overly romantic fashion. There have been developments and issues that have subconsciously infiltrated my practice and train of thought that have now become fundamental facets within my work. These include colonialism, dictatorship, the plight of those who are seeking asylum and a recollection of a place that I once called home.

“Glyn Davies Marshall is one of the great undiscovered voices of British performance art. An artist who combines a unique understanding of process combined with the manipulation of objects and materials to create strange and secretive juxtapositions of reality. His work resonates with humour and gut wrenching pathos.” – Andre Stitt



Kenny McBride (Poland/UK)

Past Now Present

Xpace, 12:00-8:00 pm

Through duration and action an installation is generated that operates within the architectonics and pathology of mediated and lived experience. Through the re-animating and examining of images of conflict in experiential space, Past Now Present creates an encounter that goes beyond the media distancing screen to inhabit alienation, hallucination, being and becoming visual phenomena.

Kenny McBride generates contextually engaged performance actions, installations, and lens-based work. He is author of a number of unique and intensely charged manifestations. He is founder of the research project PAC (Performance Art in Context) and editor of the online *Contemporary Art Magazine* (<http://www.agora8.org>).

Racquel de Loyola (Philippines)

Public Lecture

OCAD Professional Gallery, 12:00 pm

Glyn Davies-Marshall (UK)

Somewhere Between Wakefield and Wichita, Part 2: Number 33

Presented by Fado Performance Inc. as part of the IDEa series
Toronto Free Gallery, 4:00-10:00 pm (See October 24 for description)

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII [Surface Area 510,100,934 km² 196.950.168 miles²]

Presented by Fado Performance Inc. as part of the IDEa series
Toronto Free Gallery, 5:00 pm (See October 19 for description)

Kenny McBride (Poland/UK)

Past Now Present

Xpace, 12:00-6:00 pm (See October 25 for description)

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII [Surface Area 510,100,934 km² 196.950.168 miles²]

Presented by Fado Performance Inc. as part of the IDEa series
Toronto Free Gallery, 5:00 pm (See October 19 for description)

Glyn Davies-Marshall (UK)

Somewhere Between Wakefield and Wichita, Part 3: The Wichita Line Man Is Still on the Line

Presented by Fado Performance Inc. as part of the IDEa series
Toronto Free Gallery, 6:00-10:00 pm (See October 24 for description)

Éminence grise: Rita McKeough (Nova Scotia)

Long Haul

Various locations in the downtown area from 11:00 am - 6:00 pm
285 Dundas St. (upstairs)
Performances at 1:00, 3:00 and 5:00 pm

Accompanied by a motorized tree, the artist combs downtown Toronto for fragments of natural material like leaves and branches found lying on the sidewalks or streets. These fragments are tagged with a sound chip circuit, allowing the voice of the fragment to be heard as it is transported back to the exhibition space. Once within the built environment, the fragments will be reconfigured and integrated into the office space, engaging in a dialogue with the architectural components and visitors to the space. The collected fragments create a chaotic and uncontrolled chorus of overlapping voices. *Long Haul* re-imagines a relationship to nature within the context of the built environment. The project examines an architecture that attempts to supply the needs of its inhabitants and draws a comparison to the natural world's effort to survive within the city.

Rita McKeough is a Halifax-based audio, media installation and performance artist. She has exhibited extensively in Canada for nearly thirty years and has presented her work internationally. She has taught at art institutions throughout Canada and has been a drummer in a number of independent bands. McKeough has maintained a commitment to artist-run centres, community-based art and music based initiatives. She insists that she has been fortunate to have the support and assistance of her friends and community to produce her work. For *Long Haul*, she will be assisted by Robyn Moody.

Vassya Vassileva (Bulgaria)

In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII [Surface Area 510,100,934 km² 196.950.168 miles²]

Presented by Fado Performance Inc. as part of the IDEa series
Toronto Free Gallery, 5:00 pm (See October 19 for description)



Ed Johnson (Toronto)

Inquisitive/Inquisition

Xpace, Evening Program, 8:00 pm

Twenty-five years into the AIDS crisis, political language is failing us, promising cultural initiatives have stalled, and the social imagination is exhausted. But images remain: body, body fluids, trust, betrayal. The unanswered call of the twenty-first century North American faggot is to redefine community in a way that removes the gap between HIV+ and HIV negative.

Ed Johnson is a Toronto-based performance artist whose solo and collaborative performances have been presented at festivals, galleries and artist-run centres in eleven countries at sites such as Artemisia Gallery (Chicago), VAV Gallery (Montréal), and Sophiensaele (Berlin). Focusing on issues of display, his current work addresses shifting sexual politics in the age of AIDS.



Herma Wittstock (Germany)

Image of Toronto

Xpace, Evening Program

For me it is more and more interesting to play with the places in which I perform. A picture cannot explain a place, I need to stand on the street corner and smell the atmosphere. I see the people on the street and gauge their willingness to interact. Image of Toronto will be a spontaneous performance created in response to the geography and community of Toronto.

Herma Wittstock lives and works in Berlin, Germany. She is an active member of the Independent Performance Group, a collective curated by Marina Abramovic. Wittstock has presented performances at the Avignon Theatre Festival (France, 2005), PS1 (New York, 2003), the Venice Biennale (Italy, 2003) and the Museum of Modern Art (Dublin, 2001).



Lee Wen (Singapore)

Almost Untitled: End of the World Stories

Xpace, Evening Program

I work with a loose structure in order to respond more spontaneously to different situations and contexts. This free-form nature allows me to play with an open-ended vision of identity and social relationships. The actions provide an image for contemplation. The processes of making rituals in contemporary ceremony are a search for the discovery of self in society, society in self. Our crises sometimes manifest as madness on the outside, however, there is an attempt to maintain peace within.

Lee Wen's performances and installations often expose and question the ideologies and value systems of individuals as well as social structures. Born in Singapore, Lee lives and works extensively on a global circuit exhibiting at events such as the Busan Biennale (South Korea, 2004), the 3rd Asia Pacific Triennial (Brisbane, 1999), and the Sexta Bienal de La Habana (Cuba, 1997). In 2003 Lee initiated The Future of Imagination in Singapore, an international forum for the presentation and documentation of performance art. Since 1999 Lee has also worked with Black Market International.



Racquel de Loyola (Philippines)

Subsisting Sustenance (Mebuyan Series)

Xpace, Evening Program

This lamentation of a multi-breasted creature is a contemporary rendition of Mebuyan, an ancient Filipino myth of the Bagobo tribe. Mebuyan is the nurturer of the village. In contemporary times it may mean the need to sacrifice in order for the community to continue to exist, or perhaps the motherland providing sustenance to her people. The accompanying melody, Tula ni Oryang, is a kundiman song taken from a poem of Gregoria "Oryang" de Jesus, the widow of Andres Bonifacio, a Filipino hero from the later period of Spanish colonization. Even without understanding the lyrics, the sense the grief is compelling.

Racquel de Loyola's work addresses the issues of women, colonization, identity, migration, displacement, capitalism and globalization. Loyola is currently a convener of the New World Disorder. She has recently presented performances at the Currency Festival of Performance (New York, 2005), the 7th ASIATOPIA (Bangkok, 2005), Asia Meet Asia (Tokyo, 2006), and the Laokoon Art Festival (Germany, 2004).

Rita McKeough (Nova Scotia)**Long Haul**

285 Dundas St. (upstairs) 11:00 am - 6:00 pm

Performances at 1:00, 3:00 and 5:00 pm (See October 27 for description)

Vassya Vassileva (Bulgaria)**In Search of Friedrich Nichtmargen/From Uncreative Travel Book XXIII****[Surface Area 510,100,934 km2 196,950.168 miles2]**

Presented by Fado Performance Inc. as part of the IDEa series

Toronto Free Gallery, 5:00 pm (See October 19 for description)

d2d = direct to documentation

SCREENING

Xpace, Evening Program, 8:00 pm

Herma Wittstock (Germany)**Image of Toronto**

Xpace, Evening Program

(See October 27 for description)

Dariusz Fodczuk (Poland)**The Furniture and the Literature**

Xpace, Evening Program (See October 20 for description)

**Willem Wilhelms (Finland)**

Xpace, Evening Program

In this world of enlightened heroes like politicians, sportsmen, terrorists, businessmen, gurus, famous artists and whatever trademarked darlings of global media, I like the small places offered for performance art. I like to be busy with themes that are recognizable for everybody: the joys and fear of relating, the longing for and shying away from contact, the getting entangled in a swamp of emotions, desperately trying, getting lost in futile attempts for importance, the illusion of certainty. My performances are based on trust in my body. I like its movements, its expressions, and most of all its downright honesty. Preparing for a performance is stripping away all kinds of illusion. The leftover is a need to add something, something else, something new to what life is offering me.

Willem Wilhelms is an internationally renowned Helsinki-based performance artist and organizer. He has created over forty performances in Finland, Germany, Estonia, Québec, Indonesia, Sweden and Spain. He began his career as a youth social worker and group therapist focusing on body awareness and emotional expression. In Berlin he co-founded the Path Center, and was the project leader of Al Gardo, a therapeutic community for Dutch youth. His work uses simple materials and focused presence, and for 7a*11d he will investigate the differences between Canada and Finland, and between English- and French-speaking Canada.

Tacit

Panel presentation and discussion

Xpace, 2:00-4:00 pm

The line drawn between artist and audience member in contemporary performance is frequently an ambiguous one. What often regulates the relationship is an unspoken, assumed agreement, or what Michael Polanyi calls tacit knowledge – that which is understood but not quite articulable. In a number of recent performances, such tacit knowledge has been called into question by practices that convert unsuspecting and sometimes unwilling spectators into complicit collaborators. This panel will examine the implicit and explicit contractual agreements that exist between artist and audience. Do artists have an ethical responsibility towards their audience or the public at large? Conversely, what are the obligations of a “good” audience member? Panelists will discuss a variety of artistic practices including tactical public interventions, relational aesthetics, satirical media pranks, and masochistic body works.

Speakers: Gale Allen, Jessica Bleuer, John Paul Ricco and Joey Skaggs**Moderator:** Johanna Householder

Gale Allen is a performance and video artist based in Toronto. Her performative works remix contemporary advertising culture, machismo stunt culture, and pop music into feminine performances of *Jackass*. Allen is currently researching abject behaviour and dangerous stunts as a form of revolt in contemporary youth cultures. Her work has been presented in the First International Prize for Performance (Italy, 2005), the Paris Gay and Lesbian Film Festival (2006), Festival Némo (Paris, 2006), Signal and Noise (Vancouver, 2005), That 70's Ho (Vancouver, 2005), and the Reel Asian International Film Festival (Toronto, 2005).

Jessica Bleuer studied with Augusto Boal, the founder of the Theatre of the Oppressed, and she practices various Boal techniques, including Invisible Theatre. Part of her current practice explores how invisible coercive social structures can be made more visible, through the practice of Invisible Theatre. Bleuer graduated with an M.Ed. from the Ontario Institute for Studies in Education (OISE) in 2005. Her graduate work focused on the ethical implications of using theatre for social change. She has taught two summer institute courses at OISE and has led several theatre of the oppressed workshops with a number of groups across Canada, the U.S. and Northern Ireland.

John Paul Ricco is a critical theorist, art historian and curator who teaches at the University of Toronto. He is the author of *The Logic of the Lure* (2002), and guest editor of the journal *Parallax* (April-June 2005). His current work concerns the question of community, specifically those modes of sociality that operate as the resistance and refusal of identitarian logics, categorical imperatives, and structural unification and totalization. Recently, this work has begun to include live performance art practice, in which Ricco sets out to explore masochistic touch and masochistic trust, and the non-contractual, non-negotiable limits of these acts.

Joey Skaggs is a conceptual performance artist, sociopolitical satirist, and dedicated proponent of independent thinking who has, since 1966, used the media as his medium. His performances have fooled numerous journalists working in television, radio and print, drawing attention to the media's gullibility and exposing its ideological agendas while focusing attention on issues such as disinformation, hype, hypocrisy and the misuse of power. He is the perpetrator of infamous hoaxes such as the Cathouse for Dogs, the Celebrity Sperm Bank, the Fat Squad, Portofess, and the New York Annual April Fool's Day Parade (now entering its 22nd year), descriptions of which can be found at www.joeyskaggs.com.



André-Philip Lemke was born in 1970 in Wiesbaden, Germany. He was a student of the Kunstakademie (Münster), Chelsea College of Art and Design (London) and Ecole des Beaux Arts (Paris). His work has been exhibited widely in Germany, in Chile, UK, France, Belgium and Canada, receiving many prizes and stipends from his home country. Before his untimely death in February 2006, he received the prestigious 2005 Chargesheimer-Stipendia from the city of Köln.

From the 2002 7a*11d Festival catalogue:

"The ten performances that will occur on ten different days are dedicated to the Ten Commandments. The idea is based on a dream I had where God was preaching about what is not allowed. His angels were there to illustrate the things that are not allowed by performing them. You can imagine that it was quite an amazing and colorful atmosphere in the church, a bit like a fun fair. I want to create a similar atmosphere by making little actions that are dedicated to each commandment." ~André Lemke

When André arrived in Toronto for the 4th 7a*11d festival to perform his work *The Ten Commandments (live in Toronto)*, the performances that were to become the backbone and the bookends of the 2002 festival, we were charmed. André was funny, warm, intelligent and diligent. He knew exactly what he wanted to do, what he needed to see, how he wanted to proceed with his work. We started referring to him as The German. "Where is the German?" "Performing on Dundas Street with the pictures of the ladies on the billboards and a bouquet of flowers...in the Eaton Centre wandering around trying to offer proposals of marriage to strange women while sporting a coat of peacock feathers...selling Gotsticks on the street in Chinatown...giving a lecture about work and money on the deck of the indoor pool in Grange Park, meeting with the curator at the AGO trying to convince him to replace the Henry Moore sculpture with one of his performances..." There were so many good answers to that question. Where is The German?

This summer I went to Köln to visit André's old stomping grounds and to say goodbye. I was overwhelmed with the outpouring of grief expressed by his friends, how his community is at a loss over his absence. I think this is the mark of a great artist. André didn't just make objects, performances, photographs and documents. He had the uncanny ability to create experience, and his presence, indistinguishable from the work he made, has a resonance that surpasses his time here. He was a thread stringing together the people who were fortunate enough to experience the lightness of his being and the joy of his concerns.

After André died his good friend Ira wrote to me in an email that André cared little for spiritual concepts and his debate with this life, his existence, was a conversation conducted privately on his own unique grounds. Like a homeopath, André doled out his recipes in small precise doses. Lemke's work was about observing the duality of ordinary phenomena, the ideal of a marketplace that contained no cash boxes, the active exchange of simple ideas for extraordinary beauty. Viewers were unwittingly turned from consumers into accomplices and comrades. He refused to let art become infected with pathos. This is what made his work so engaging, touching both the heart and the intellect with the lightness of a magician.

André wanted to come back to Toronto this fall and participate in 7a*11d again. He won't be here with us this time, but his expansive spirit, delightful humour and accomplished work is remembered and celebrated by his friends and colleagues, his biggest fans.

Shannon Cochrane for the 7a*11 collective

Past Members:

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

Past Programming:

2004

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

Beans, Bananas and Yams

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

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

Infiltration

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

2002

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

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

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

2000

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

Experience as Spectacle

panel: Kym Pruesse, John Dummett, Tagny Duff, Clive Robertson, moderated by Johanna Householder, intervention: Torpor Vigil Industries.

1998

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

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

Interventionism

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

1997

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

Pleasures of the Flesh: Body in Time

panel: Clive Robertson, Elizabeth Chitty, Douglas Back, moderated by Johanna Householder, intervention: Yuji Sone.

Thanks

Henry Chan
Evan Cochrane
Keith Cole
The Gendai Gallery
Heather Haynes
Adam Herst
Mike Hoolboom
Dave Kemp
Lisa Kiss
Megan Kotze
Andréa Lalond
Terry Lau
Renate Lemke
Ruth Lin
Faculty of Art, OCAD
OCAD Professional Gallery
Chris Melanchen
Karilynn Ming Ho
Midi Onodera
Angelo Pedari
Charles Reeve
Kerri Sakamoto
Thom Sevalrud
Claude Schryer
Don Simmons
Lisa Steele
Kim Tomkzak
Natalyn Trembla
Toronto Free Gallery
Xpace Gallery

All the participants of the Over My Dead Body Lipsync Smackdown, our volunteers, the artists who submit their work, our partner organizations, our local, national and international colleagues and friends, and to the audiences that come to the festival each year, thank you for your support!

A special thanks to all our generous sponsors (see pg.1), including the support of the Canada Council's Foreign Visiting Artists program and the Japan-Canada Fund in sponsoring our workshops.

Venues & Festival Info

7a*11d Festival

386 Delaware Ave.
Toronto, ON M6H 2T8
Festival Hotline: 416-822-3219
performancefestival@hotmail.com
www.7a-11d.ca

Fado Performance Inc.

273 B Carlton St.
Toronto ON M5A 2L4
(T) 416-822-3219
www.performanceart.ca

The Gendai Gallery

Japanese Canadian Cultural Centre
6 Garamond Court
(From Eglinton Ave., turn north onto Don Mills Rd., turn right (east) at first lights onto Wynford Dr., 2 blocks east to Garamond.)
Toronto, ON M3C 1Z5
(T) 416-441-2345
www.jccc.on.ca

OCAD (Long Haul)

285 Dundas St. West (Upstairs)
Toronto, ON M5T 1G1
(T) 416-977-6000
www.ocad.on.ca

OCAD Professional Gallery

100 McCaul St.
Toronto, ON M5T 1W1
(T) 416-977-6000
www.ocad.on.ca

Trinity Bellwoods Park

7 blocks west of Bathurst
(between Gorevale Ave. and Crawford St.)
North of Queen St. – South of Dundas St.

Toronto Free Gallery

660 Queen St. East
Toronto, ON M4E 2J8
(T) 416-913-0461
www.torontofreegallery.org

Vtape

411 Richmond St. West, Suite #452
Toronto, ON M5V 3A8
(T) 416-351-1317
www.vtape.org

Xpace

303 Augusta Ave. (in Kensington Market)
Toronto, ON M5T 2M2
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