



JAVITZ INTERNATIONAL FESTIVAL OF PERFORMANCE ART 2016

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# Contents

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



JOSEPH RAVENS Hirsute, Defibrillator Gallery, Chicago, USA 2012  
PHOTO Rosa Galà

- 4 Festival Schedule
- 8 Welcome
- 12 Éminences Grises
- 22 Participating Artists
- 70 Performance Art Daily
- 72 Publications and Multiples Launch
- 74 Parallel Events
- 78 Festival Eyes and Ears
- 80 In Memoriam
- 88 Toronto Performance Art Collective (7a\*11d) Members
- 91 Acknowledgments

# Festival Schedule

# 2016



## Thursday Oct 13

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

4 pm | online  
**Verb Frau TV**

6:30 pm | Geary Lane  
**Elizabeth Chitty**

7:30 pm | Geary Lane  
**Doyon/Demers**

**Bartolomé Ferrando**

**Vanessa Dion Fletcher**

## Friday Oct 14

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

12:30 pm  
Theatre Centre  
**Performance Art Daily**

4 pm | online  
**Verb Frau TV**

7:30 pm | Geary Lane  
**Silvio De Gracia**

**Chun Hua Catherine Dong**

**Joseph Ravens**

## Saturday Oct 15

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

12:30 pm  
OCAD U Rm 284  
**Performance Art Daily**

4 pm | online  
**Verb Frau TV**

4 pm | High Park  
**Randy Lee Cutler**

6:30 pm | Geary Lane  
**Elizabeth Chitty**

7:30 pm | Geary Lane  
**Kate Barry**

**Brianna MacLellan**  
**Graciela Ovejero Postigo**

## Sunday Oct 16

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

10:30 am  
Alexandra Park  
**Randy Lee Cutler**

12:30 pm | OCAD U Rm 284  
**Performance Art Daily**

2:30 pm | OCAD U Rm 264  
**Publications and Multiples Launch**

tba | tba  
**Tanja Ostojic**

4 pm | Geary Lane  
**Elizabeth Chitty**

## FESTIVAL VENUES

GEARY LANE  
360 Geary Avenue

OCAD U  
ANNIVERSARY  
GALLERY  
100 McCaul St  
Level 2

GRADUATE GALLERY  
205 Richmond St  
W, Ground floor

THE THEATRE  
CENTRE  
1115 Queen St W

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

[WWW.7A-11D.CA](http://WWW.7A-11D.CA)



# 2016

# Festival Schedule

# 2016



## Tuesday Oct 18

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

12:30 pm  
Theatre Centre

**Performance Art  
Daily**

4 pm | online  
**Verb Frau TV**

7:30 pm | Geary Lane  
**Kevin McKenzie**

**Selma Selman**

## Wednesday Oct 19

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

12:30 pm  
Theatre Centre

**Performance Art  
Daily**

4 pm | online  
**Verb Frau TV**

6 pm | AGO  
**Louise Lilifeldt**

## Thursday Oct 20

10 am to 5 pm  
Theatre Centre Café

**Johannes Zits**

10 am to 4 pm | OCAD U  
Anniversary Gallery

**Cindy Baker**

12:30 pm  
Theatre Centre

**Performance Art  
Daily**

4 pm | online  
**Verb Frau TV**

5:30 pm | Geary Lane  
**Annie Onyi Cheung**  
(durational, continues)

7:30 pm | Geary Lane  
**Serge Olivier Fokoua**  
**Francesco Gagliardi**

## Friday Oct 21

10 am to 4 pm | OCAD U  
Anniversary Gallery

**Cindy Baker**

12:30 pm  
Theatre Centre

**Performance Art  
Daily**

4 pm | online  
**Verb Frau TV**

7:30 pm  
**Elizabeth Chitty**  
**Mikiki**

**Sue Murad (with  
Vera Koshkina)**

## Saturday Oct 22

10 am to 4 pm | OCAD U  
Anniversary Gallery

**Cindy Baker**

11 am to 5 pm | OCAD U  
Graduate Gallery

**Adrian Stimson**

12:30 pm  
OCAD U Rm 284

**Performance Art  
Daily**

4 pm | online  
**Verb Frau TV**

7:30 pm | Geary Lane  
**Doyon/Demers**

**Johannes Zits**

### FESTIVAL VENUES

GEARY LANE  
360 Geary Avenue

OCAD U  
ANNIVERSARY  
GALLERY  
100 McCaul St  
Level 2

GRADUATE GALLERY  
205 Richmond St  
W, Ground floor

THE THEATRE  
CENTRE  
1115 Queen St W

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

[WWW.7A-11D.CA](http://WWW.7A-11D.CA)



# 2016

# Welcome



8 And we're back! For the eleventh iteration of the 7a\*11d Festival.

This year's performance art love fest brings twenty-five artists from across the globe and closer to home. Our packed ten-day schedule from October 13 to 22 highlights some of the great and innovative work done in international contemporary performance art. As always, our artists come from varying circumstances. They are nomads, travellers who reflect on the state of being in the world. And while nationalist rhetorics ramp up (as I write this the US elections are heating up as are the Olympic games), our festival seeks a different kind of community, a community of fellow performers whose goal is to confront such exclusive narratives in politics and in life. Our invited artists are agents provocateurs who put to test the nature of our everyday in all of its strangeness. What makes our festival successful and relevant is the recognition that

the temporary artistic community we build each time we organize 7a\*11d brings to the fore an incredible diversity of experiences that make the time we spend together so extraordinary.

This year, as is customary for 7a\*11d, artists come from all over the world, from Argentina and Cameroon, to Bosnia, US, and Spain, and closer to home from British Columbia, Alberta, Québec, Saskatchewan, Nova Scotia and of course Toronto. These artists come from vastly different personal and professional backgrounds, and their methodologies operate in a number of ways. But one thing is certain—their work touched us in some way and we hope that it does the same for you. In fact, we were so thrilled with the work that these artists are doing that we decided to extend the festival schedule to ten days to let our audiences have time to soak in all the great work that is on offer.

9

WELCOME

Our audiences will be able to enjoy performances, talks, and presentations, usually starting with 10 am performances, continuing at 12:30 pm with our Performance Art Daily talk series held at the Theatre Centre (weekdays) and OCAD University (weekends), followed by an afternoon schedule of interventions, walks, and talks, and ending with evening performances at Geary Lane. We have several festival partners in 2016, including a co-presentation of 7a\*11d alumna Louise Liliefeldt's work with the Art Gallery of Ontario, a co-presentation with Regina's Neutral Ground Contemporary Art Forum, and co-sponsorships with the Theatre Centre, Tangled Arts + Disability and OCAD University.


This year we will highlight the work of three senior Canadian artists in our Éminences Grises series. The Québec artist duo Doyon/Demers (Hélène Doyon and Jean-Pierre Demers) and Ontario artist Elizabeth Chitty will frame the festival with their performances.

As always, a dedicated group of festival Eyes and Ears will provide a daily textual and visual summary of the events. Our commissioned writers are Jessica Karuhanga and Michelle Lacombe, while Season 5 of *VERB FRAU TV* by Margaret Dragu will be livestreamed daily.

Our eyes, Henry Chan, will provide his amazing photographic documentation of all that takes place over the ten days. You will be able to read and see all this via our festival page and blog [7a-11d.ca/festivalblog](http://7a-11d.ca/festivalblog). Other ways to know what is happening is to follow us on twitter [@7a11d](https://twitter.com/7a11d) for live updates.

7a\*11d is always a time of sharing and community, as our invited artists share not only their work but also their eagerness to find out about what happens locally. If you are interested in contemporary performance art, we invite you to join our dynamic festival community and contribute to some of the most exciting artistic and intellectual exchanges about performance taking place anywhere.

— BOJANA VIDEKANIC  
for the Performance Art Collective (7a\*11d)

 [facebook.com/7a11d-International-Festival-of-Performance-Art-195393523851497/?fref=ts](https://facebook.com/7a11d-International-Festival-of-Performance-Art-195393523851497/?fref=ts)

 [twitter.com/7a11d](https://twitter.com/7a11d)

 [www.instagram.com/7a11d/](https://www.instagram.com/7a11d/)

# Éminences Grises

12

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



Inaugurated in 2002, this aspect of the festival highlights our commitment to bringing forward a lived history of performance art by presenting the work of key Canadian artists.

We celebrate artists who have helped to establish, shape, and embody performance art in Canada.

This year we are pleased to honour a solo artist, Elizabeth Chitty, and a duo, H el ene Doyon and Jean-Pierre Demers (a.k.a. Doyon/Demers) who have performed from coast to prairie to coast – and whose influence is extended through their art practices and their teaching.

13

## previous * minences*

- 2002  
Bruce Barber (NS)
- 2004  
Cheryl l'Hirondelle (SK)
- 2006  
Rita McKeough (NS)
- 2008  
Robin Poitras (SK)  
Glenn Lewis (BC)
- 2010  
Michael Fernandes (NS)  
Sylvie Tourangeau (QC)
- 2012  
Margaret Dragu (BC)  
Nobuo Kubota (ON)
- 2014  
Berenicci Hershorn (ON)  
Clive Robertson (ON)



# Elizabeth Chitty



*Lucius' Garden*, St. Catharines, Canada, Artists in the Image: Elizabeth Chitty, Berenicii Heishorn VIDEO STILL Vickie Fagan

**I explore what it means to be in a body, a place, with others. Interrelations of temporal-kinaesthetic-visual-aural-textual interests flow through my body of work.**

**Judson Dance Theater was one of the earliest influences on my work. The artist-run centres of the 1970s provided the perfect place to start applying ideas from one art form to another. Conceptual art was my springboard and evidence remains in my work. The social value of art has always gnawed at me and this intensified when I moved from an urban art community to a rural area. This strengthened my early resolve to value both subject and form. Living outside a sympatico art community likely exacerbated finding a balance with participatory and social practices. Mothering and spiritual practice provoked me to vow to never let my work add to the hatred and suffering in the world—and why bother when popular culture does it so well? Resisting our culture's privileging of The Word but having verbal proclivities, I've worked hard against my monkey mind to wayfind into my body.**

**I make video and sound installations and performances. There have also been artist gardens and some constructed photographs.**

I recently started to make single-channel video again. I like the public realm and have often worked outdoors. I've written text since the get-go and there are words in most of my work. Some of it is maybe poetry and some of it is drawn from technical reports. There's humour in my work but most of it is Very Serious. Most of the poetry was written in times of plummeted emotions and turmoil.

Performances have ranged across fairly broad territory. Most of them have used video and there was a time of two large-scale works with multiple still image projections. I am happy to make performances for a stage if requested and I've avoided all allegiance to either/or performance lineages except at first when I vigorously rejected dance. Later that seemed arbitrary and of-a-certain-time, and I came to appreciate the depth of sensorial sensitivity, expressive integrity and boggling skill amongst dancers I admired.

Most of my recent work is about water in North Niagara, where I live. Currently my work often involves groups of people walking together. It reconnects with performances I did in the 1990s in which the audience walked paths and trails (one of which was performed at the first 7a\*11d festival). My current work is place-based. I focus on place mostly through considering a site's geology, plants and birds, natural and built landscapes, governance

including treaties, histories, and water and its infrastructure. To do this I research and engage with community members in walking, looking and listening. Walks generate video and audio files that I use in subsequent digital spaces. The work is anchored in sensing and making sense of our surroundings through bodily experience, social interactions, and simple technologies. The ground might shift a little through a lurking lens of social justice.

I've made art continually for 41 years regardless of whether anyone was watching. My old standbys are: The personal is political. Think globally, act locally. Don't be a jerk.

— ELIZABETH CHITTY



Oreilles, cous, cocos, nez / Lune de miel, RIPA, Coeur des sciences, UOAM, Montréal, Canada 2015 PHOTO Sébastien Blais

## SELF-DEFINITION

As soon as we completed our studies at the Nova Scotia College of Art and Design in 1987, the idea of engaging in an artistic practice focused on sociological dimensions outside the white cube was added to that of our working together. At that time, a number of publications had begun to showcase a recent history of performance whose pioneers were rethinking the artist's presence in relation to art and life, including Levine's *Restaurant – Irish, Jewish, Canadian Cuisine* (NY, 1969), NE Thing Co. Ltd. (Iain & Ingrid Baxter, 1966-1978), and *The 1984 Miss General Idea Pavillion*.

These were artists who deliberately conflated the location of the work with everyday life, not only through the creation of participatory structures that were incorporated into the social and physical space, but also through the creation of social identities. Such identifications, in resonance with the unartist of Kaprow (1971), generally resulted in a shift away from artistic references. In this sense, the unartist can be likened to the manoeuvrier, who often does not appear as an artist, but as something else.<sup>1</sup>

In this dynamic of new terminologies, new aesthetic conducts and new artistic practices, *Doyon/Demers Agence d'enfouissement*

*pour œuvres et œuvres d'art [Doyon/Demers Burial Agency for Works and Works of Art]* was created in 1990 and held, among others, a Happening with a participating public composed primarily of representatives of Canadian artist-run centres. In the fall of 2001, *Doyon/Demers Socio-esthéticien [Doyon/Demers Socio-aesthetician]* occupied a commercial space in downtown Saint-Raymond, in order to invite a group of five local hunting widows to create an experimental self-recording of a private meal together by wearing devices that combined a microphone headband with a frontal mini-camera. Under this same title, we participated in the symposium on the ordinary at the Sorbonne's Faculty of Sociology (2012), presenting our undisciplinary research methodology. Indeed, the undisciplinarity of our creative process and practice—whereby, to realize a project, we continuously weave together several types of knowledge, whether from everyday life or different disciplines, just as we weave together several different interactions in the construction of a day—is a central aspect of our self-definition as a duo.

Naturally, artist-run centres support such practices and contribute greatly to rethinking the presence of artists who define

themselves by self-defining their approaches to performance. These centres have played the roles of both host and anchor structure to move away from and for us to intervene along the TransCanada from Québec to Banff (1987), on a Fisheries and Oceans Canada dock in Newfoundland (1992), in the lobby of Hull's city hall (2000), in the market of the Old Port of Québec (2010), etc. This means that the self-definition of performance by artists benefits from a sociopolitical support system largely sustained by cultural democracy and its openness toward a pluralism of values. Be that as it may, the persistence, proliferation and diversity of performance depends primarily on artists who, in constant redefinition of its constituent elements (body + time + space + public), bring to the foreground all forms of art, science, life and world.

— DOYON/DEMERS  
(Translation Paul Couillard)

1 TRANSLATOR'S NOTE  
A *manoeuvrier* is someone who initiates a manoeuvre. The term's use in relation to art, developed in Québec, refers to a range of artistic practices (disseminating, gathering together, and intrusion), in which a situation is initiated by an artist, but must then be taken up by citizens as a process that precludes the artist from controlling its ultimate outcome or even its authorship. The practice has been extensively theorized by Alain-Martin Richard, whose major texts on the subject can be found in the bilingual publication *Alain-Martin Richard: Performances, manoeuvres et autres hypothèses de disparition / Performances, Manoeuvres and Other Hypotheses for Disappearing*, eds. Paul Couillard & Alexandra Liva, Toronto/Québec: Fado Performance Inc., Les Causes perdues in© & Sagamie édition d'art, 2014.



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

CHUN HUA CATHERINE DONG *Pregnancy*, Dublin, Ireland 2014  
PHOTO Róisín Murphy

## Participating Artists

As the seven people who form the Toronto Performance Art Collective (our incorporated persona), we have many individual/personal and collective/public good reasons for choosing the particular constellation of artists and works to be presented in this year's festival. We are a quirky and passionate group, only rarely in full agreement but almost always in full solidarity. As curators, we put our hearts, minds, aesthetics and opinions to the test in selecting, combining, programming and situating the artists — in providing the context where we think the art will take hold. Choosing the space in which to present a performance is a challenge, not only because Toronto real estate is so unforgiving — but also because the quality of that space is what you, the audience, and the artists will create — physical, emotional, psychological, intellectual, social, political, spiritual. This year we assay some new locations for mutual growth: Geary Lane, the Theatre Centre, galleries at OCAD U, parks, walks, and bus shelters.

The artists we have invited each embody in some way our collective proposal of what performance art is, can be, might be, is now. It's a moving target, always up for debate — and to that end we have organized a series of conversations with the artists, daily at 12:30. Engage.



**Cindy Baker**  
Canada



Personal Appearance, ANTI Festival, Marimekko store, Kuopio, Finland 2009  
PHOTO courtesy of the artist

**Thursday Oct 20 to Saturday Oct 22**  
10 am to 4 pm

## Crash Pad

*Crash Pad* is a performance about the artist's failing, disabled, or otherwise socially taboo body. Most of my performances are designed to be performed by my body at its most functional, but as an artist whose body "fails" more and more each day, I want to learn to make performances that respect this body as it is. Central to *Crash Pad* is a large sculptural object

25

modeled after a single-pill blister pack, making both an uneasy resting place and a self-rocking cradle. The precarious balance offered by this pseudo-resting place will make up the main element of this quiet performance.

Based out of Lethbridge, Alberta, **Cindy Baker's** practice is informed by a commitment to ethical community engagement and critical social inquiry drawing from queer, gender, race, disability, fat, and art theories. Baker holds an MFA from the University of Lethbridge where she received a SSHRC grant for her research in performance and the body. She has exhibited and performed across Canada and internationally, including in Los Angeles, Minneapolis, St. Louis, and Finland, and is represented by dc3 Projects in Edmonton.

[cindeb@populust.ca](mailto:cindeb@populust.ca)  
[lovecindybaker.com](http://lovecindybaker.com)

Co-presented with Tangled Art + Disability and OCAD U





**Kate Barry**  
Canada

Grude, Glad Day Bookshop, WorldPride, Toronto, Canada 2014  
PHOTO Henry Chan

**Saturday Oct 15 7:30 pm**

## **Justice (After Margaret Dragu)**

*Justice (After Margaret Dragu)* is an homage not only to those of us who seek freedom from arcane systems of power, but also to artist Margaret Dragu and her well-known persona Lady Justice, who bears witness to our determination to exact judicial reform. My performance will reflect on issues of violence and sexuality in the 21st century.

27

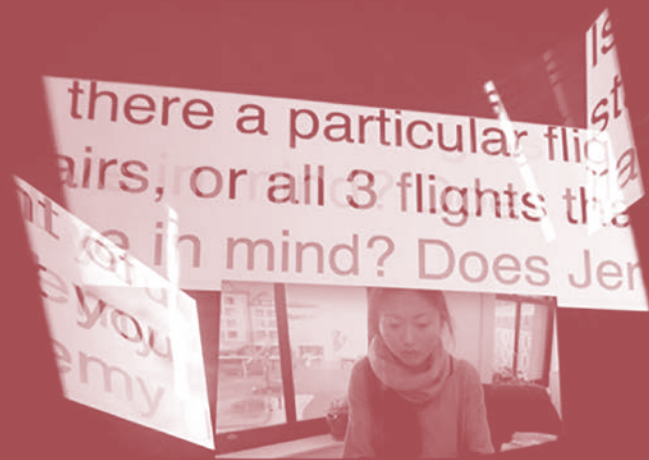
I bring to the conversation current feminist critiques that stem from the #ibelievesurvivors, Slut Walk and Stop Rape movements. *Justice (After Margaret Dragu)* explores the interrelation of fear, (in)justice and the body, following themes of agency, power and intersubjectivity in my overall practice.

**Kate Barry's** work investigates the performative capacities of the human body through video, drawing and performance art. She received her BFA from Emily Carr University of Art & Design in Vancouver, and her MFA from the University of Ottawa. She has exhibited and performed works both curated and self-produced throughout Canada as well as internationally.

mz.katebarry@gmail.com  
katebarry.wix.com/performanceart

# Annie Onyi Cheung

Canada



Show your work (2015), Halifax, Canada 2015  
VIDEO STILL courtesy of the artist

Thursday Oct 20 5:30 pm

## How I can—well-enough (or showing my work)

I perform in my own videos, I also perform in secret when no one's watching, and sometimes I perform live in front of, and when possible, with audiences. My tools and materials are usually convenient and common, allowing me to sculpt simple methods and models as templates of my lived experiences. My performances rely on the playful and unexpected results that come from experimentation, failure, and testing any limits of the performer, materials, and new technologies. This durational performance is in pursuit of understanding, familiarity, and connection with one who has always seemed impossibly close, and yet so far at the same time.

**Annie Onyi Cheung** makes performances, videos, and multimedia art objects and installations. She was born in Hong Kong and grew up in Scarborough, a suburb of Toronto. She studied at the University of Toronto and NSCAD University. She currently practices and teaches in Halifax, where she's lived since 2012.

29

[onyi-ajar.com](http://onyi-ajar.com)



# Elizabeth Chitty

Canada



Lucius' Garden, St. Catharines, Canada 2015  
PHOTO Vickie Fagans



Distance of Their Mouths, St. Catharines, Canada 2011  
PHOTO courtesy of the artist VIDEO Berenicci Hershorn

**Thursday Oct 13, Saturday Oct 15** 6:30 pm  
**Sunday Oct 16** 4 pm

## Daylighting Walks

Walk with me. We are at the western edge of the watershed of a lost river, Garrison Creek. I will tell you something, then we will stroll through the neighbourhood for half an hour in silence. Perhaps we will hear water beneath our feet, on the surface of the concrete, in our bodies or the air. You can tell your thoughts to the microphone. (Audio files generated in the walks may be used in the performance, *Daylighting*.) Please bring only water in re-fillable bottles to these walks.

31

**Friday Oct 21** 7:30 pm

## Daylighting

Shining light on the street surface and conjuring an image of the buried creek to the east, we will provide relief to what lives in the cracks. We will listen to one another thinking about water in the city. We will walk a straight line like the city's grid, but you can choose to meander like water, which knows what to do.

Interdisciplinarity has been at the core of **Elizabeth Chitty's** artistic practice for 41 years. Site, corporeality, temporality and attention to process thread through her work, which addresses being in a body, a place, with others. She creates performances and video and sound installations and lives in St. Catharines, Ontario.

[elizabethchitty.ca](http://elizabethchitty.ca)

# Randy Lee Cutler

Canada

**Saturday Oct 15** 4 pm **Sunday Oct 16** 10:30 am

## SaltWalks: Two Movements

\* Advance booking required; visit the 7a\*11d website for details

Framed as an improvised walk, this performance shares stories, anecdotes and information about the ubiquitous mineral known as salt. We begin with taste tests of different kinds of salt from mass produced table salt to Himalayan rock salt and Fleur de sel from Brittany. These savoury comparisons initiate conversations where we explore the use of salt across time and different cultures. Through an engagement with salt in its many forms, this performance is a platform that literally embodies an aesthetic and philosophical enquiry into the importance of this substance to life, ritual, health, industry and the imagination.

**Randy Lee Cutler** is a Vancouver based artist, writer, and educator. Her practice takes up themes of sustenance and materiality through performance, video, installation and image. In the intersections of gender, art, science, and technology she investigates the emergence of new cultural forms while maintaining an experimental relationship to pedagogy, gardening and embodiment.

SaltWalk — Taste Test, Vancouver, Canada 2013  
PHOTO courtesy of Access Gallery

[blogs.eciad.ca/rcutler](http://blogs.eciad.ca/rcutler)

# Silvio De Gracia

Argentina



*Sin Descanso [interferencia 10], 40 AÑOS/SUR: EL GOLPE  
Réplicas resistencias y memorias en diálogo [1973-2013]  
Concepción, Chile 2013 PHOTO Miguel Godoy*

Friday Oct 14 7:30 pm

## Les Daré Lo Que Quieren (I will give them what they want)

Taking an ironic sentence as a premise for this action, I explore my fragile and wild condition as a human being. I use my body in ways that border on self-aggression, trying to construct images that encourage viewers to consider their own bodies in unusual emotional states beyond the field of their everyday experience.

35

[silviodegracia.com.ar](http://silviodegracia.com.ar)

**Silvio De Gracia** is an interdisciplinary artist and independent curator. He lives and works in Junin, Buenos Aires, Argentina. Gracia has presented his performances, conferences, and public art projects in Canada, Italy, Serbia, United Kingdom, Greece, Portugal and Latin America. He is an organizer, theorist, and a researcher of performance art. In 2015, he organized *PARTICIPACIÓN – Encuentro Latinoamericano de Performance* in Argentina. He directs the Videoplay project, an international platform devoted to diffusion of video performance.



To Begin, Thomas Young Gallery, Boston, USA 2016  
PHOTO Vela Oma

**Friday Oct 14** 7:30 pm

## **The Arrival**

*The Arrival* is a participatory research-based performance that examines identity, place, and belonging through languages and gestures. This performance starts from field research where I ask random people I meet on streets to say, "Where are you from?" with different tones and emotions, I record their voices. I also invite people who I cannot meet in person to participate by asking them to record their own voices saying "Where are you from?" and send them to me. The final project will be presented at 7a\*11d Festival where I use the recorded sound, salt, and paper boats to respond my research.

[info@chunhuacatherinedong.com](mailto:info@chunhuacatherinedong.com)  
[chunhuacatherinedong.com](http://chunhuacatherinedong.com)

**Chun Hua Catherine Dong** has performed and exhibited her work in New York, Venice, Boston, London, Dublin, Helsinki, Madrid, Moscow, Miami, Torino, Delhi, Turin, Kaunas, Santiago, Toronto, Montréal and so on. She is the recipient of a Franklin Furnace Award for performance art in New York in 2014.

Thursday Oct 13 7:30 pm

## Avant Niagara Falls

Saturday Oct 22 7:30 pm

## Après Niagara Falls

Our approach is to realize what is *not* from what *is*, working without a studio, without disciplinary concerns, and without stability, other than the repetition of familiar environments. In this sense, the piecemeal integration of the most varied knowledges will be considered appropriate to the project when it leads to a satisfied grin. For *7a\*11d*, we propose the conclusion of a *Low-Tech* performance cycle centred on love, where we share with the other sensations induced by the risks inherent in the immediacy of the work, and surf the time of an emotion on different levels of reality.

[petsrecits@doyondemers.org](mailto:petsrecits@doyondemers.org)  
[facebook.com/doyon.demers](https://facebook.com/doyon.demers)

**Hélène Doyon** and **Jean-Pierre Demers** formed Doyon/Demers in 1987. Doyon worked as a professor in media arts at Laval University from 2003 to 2009. She has been at Université du Québec à Montréal (UQAM) since 2010, where she teaches *Le performatif* [The performative] at the undergraduate level, *Art et vie confondus* [The blurring of art and life] at the masters level and methodology at the doctoral level. Demers has taught at these same universities and is currently finalizing his doctoral thesis on interdisciplinary research methodology based on Maturana and Varela's self-reproducing process of the living and Luhmann's autopoietic process of meaning production.



# Margaret Dragu

Canada



Verb Frau Season 2, with Joy Harder, 2015  
PHOTO Joy Harder

Thursday Oct 13 to Saturday Oct 15 4 pm  
Tuesday Oct 18 to Saturday Oct 22 4 pm

## VERB FRAU TV Season 5: 7a\*11d

VERB FRAU TV = verb woman television = DIY  
TV = margaret dragu = making and talking about  
performance = daily practice.

VERB FRAU TV blends video art, reporting and  
conversations on contemporary performance  
art practices in a daily online TV show. Each  
live streamed episode includes a 15 minute  
interview with a special and fascinating artist  
performing or working  
during the festival, a daily  
yoga exercise, live cooking  
to create a daily appetizer to  
share with her special guest,  
and other stuff.

VERB FRAU TV Seasons 1 through 4  
are available for free on iTunes, the  
artist's and VIVO's websites  
[vivomediaarts.com/category/verb-frau-tv/](http://vivomediaarts.com/category/verb-frau-tv/)  
[margaretdragu.com](http://margaretdragu.com)

**Margaret Dragu** works in  
video, installation, web-  
based/book-publication and  
performance.  
Spanning relational,  
durational, interventionist  
and community-based  
practices, her performances  
have been presented in  
galleries, museums, theatres,  
nightclubs, libraries,  
universities and site specific  
venues including parks,  
botanical gardens, and public  
parade routes across Canada,  
the United States and Europe.  
An innovator and pioneer  
in Canadian art, Dragu is a  
7a\*11d Éminence Grise (2012),  
and was the recipient of the  
Governor General's Award for  
Visual and Media Arts in 2012.

# Bartolomé Ferrando

Spain



Writing sound, NIPAF Festival, Nagano, Japan 2014  
PHOTO Miyaki Inukai

Thursday Oct 13 7:30 pm

## Sound performance with newspaper

## Sound performance with little objects

I am interested in creating a new language with or without words. It is an open language, created in relation to the visuality of the elements. I read objects, not words, and when I do it, I discover different voices within myself. I try to develop a primitive language of multiple voices whose feeling/meaning I don't know. It's my own language, but one in which I find myself lost. I am (or I am there; it's me), but dissolved/dismissed. And so, I try to transcribe the objects through a general language that all will be able to understand and appreciate in their own way.

bartferrando@yahoo.es  
bferrando.com

**Bartolomé Ferrando** is a performer and visual poet based in Valencia, Spain. He teaches intermedia and performance at the University of Valencia. Ferrando is a member of various improvised music and voice groups including Flatus Vocis Trio, Taller de Música Mundana, Rojo, and JOP. His performance work has been presented across Europe, and in Argentina, Canada, Chile, China, Dominican Republic, Ecuador, Israel, Japan, Korea, Mexico, Singapore, USA and Vietnam.

# Vanessa Dion Fletcher

Canada



#MenstrualAccessory. Performers: Jessica Arizaga, Itunuoluwa Ebijimi, Chloe M Cucinotta, Jinlu Luo  
Chicago, USA 2016 PHOTO Ningfeng Zhang

Thursday Oct 13 7:30 pm

## #MenstrualAccessory

What if menstruation was trendy, fashionable, and desirable? *#MenstrualAccessory* is a new product. It comes in a little bottle and can be applied to your white pants to cover your period stains with much prettier pink stains. For the best overall look, be sure to match your stain color with your shoes and lipstick. Blending infomercial, market research, and personal diary, *#MenstrualAccessory* will introduce the audience to this life-changing accessory. Yes, *#MenstrualAccessory* will be available for purchase.

**Vanessa Dion Fletcher** received her MFA in 2016 from the School of the Art Institute of Chicago. Her work employs porcupine quills, wampum belts, and menstrual blood to reveal the complexities of what defines a body physically and culturally. These themes are brought together in the context of her Potawatomi and Lenape ancestry, and her learning disability.



# Serge Olivier Fokoua

Canada/Cameroon



Synchronisme, Millery, France 2014  
PHOTO Jean Voguet

Thursday Oct 20 7:30 pm

## To dare is to do

I make art to shake the consciousness of those who have never learned anything from history. How can you go to an exhibition of contemporary art and return with an empty soul? The more society is appalling, the more art discourse is powerful. My installations and performances are assembled to achieve the effect of collision. I speak about human relationships, African traditions, love, spirituality, nature, and the meaning of life. The items used are often diverted from their initial purpose and placed where no one expects them; in this process they assume new meanings and cause controversy.

fokoua76@yahoo.fr  
fokouaolivier.blogspot.com  
ravybiennale.org

**Serge Olivier Fokoua** (b.1976, Cameroon) lives and works between Cameroon and Gatineau, Québec. Working mainly in installation and performance, Fokoua's work has been presented in numerous art exhibitions, performance events, and projects in Cameroon, Nigeria, South Africa, Senegal, France, Germany, Japan, Poland, Canada and Finland. Since 2008 he has been the Artistic Director of the Biennale RAVY: Yaoundé Visual Art Encounters.

**Francesco Gagliardi**  
Italy/Canada



*Untitled, June, Fondazione Mudima, Milano, Italy 2014*  
PHOTO Fabio Mantegna

**Thursday Oct 20 7:30 pm**

## **Some Reconstructions**

My work deals with memories of place, impressions of movement, translation, displacement and substitution, projection, transference and abreaction, weather conditions, cultural histories, landscape, furniture, architecture, the appearance of rooms, the incidence of light, geography, theatre, notation, repetition, permutation, attachment, repression, release, the city of Rome, parking lots, railway stations, night travel, collection, classification, superstition, manipulation, subterfuge and sleight of hand.

[francescogagliardi.info](http://francescogagliardi.info)

**Francesco Gagliardi** is a performance artist, writer and occasional filmmaker based in Toronto. His work has been presented internationally in venues including Issue Project Room (Brooklyn, NY); The Ontological-Hysteric Theater and The Stone (NYC); The Wulf and Pieter (Los Angeles); Esorabako (Tokyo); Fondazione Mudima (Milano); HATCH at Harbourfront Centre, Images Festival, and FADO Performance Art Centre (Toronto).

**Brianna MacLellan**

Canada



*The Dance of Capitalism*, NYU's Tisch School of the Arts, New York City USA 2015  
PHOTO Hannah Cohen

**Saturday Oct 15 7:30 pm**

## **Abandon the chicken but continue to dance**

Maybe it was like this.  
Or, maybe it was like this.  
Was it like that?  
Or, was it like this?  
It was like that.  
It might have been like this.  
Was it like this?  
Or, was it like that?  
It was like this.

Having deviated from my traditional course of action and thought, I will be returning to a place of comfort. A place where difference is the closest I can get to repetition, and the original gesture becomes imaginative and romantic. It is a very comfortable place, but it is where I am subject to interrogation and unreliable narrators.

**Brianna MacLellan** is an interdisciplinary artist based in Toronto, Canada. She holds a Masters of Arts in Performance Studies from NYU's Tisch School of the Arts, and her works have been exhibited in Canada, the United States, Czech Republic, Italy and the UK.

brianna.maclellan@gmail.com  
briannamaclellan.com

# Kevin McKenzie

Canada



*The Nihilist*, Neutral Ground Contemporary Art Forum  
Regina, Saskatchewan 2016 PHOTO Edith Skeard

Tuesday Oct 18 7:30 pm

## The Nihilist

*The Nihilist* confronts the perception of a universal human existence bound by routine and monotony, integrated by repetitive activities. In this work, McKenzie explores the territory between two ages of industrial and technological civilization, which drives him towards a state of chaos, mayhem and destabilization. The performance is a slow build towards a primal, dark and ritualistic action in service of the human spirit that annihilates the façades modern man builds to cloak grim realities.

kevgaggio@gmail.com

Presented by Neutral Ground as part of a program of touring artists across Canada and abroad. Curated by Brenda Cleniuk, Director

**NEUTRAL  
GROUND**  
Contemporary Art Forum

**Kevin McKenzie** is a Cree/Métis from Regina, Saskatchewan. He is a descendent of the O'Soup family from the Cowessess First Nation of Saskatchewan. He has participated in residencies at the Banff Centre for the Arts, the Indian Art Centre in Ottawa, Sâkêwêwak First Nations Artist Collective and currently the Department of Visual Arts at the University of Regina. McKenzie's artwork is included in the collections of the National Gallery of Canada, the MacKenzie Art Gallery, the Aboriginal Affairs and Northern Development Canada Art Gallery, Manitoba Hydro Corporation, First Nations University of Canada, Comox Valley Art Gallery and the Saskatchewan Arts Board.



2016 PHOTO courtesy of the artist

**Friday Oct 21** 7:30 pm

## **NSA**

I fuck up. I want to fuck up. I mean I don't want to fuck up, but I am drawn into it. So let's explore that. *NSA* is both a theoretical study of fucking up and a somatic process of Authentic Movement that pulls lyrical elements from a deeper, unconscious place into a performance of ritualized instructions. This project is concerned with the complexities of bodily and mental self-ownership, the impacts and residue of sustained duration on self-efficacy, reflecting a disillusionment with the politic of radical social change and finding solace within acts of self-containment and interpersonal and self-reflexive connection in the now.

[mens.health.project@gmail.com](mailto:mens.health.project@gmail.com)  
[menshealthproject.wixsite.com/mikiki](http://menshealthproject.wixsite.com/mikiki)

55

**Mikiki** is a queer performance and video artist, and a queer community health activist from Newfoundland. Their work has been shown in artist-run centres, public galleries, performance festivals and self-produced interventions throughout Canada. Mikiki has worked as a Sexuality Educator in public schools, a Bathhouse Attendant, a Drag Queen Karaoke Hostess, a Gay Men's Health & Wellness Outreach Worker, a Harm Reduction Street Outreach Worker and an HIV tester.



# Sue Murad (with Vera Koshkina) USA



Friday Oct 21 7:30 pm

## Brush, Paper, Scissors

### Brush

Satin Strands Looper Paddle Brush features looped bristles that allow hair to glide through the brush with ease without catching or pulling.

57

### Paper

Wimex Beauty Inc. A Business to Business Catalogue for The Beauty Professional

### Scissors

The Fromm Horizon Shear is a shining example of radical style and innovation. Superior materials and meticulous craftsmanship result in a quiet, durable and sharp shear.

Spending much of her time on the quiet side of the spectrum, **Sue Murad** develops a sensory language with common objects to express herself and converse with others. This intuitive, philosophical exploration feeds her interdisciplinary practice of performance, installation, sculpture, collage and film.

**Vera Koshkina** researches and writes about Russian literature, art and film. Currently, she is working on her dissertation on her experiment in Soviet Cinema at Harvard University. Born in the former Soviet Union, she is based in Boston where she has been collaborating with Sue Murad on performance and video.

sue.a.murad@gmail.com  
suemurad.com

Brush, Paper, Scissors, Boston, USA 2016  
PHOTO Sue Murad

**Tanja Ostojić**  
Serbia/Germany



*Misplaced Women?*, La Grand Escalier de la Gare du Saint Charles, Marseille, France 2013 PHOTO courtesy of the artist

**Sunday Oct 16** Time tba

## **Misplaced Women?**

*Misplaced Women?* consists of performances, performance series, workshops and delegated performances, ongoing since 2009, including contributions by international artists, students and people from diverse backgrounds. Within this project we embody and enact everyday life activity that signifies a displacement common to transients, migrants, war and disaster refugees, and itinerant artists travelling the world to earn their living. These performances explore themes of migration, desired mobility, relations of power and vulnerability in regards to the mobile, female body.

tostojic@web.de  
tanjaostojicshop.wordpress.com/  
misplacedwomen.wordpress.com/

**Tanja Ostojić** (b. 1972, Yugoslavia) is a performance and interdisciplinary artist and cultural activist based in Berlin. She works predominantly from the migrant woman's perspective, while political positioning and integration of recipients define approaches in her work. Since 1994 her work has been presented in numerous important exhibitions, festivals and venues around the world. She published several books including *Lexicon of Tanja Ostojić*, *Integration Impossible? The Politics of Migration in the Artwork of Tanja Ostojić*, *Strategies of Success Curator Series*, *Venice Diary*, etc.

**Graciela Ovejero Postigo**  
Argentina/USA



archipelago & download, V Bienal Deformes, Museo de Arte Contemporáneo Valdivia, Chile 2014 PHOTO Claudia Machuca

**Saturday Oct 15 7:30 pm**

**compelled to the unanswerable  
/ before language there was  
the earth**

A tale to be imagined. Over and over, unanswerable as perhaps also unwritable. Between the agony of the real and the pragmatic urge of what we have being referring to as utopia. An epic dream that lives among dissolving forces and the everyday toxicity of invasive imagery. South situated, I shall attempt to trace a promising pulse, while reflecting on the expansive specificity of action/performance art as a fundamental and archaic human endeavor.

[graciela-ovejero.com](http://graciela-ovejero.com)

**Graciela Ovejero Postigo's** artwork departs from, and moves through various 'in-betweens' and peripheries—northwest Argentina, southwest California, performance, installation, photography, the moving image, and the relational—conceived as an ongoing corporeal writing as a means for poetic reconfiguration of the given. She is founder-director of Peras de Olmo — Ars Continua (2011), a non-profit venue focusing on performance and time-based art forms in Buenos Aires as an ongoing relational art project, collective archive construction, personal lab and offering.



# Joseph Ravens

USA



Katytwampus, Trampolim Festival, Vitoria, Brazil 2011  
PHOTO Flávia Arruda

Friday Oct 14 7:30 pm

## scratch

concept by Marianne M. Kim and Joseph Ravens  
videography by Marianne M. Kim  
sculptural objects by Joseph Ravens

What evolutionary craving are we satisfying when we watch cats on the Internet? A vestigial response to something we no longer need? Why are cats the gatekeepers to our subconscious? *scratch* questions how technology creates shortcuts to our primal impulses, unveiling a clearer portrait of the 21st-century Western mind. Video, wearable sculpture, and reinvented objects are folded into a cyborgian meditation on the tools we use to calm our inner beasts. We're looking at impermanence, anthropomorphism, and longing; isolation and points of contact; infinity and binaries. We're looking at fish out of water.

**Joseph Ravens** is Director of Defibrillator Gallery and Rapid Pulse International Performance Art Festival. He studied at the Gerrit Rietveld Academie, Amsterdam, and the School of the Art Institute of Chicago. Ravens was included in Live Biennale, Vancouver; 20th Bienal Internacional de Curitiba, Brazil; Venice International Performance Art Week; and *Intrude: Art and Life 366* at Zendai MoMA, Shanghai.

63

josephravens.com  
mariannekim.com

**Selma Selman**  
Bosnia and Herzegovina/USA



Viva la Vida, 2016  
PHOTO Selma Selman and Dinko Hobic

Tuesday Oct 18 7:30 pm

## Untitled

My art constitutes my reality and my way of living. Growing up in the ghetto and being identified as one of the 'white' girls in the Roma community has given me a particular view of the world. My ethnic identity and the experiences of living without a nation as part of the largest and most persecuted minority in Europe inform my research and artistic expression.

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[selmaselman.com](http://selmaselman.com)

**Selma Selman** (b. 1991, Bosnia and Herzegovina) works in media ranging from performance, painting, and photography to video. Selman defines herself as an artist of Roma origins, and *not* a Romani artist. The difference is subtle, but critical: through her work, Selman seeks to speak to the universal human condition, utilizing her background as a lens through which she can understand the entirety of the human experience. She wishes to break down prejudices that essentialize her community as a collective, robbing members of their right to individual expression. She earned her Bachelor of Fine Arts in 2014 from Banja Luka University's Department of Painting and is currently pursuing her MFA at Syracuse University.

# Adrian Stimson

Siksika Nation/Canada

Brave Seduction, Queer City Performance Festival, Regina, Canada 2010  
PHOTO Jean Sebastien Gauthier

**Saturday Oct 22** 11 am to 5 pm

## 150 Blows

My performance art looks at identity construction, specifically the hybridization of the Indian, the cowboy, the shaman and Two-Spirit being. Buffalo Boy, The Shaman Exterminator, and The Lord of the Plains are three recurring personas. I am also known for putting my body under stress and endurance to convey ideas of ritual, renewal and survival. *150 Blows* is a work that contemplates 150 years of occupation by the Canadian Federation on the occasion of Canada's 150th birthday.

adrian@adrianstimson.com  
adrianstimson.com

Co-presented with OCAD U and  
OCAD U Indigenous Visual Culture  
Program



**Adrian Stimson** is a member of the Siksika Nation. His work includes paintings, installations, sculpture and performance. Adrian was awarded the Blackfoot Visual Arts Award, Queen Elizabeth II Golden Jubilee Medal and the Alberta Centennial Medal. His work is in the collections of the British Museum, Canadian Art Bank and MacKenzie Art Gallery.



Body Traps 1, 2016 PHOTO Ed Plén

**Thursday Oct 13 to Sunday Oct 16**  
**Tuesday Oct 18 to Thursday Oct 20**  
10am to 5 pm | **Saturday Oct 22** 7:30 pm

## Body Traps

During the festival, a collage of preloved garments will be stitched together. The large-scale work becomes the basis for an action that will take place on the last day of the festival. The action will focus on the negotiation between my body and the reconfigured clothing: tugging, pulling, and wiggling ways into and out of the sewn-together clothing.

*Body Traps* contemplates the relationship between one's body and clothing and the forces that surround the production, circulation, consumption, and ownership of clothing. Equally important is the ensuing dialogue, to further our understanding of how clothing helps construct our identities and shapes our desires and tastes.

As a multi-disciplinary artist, **Johannes Zits** focuses on exploring the many meanings the body engenders. Since graduating with a BFA from York University in 1984, he has presented work nationally and internationally. Zits is also the curator of SPANE, 2011-13 and co-curator of Duration and Dialogue, 2016-17.

# Performance Art Daily

## Artist Talks

**Friday Oct 14 to Sunday Oct 16**

**Tuesday Oct 18 to Saturday Oct 22** 12:30 pm  
weekdays at the Theatre Centre | 1115 Queen W  
weekends at OCAD U | 100 McCaul St | Rm 284

Performance Art Daily is a lunchtime artist “talk show” series featuring discussions with and among many of the festival’s visiting artists and organizers. It is an opportunity for the festival audience to meet and converse with our invited artists. Engage with the artists about the subjects that concern them and raise your own questions about performance art’s hot-button issues. Find out more about the ideas and theories that drive performance. Learn more about how performance art is produced and presented in other communities. The talks will be recorded live and archived online. Sessions from the previous three festivals (2010–2014) can be found on our YouTube channel: [youtube.com/user/7a11dfestival](https://youtube.com/user/7a11dfestival)

**Friday Oct 14**

*Para-sites of performance*

Bartolomé Ferrando  
Sue Murad

**Saturday Oct 15**

*Migration and borders*

Tanja Ostojic  
Selma Selman

**Sunday Oct 16**

*Walking as performance practice / Performative walks*

Elizabeth Chitty  
Randy Lee Cutler

**Tuesday Oct 18**

*International performance art festivals and venues I*

Serge Olivier Fokoua  
Graciela Ovejero  
Postigo

**Wednesday Oct 19**

\*ASL interpretation provided  
*Disabled bodies in performance*

Cindy Baker  
Vanessa Dion Fletcher

**Thursday Oct 20**

*International performance art festivals and venues II*

Silvio De Gracia  
Joseph Ravens

**Friday Oct 21**  
*Undisciplinarity*

Doyon/Demers  
(Hélène Doyon & Jean-Pierre Demers)

**Saturday Oct 22**  
*Addressing cultural heritage through performance*

Annie Onyi Cheung  
Chun Hua Catherine Dong

# Publications and Multiples Launch

**Sunday Oct 16** 2:30 pm  
OCAD U | 100 McCaul St | room 264

72

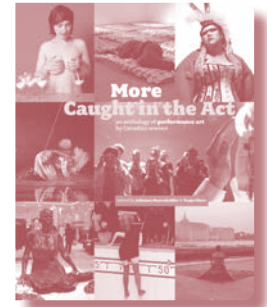
Many of our participating artists arrive with a treasure trove of publications, multiples, wearables or other items that come out of or are produced alongside their performance practice. These could be hot-off-the-press items or works that are difficult to circulate outside their own communities. We provide a public forum for the distribution and sale of those works by hosting the "official" Toronto launch of these rare commodities. Come join in a lively celebration and exchange of wares; there may even be a freebie or two!

Check out work by Cindy Baker, Annie Onyi Cheung, Elizabeth Chitty, Randy Lee Cutler, Silvio De Gracia, Bartolomé Ferrando, Francesco Gagliardi, Mikiki and Graciela Ovejero Postigo.

All proceeds go directly to the artists.

Plus, attention researchers and history buffs!

Today's event also celebrates the official launch of two significant events in Canadian performance art history. First: public, online access to 7a\*11d's digital archive. Audiences will now be able to view video documentation of past festivals and events through the 7a\*11d website: [7a-11d.ca](http://7a-11d.ca). For this ongoing project, we have started with our first festival in 1997 and are gradually working our way forward. Converting all of those old Video 8, VHS-C, and miniDV tapes, we are preserving and providing access to as complete a digital record of past performances as possible, subject to the approval of the artists whose work is featured. And finally, join us in celebrating the publication of *More Caught in the Act* the second anthology of performance art by Canadian women, co-edited by collective members Johanna Householder and Tanya Mars.





Parallel Events

## Toronto: Tributes + Tributaries, 1971-1989 Performance Series

**Oct 1 to Nov 13**

Various dates and times

74

Presented in conjunction with *Toronto: Tributes + Tributaries, 1971–1989*, an exhibition on view at the Art Gallery of Ontario from September 28, 2016 to June 15, 2017. This series features work by artists who created performance in Toronto during the period of the exhibition and since, reflecting upon the centrality of performance to Toronto's artistic community from the 1970s through to today.

The series launches on October 1 with a performance by Rebecca Belmore in Walker Court during Nuit Blanche. Over the following six weeks, performances by Walter Scott (at First Thursday on October 6) and Lillian Allen (on Friday Nights in October) will complement a series of in-gallery performances by Louise Liliefeldt, Keith Cole, Johanna Householder and Ame Henderson & Evan Webber. Visit [AGO.net](http://AGO.net) for the full schedule and details about each performance.

## Rebecca Belmore

**Saturday Oct 1** sunset to sunrise

Walker Court, Art Gallery of Ontario | Free

## Walter Scott

**Thursday Oct 6** 8 pm

Signy Eaton Gallery, Art Gallery of Ontario | Free

## Louise Liliefeldt

**Wednesday Oct 19** 6 pm

Signy Eaton Gallery, Art Gallery of Ontario | Free

## Lillian Allen

**Friday Oct 28** 7:30 pm

Walker Court, Art Gallery of Ontario

Free with admission

## Keith Cole

**Wednesday Oct 26** 7 pm | **Saturday Oct 29** 2 pm

Signy Eaton Gallery, Art Gallery of Ontario

Free with admission

## Johanna Householder

**Wednesday Nov 2** 7 pm

Signy Eaton Gallery, Art Gallery of Ontario | Free

## Ame Henderson and Evan Webber

**Tuesday Nov 8 to Sunday Nov 13** various times

Signy Eaton Gallery, Art Gallery of Ontario

75

Parallel Events

## Louise Liliefeldt: What Does It Mean To Forget?

Wednesday Oct 19 6 pm

Signy Eaton Gallery, Art Gallery of Ontario | Free



PHOTO Louise Liliefeldt

WHAT DOES IT MEAN TO FORGET? is a durational performance that marks Liliefeldt's return to the form. The work extends her previous explorations of action-based meditation on a topic and site, and features a series of tableaux examining notions of memory and trust.

In this new work I attempt to bring together two big subjects that have been on my mind for some time, murder and Dementia. It seems victims of murderous deaths have had their life cut short while someone living with Dementia has the pain of the loss of memory stretched out. One we are exposed to constantly, the other we know little about. How do images of murderous death affect what we remember, how much we forget, and what the things we forget about are? What is it like inside the mind of a person suffering from Dementia? What is remembered and why? There are too many questions to answer, so I am simply creating images and actions that are representations of my many thoughts, experiences and confusions. Performed with the body of Diane McGrath.

**Louise Liliefeldt** is a Toronto-based performance artist and painter. Her work is concerned with the politics of identity as they intersect with gender, race and class.

AGO



# Festival Eyes and Ears



78

Missed an event, or just want another perspective on what happened? Follow our festival blog at [7a-11d.ca/festivalblog](http://7a-11d.ca/festivalblog). Updated daily, the blog contains critical writing by this year's commissioned writers, Jessica Karuhanga and Michelle Lacombe, as well as photographs by our festival photographer, Henry Chan. Also enjoy Margaret Dragu's daily livestream of VERB FRAU TV at 4 pm.

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



## Henry Chan

(photographer) has been documenting performance art in Toronto since 2006. He has photographed the activities of FADO Performance Art Centre for the last 10 years, six of the 7a\*11d festivals, as well as events, exhibitions and performances at various arts venues. When he is not using a camera, Henry is crunching numbers and pushing paperwork as an accountant.

## Jessica Karuhanga

(blog writer) is an artist currently based in Toronto. She holds a BFA from Western University, and a MFA from University of Victoria. Her visual art and performances have been presented internationally at Goldsmiths, Deluge Contemporary Art, Whippersnapper Gallery, OCAD U, Videofag, Electric Eclectics, and The Drake Hotel. Karuhanga was featured in FADO Performance Art Centre's 2014 Emerging Artist Series at Xpace Cultural Centre. She has lectured at The Power Plant, Art Gallery of Ontario, Royal Ontario Museum as well as Black Portraits a bi-annual conference organized by Tisch School of the Arts at NYU. [jessicakaruhanga.com](http://jessicakaruhanga.com)

## Michelle Lacombe

(blog writer, Montréal, QC) has developed a conceptual body-based art practice since her graduation from Concordia University in 2006. Her work has been shown in Canada, the USA, and Europe in the context of performance events, exhibitions and colloquiums. Her practice as an artist is paralleled by a strong commitment to supporting alternative models of dissemination and live art practices. She has worked with a number of Montréal artist-run centres such as article and La Centrale Galerie Powerhouse, and is currently the director of VIVA! Art Action, a bi-annual performance art festival. In addition, she has had numerous and varied experience curating, writing, and resisting dominant culture.

79



Anonymous Test Site, 1st 7a\*11d Festival, Toronto, Canada 1997  
VIDEO STILL

In Memoriam

## Frank Green

July 28, 1957 – January 23, 2013

Frank Green was an artist and writer based in Cleveland, Ohio. After studying filmmaking at Kent State University, he moved to New York in 1980, appearing in East Village clubs including the Limbo Lounge, Pyramid, ABC No Rio and Club 57. Returning to Cleveland in 1988 to kick a cocaine and heroin addiction, he discovered he was HIV positive, and spent the next several years practicing his art as a ritual of self-healing. He worked in various media, including audience participatory events, monologues, multimedia spectacles, and installations. A six-time Ohio Arts Council fellowship recipient, he performed throughout the U.S. and Canada, and was a regular art critic for the *Cleveland Free Times*, an alternative weekly newspaper.

Frank Green was featured in the first 7a\*11d International Performance Festival in 1997 as part of the FADO series Five Holes: Touched. For a more complete and personal collection of the artist, see [7a-11d.ca/festivalblog](http://7a-11d.ca/festivalblog).

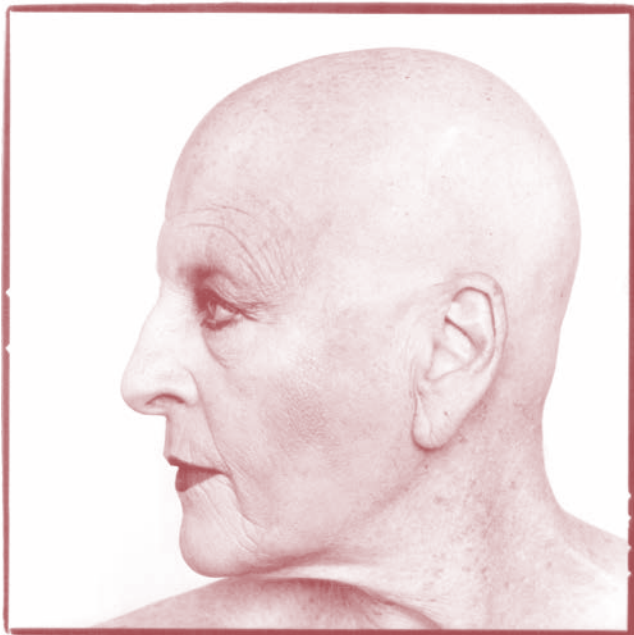


PHOTO David Kennedy

In Memoriam

# Rachel Rosenthal

November 9, 1926 – May 10, 2015

Born in Paris, Rachel Rosenthal's talents spanned a gamut of disciplines (performer, director, visual artist, writer, teacher). First recognized as an underground personality for her experimental Instant Theatre company, then becoming an important figure in the Los Angeles women's art movement of the 1970s, she eventually gained international fame as a performance artist and as the Artistic Director of the Rachel Rosenthal Company. Her pioneering work integrated a total theatrical experience with committed, urgent messages, creating an unforgettable live art experience. An N.E.A. and J. Paul Getty Foundation Fellow, the recipient of numerous awards including an Obie, and declared a Living Cultural Treasure by the City of Los Angeles, Rosenthal was also a powerful environmental and animal rights activist.

Rachel Rosenthal was featured in a special artist residency cosponsored by 7a\*11d and FADO in 2000. For a more complete and personal recollection of the artist, see [7a-11d.ca/festivalblog](http://7a-11d.ca/festivalblog).



ndn wars are alive and ... well?, Gallery Lambton, Sarnia, Canada 2010  
PHOTO Halley McHarg

In Memoriam

# Aiyiyana Maracle

November 25, 1950 – April 24, 2016

Aiyiyana Maracle was a multidisciplinary artist, scholar and educator, sovereign Haudenosaunee woman and great-grandma many times over. She spent a half-century actively infusing Ojweheweh art and culture into the Eurocentric consciousness of Canadian society. A powerful activist and advocate on many fronts, her work dealt with a range of issues, from indigenous land claims to trans identity. Through performance art, video, theatre (where she was awarded the prestigious John Hirsch Prize for emerging theatre directors in 1997), writing, and lecturing, Aiyiyana offered an alternate framework to the prevalent Eurocentric view of 'gender dysphoria,' eventually becoming a voice and activist for young trans or gender nonconforming individuals on Six Nations reserve on the Grand River.

Aiyiyana Maracle was featured in the sixth 7a\*11d International Performance Festival in 2006 as part of the FADO series IDEa. For a more complete and personal recollection of the artist, see [7a-11d.ca/festivalblog](http://7a-11d.ca/festivalblog).



*The Creation of the World, 3rd 7a\*11d Festival, Toronto, Canada 2000*  
VIDEO STILL

In Memoriam

## Ben Patterson

May 29, 1934 – June 25, 2016

Ben Patterson was an American born musician and assemblage artist based in Wiesbaden, Germany. Widely recognized as one of the early contributors to the Fluxus movement, Patterson performed extensively in venues around the world. His works are represented in many major museums, including the Tate in London and the Museum of Modern Art in New York. His connection to Canada extended back to the 1950s, when, unable to find work as a black classical musician in the United States, he appeared as a double bass soloist with the Halifax Symphony Orchestra and the Ottawa Philharmonic Orchestra. His witty and playful works were aimed at re-sensitizing his audience's senses and sensibilities.

Ben Patterson was featured in the third 7a\*11d International Performance Festival in 2000 as part of the International Bureau of Recordist Investigations series *Strangeways: Currents of the Fantastic* in Contemporary Performance, with the cosponsorship of Le Lieu's *Rencontre Internationale d'art performance* (RIAP). For a more complete and personal recollection of the artist, see [7a-11d.ca/festivalblog](http://7a-11d.ca/festivalblog).

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

**Golboo Amani** works in photography, performance, space intervention, digital media, and social practice. Her work considers pedagogical tools and methodologies as ready-made sites of social engagement. She has been shown nationally and internationally in venues including the Rats9 Gallery, Hemispheric Institute Encuentro (Montréal), Blackwood Gallery (Mississauga) Union Gallery (Kingston), XPACE Artist-Run Centre, FADO Emerging Artist Series, Rhubarb Festival (Toronto), TRANSMUTED International Festival of Performance Art (Mexico City), 221A Artist-Run Centre, and the LIVE Biennial of Performance Art (Vancouver). Recent works include *Public Reading*, a participatory performance on

public transit for the Artist-Run Newsstand and the *School of Bartered Knowledge*, an ongoing social practice work that holds space for dialog and negotiations around knowledge production. She has been a member of the Toronto Performance Art Collective (7a\*11d) since 2015.

**Shannon Cochrane's** performance work has been presented at venues across Canada, Asia, Europe, South America, and UK. Venues include AGO, Buddies in Bad Times Theatre, the Theatre Centre (Toronto); Regart centre en art actuel, Rencontre Internationale D'art Performance de Québec, VIVA! Art Action, Edgy Women, DARE DARE centre de diffusion d'art multidisciplinaire de Montréal (Québec); Vancouver Art Gallery (BC), Savvy Gallery

(Berlin), Helsinki International Artist Program, Kutomo Theatre (Finland); ZAZ Festival (Israel), Venice Performance Art Week (Italy), and others. She is the Artistic Director of FADO, a Toronto-based artist-run centre that curates and presents performance art projects year-round. She has been a member of the Toronto Performance Art Collective (7a\*11d) since 1997. [www.shannoncochrane.com](http://www.shannoncochrane.com)

**Paul Couillard** is an artist, curator, and cultural theorist. He has created more than 200 solo and collaborative performance works in 24 countries, often working with Ed Johnson. He was the Performance Art Curator for FADO from 1993 until 2007 and is the editor of FADO's Canadian Performance Art Legends, a series of books on senior

Canadian performance artists. Couillard has been a lecturer at McMaster University and the University of Toronto Scarborough, and is a doctoral candidate in the York/Ryerson Joint Graduate Program in Communication and Culture. He has been a member of the Toronto Performance Art Collective (7a\*11d) since 1997.

**Francisco-Fernando Granados's** multidisciplinary critical practice spans performance, installation, cultural theory, digital media, public art, and community-based projects. He has presented work in venues including the Art Gallery of Ontario, Vancouver Art Gallery, Darling Foundry (Montréal), Hessel Museum of Art (NY), Ex Teresa Arte Actual (Mexico City), and Theatre Academy at the University of the Arts (Helsinki). Awards and honours include the Governor General's Silver Medal for academic achievement upon graduating from Emily Carr University in 2010, and being named as one of Canada's 30 Under 30 by BLOUIN ARTINFO in 2014. He completed a Masters of Visual Studies at the University of Toronto in 2012 and is a member of the Toronto Performance Art Collective (7a\*11d) since 2012. [francisco-fernando-granados.blogspot.ca/](http://francisco-fernando-granados.blogspot.ca/)

**Johanna Householder** has been working in performance, dance, video and intermedia art since the late 1970s, and teaching performance art at OCAD U since the late 80s. She has recently performed at *Performancear* o



*Mourir* in Chihuahua, Mexico; IARC in Singapore; at undisclosed territory in Java; M:ST in Calgary; and Art Nomade in Chicoutimi. With Tanya Mars, she co-edited *Caught in the Act: an anthology of performance art by Canadian women* (YYZ, 2004), and *More Caught in the Act* (Artex/YYZ, 2016), and with Selma Odom contributed to *Renegade Bodies: Canadian Dance in the 1970s* (Dance Collection Danse, 2012). She has been a member of the Toronto Performance Art Collective (7a\*11d) since 1997.

**Tanya Mars** is a feminist performance artist who has been involved in the Canadian art-run sector since 1973 beginning with La Centrale Galerie Powerhouse in Montréal, and ANNPAC/ Parallelogramme

in the 1980s. She has performed in Canada, Sweden, Finland, Poland, China, Svalbard, France, Mexico, Chile and the US. She is co-editor with Johanna Householder of *Caught in the Act: an anthology of performance art by Canadian women* (2004) and *More Caught in the Act* (2016). In 2008 FADO published, *Ironic to Iconic: The Performance Works of Tanya Mars*, ed. Paul Couillard. She received a 2008 Governor General's Award in Visual and Media Arts and honorary doctorate from the Nova Scotia College of Art and Design University in 2014. She currently teaches in the Studio Program at the University of Toronto Scarborough. Each summer she spends as much time as she can on the South Shore of Nova Scotia,

off the grid. She has been a member of the Toronto Performance Art Collective (7a\*11d) since 1998.

**Bojana Videkanic** is an artist and an educator. She holds a PhD in visual culture from York University and is an assistant professor in the department of Fine Arts at University of Waterloo. After training as a painter in Croatia and Canada Bojana discovered performance art and has been producing various performance projects. She has presented her work for for FADO (2007), Nuit Blanche Toronto (2008), 7a\*11d (2010), M:ST Performance Art Festival (2012), Encuentro Symposium and Festival in Montréal (2014), and most recently for IMA Festival in Serbia (2016). She has been a member of the Toronto Performance Art Collective (7a\*11d) since 2013.

## Acknowledgments



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CINDY BAKER *Personal Appearance*, Montréal, Canada, 2010  
PHOTO courtesy of the artist



SERGE OLIVIER FOKOUA *What's for dinner*, Poznan, Poland 2014  
PHOTO Jellli Atiku