

7A*11D

festival
of performance

art 2018

Toronto

INTERNATIONAL FESTIVAL OF PERFORMANCE ART
7A*11D



Contents

INTERNATIONAL FESTIVAL OF PERFORMANCE ART
7A*11D

BARAK ADE SOLEIL a series of movements, Claremont College, USA 2017
PHOTO Marcus Polk

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Festival Schedule

2018

Tuesday Oct 2

7 pm | Theatre Centre
Latin American
Speakers Series:
Elvira Santamaría

9 pm | Theatre Centre
Hank Bull

Wednesday Oct 3

Noon to 6 pm | Sur
Gallery
Elvira Santamaría

Noon | Theatre Centre
Performance Art Daily:
Sandra Vida

7:30 pm | Theatre Centre
Erika DeFreitas

8:30 pm | Theatre Centre
Thirza Jean Cuthand

Thursday Oct 4

Noon to 6 pm | Sur
Gallery
Elvira Santamaría

Noon | Theatre Centre
Performance Art Daily:
Hank Bull

5 to 7 pm | Theatre
Centre

**Publications and
Multiples Launch**

7:30 pm | Theatre
Centre

James Knott

8:30 pm | Theatre
Centre

Louise Liliefeldt

Friday Oct 5

Noon to 6 pm | Sur
Gallery
Elvira Santamaría

Noon | Theatre Centre
Performance Art Daily:
Arahmaiani
François Morelli

2:30 to 5:30 pm (by
appointment) | Theatre
Centre

Cindy Mochizuki

5 to 7 pm | Sur Gallery
Closing Reception

Elvira Santamaría

7:30 pm | Theatre Centre
Lala Raščić

8:30 pm | Theatre Centre
Mathieu Lacroix

9:30 pm | Theatre Centre
Dariusz Fodczuk



FESTIVAL VENUES

THE THEATRE
CENTRE
1115 Queen St W



SUR GALLERY
39 Queens Quay E
Suite 100



FESTIVAL ADMISSION

Admission for all events is free or pay-what-you-can. Suggested minimum donation for individual performances is \$10. All performances are ticketed individually; capacity may vary depending on the room. No unaccompanied minors.

7a-11d.ca



2018

Festival Schedule

2018



Saturday Oct 6

7:21 am to 6:50 pm
(sunrise to sunset) |
offsite, ending at the
Theatre Centre

François Morelli

Noon | Theatre Centre
Performance Art Daily:

Thirza Jean Cuthand
Louise Liliefeldt
Cindy Mochizuki

2:30 to 4:30 pm (by
appointment) | Theatre
Centre

Cindy Mochizuki

7:30 pm | Theatre Centre

**Ayumi Goto & Peter
Morin**

8:30 pm | Theatre Centre

Sandra Vida

9:30 pm | Theatre Centre

Gustaf Broms

Sunday Oct 7

Noon to 3 pm (by
appointment) | Theatre
Centre

Cindy Mochizuki

2 to 4 pm | Theatre Centre

(F)NOR collective

3:30 pm | Theatre Centre

Arahmaiani

4:30 pm | Theatre Centre

Barak adé Soleil



FESTIVAL VENUES

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CENTRE
1115 Queen St W



SUR GALLERY
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minors.

7a-11d.ca



2018

Welcome



8 2018 brings the twelfth edition of the 7a*11d International Festival of Performance Art to Toronto!

We had a busy 2017 with the launch of our first full-fledged off-year program since 2001, *7a*md8. md8*, as we affectionately called it, was a three-part curatorial project looking at the history and future of performance for the camera and its development through the advent of social media. It included screenings, an online performance residency through the 7a*11d social media handles, and a series of commissioned live-streamed performances, all archived on our website.

This year, we return with a more compact festival format, running from October 2 to 7. We are concentrating all the energy and excitement of the festival into one action-packed week taking place primarily at The Theatre Centre, along

with a special performance-installation project presented in partnership with Sur Gallery. We remain committed as a collective to curate artists across the wide geographical and aesthetic range that continues to give performance and action-based practices their vitality and urgency in political times that feel worrisome more often than not.

In performance, the time and the space of the making of the work are one and the same with the time and the space of the experience of the work. This need to *be there* to experience an artist making something is what has driven each of the members of the curatorial collective to bring there *here* by assembling this extraordinary group of artists. Performance has always made space for artistic propositions that imagine a different way to be in the world; that show resistance, complexity, and often beauty and humour in the face of struggle.

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WELCOME

This time, there are artists from Toronto and Hamilton, from Plains Cree and Tahltan territories, from Chicago and Montréal. Vancouver and Calgary. From Indonesia, México and Northern Ireland, Bosnia and Herzegovina, Croatia, Poland, USA, and Sweden. There are artists from the African and Japanese diasporas, and artists who cross the boundaries of genders and of different abilities. This matters because in their work we can find a singular sense of what it means to be embodied.

Alongside performance projects happening throughout the afternoons and evenings, we have our traditional Performance Art Daily talks happening from Wednesday to Saturday. These will include featured artist talks by our distinguished *Éminence Grises* Sandra Vida and Hank Bull, as well as dialogues among visiting artists facilitated by members of the 7a*11d collective.

Henry Chan and Alan Peng return to document the festival through their photography and videography. This year, we are engaging writers in a different way from past editions: jes sachse is our first online respondent, engaging with performances via our social media handles during the festival. Geneviève Wallen and Francesco Gagliardi have been commissioned to produce essays responding to the festival post-festival,

which will be published on our website. Shalon T. Webber-Heffernan joins us as our curatorial intern.

The 7a*11d team is excited to bring this festival to Toronto's performance art community, and to the public in general. This is a group of artists we feel the city needs to see and experience. We invite you to come.

— FRANCISCO-FERNANDO GRANADOS
on behalf of 7a*11d

 facebook.com/7a11d-International-Festival-of-Performance-Art-195393523851497/?fref=ts

 twitter.com/7a11d

 www.instagram.com/7a11d/

Éminences Grises

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

previous *Éminences*

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)

2016

Elizabeth Chitty (ON)

Doyon/Demers (QC)

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Inaugurated in 2002, the festival's *Éminence Grise* designation 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 honoured to feature two pioneering multimedia artists who are known both for their innovative art practices and for their instrumental roles in fostering Canada's artist-run centres. These are artists who have contributed to the development of a strong international artist network while remaining rooted in distinctly regional cultural communities. Hank Bull is based in Vancouver, and Sandra Vida is based in Calgary.



Hank Bull



Shadow Improvisation, Storm Bay 2018 PHOTO Courtesy of the artist

PERFORMANTIC

Performance, taking various forms, threads its way continuously through my life. I come from a family of musicians and preachers so, like all children, I took quite naturally to performance. But the life of the professional stage was not for me. I was more drawn to painting, sculpture and playing in bands. The late 1960s saw traditional disciplines crumble under the weight of the times, replaced by a free media mix. Paintings jumped off the wall and started running around in the street. The logic of high art came to a dead end. It was time to do "something else."

The Western Front housed a blend of mail art, new media and collaboration that overflowed into cooking and gardening and everyday life. We invented histories, destroyed identities, built another world. Live radio performed this aesthetic in the space of politics. Then came experiments with telecommunications, network events, international exchange, travel, making new spaces for art.

The sayings of Robert Filliou can be useful guides. "The best work we can do as artists is to support the valid work of other artists," and his most famous saying, "Art is what makes

life more interesting than art.” I came to see life itself as a performance, one without any rehearsal, like the French understanding of the word performance, which has less to do with spectacle and more to do with effectiveness or efficiency, like the high performance of a racing car, or a cheese grater. Here is your chance. How well can you live your life?

When I found myself running a public gallery, Centre A, I thought of this project as an immersive, collaborative performance in which everyone—artist, viewer, funder, student, press and passerby, even the homeless people across the street—has a role to play in producing the work and constructing its meaning, a “social sculpture.”

Performance can fill a large space with little means. Radio as a time-based sculpture in space, for example. Global networks create another type of stage, with performers and audiences, readers and writers, artists and viewers all crossing the line, becoming each other. We live in a rapidly accelerating hothouse bio-culture, highly plastic, ready to transform itself or explode at any moment. The next revolution will be born of a spontaneous internal combustion of the human imagination.

Going backwards through time, we arrive at the radical meaning of performance as a manipulation of form; something that happens as per-form, through form, or as a kind of dance with form. Add mantic, and you conjure the ancient Greek soothsayer, the *mantikos*, predicting the future through divine madness.

Performantic.

— HANK BULL

Sandra Vida



Fixing The Price, Raum-F, Zurich, Switzerland 1989
PHOTO Vanci Stirnemann

My biography describes my artistic work over three decades, but my identity, like everyone's, is more complex. As a multimedia artist, even my practice has been hard to pin down. I see the content as primary, and the choice of medium secondary.

Identity is slippery, and I think mutable; on the face of it, I am a woman, an affiliate of various communities, including several local and regional arts groups and organizations, a circle dance/drumming group and a choir. I'm a family member, a partner, a sister, and an aunt. I'm the daughter and granddaughter of strong Scottish women.

I was certainly influenced by both my parents, who were leading lights in Calgary amateur theatre during my early years. Watching the magic that consistently and surprisingly occurred when accountants, dentists and teachers transformed into criminals, queens and pirates under the stage lights made a lasting impression. And this perhaps partly explains my being drawn toward performative work, the transformative alchemy of combining images, actions, and effects.

The timing of my university studies in art history, English and psychology in the 1960s

saw the rise of an exciting global activist consciousness; however, courses offered very little in the way of female artist role models. Those, I had to find myself after graduation, and I found many—artists like Carolee Schneemann, Linda M. Montano, and Eleanor Antin breaking ground in the United States and, closer to home, Marcella Bienvenue, Anna Banana, Margaret Dragu and Tanya Mars, mining their lived experience and social context for performative potential, what Eleanor Antin called “the self getting a grip on itself [...] a particular type of transformation in which the subject chooses a specific, as yet unarticulated image and proceeds to progressively define [herself].”¹

Early work in performance and installation was about claiming space and presence, literally placing my self within the frame. Feminist writers like Lucy Lippard, Gloria Steinem, Donna Haraway, Griselda Pollock, Hélène Cixous and Luce Irigaray served as guides and compass points. I invented other mentors: in one instance in the '90s, I pieced together a partly invented narrative about my great aunt from the clues I could find, and took on her persona to walk the pathways where she might have lived and worked in Glasgow, uncovering lost languages and alternative

histories. As I turn 70, I realize I've become a model and mentor myself to emerging artists and colleagues.

I search for alternatives; you might say my work is *about* alternatives. Working in artist-run culture (at the local, regional, and national level for many of my art-making years) sprang from the same impulse: Diana Nemiroff said, “[Artist-run centres’] alternative was of an exemplary, rather than oppositional, nature [...] to exemplify in their own structures and conduct an alternative set of ideals, assuming the independent realization of their ultimate values, within the circumference of their own activities.”² I aim to create situations that enact a preferred reality.

I believe that collective, collaborative action can lead to artistic adventures, and sometimes work minor miracles. Gatherings of artists like *7a*11d* create fertile ground. *Laisser l'aventure continuer!*

— SANDRA VIDA

1 Eleanor Antin, quoted in Lucy Lippard, *The Pink Glass Swan* (New York: The New Press, 1995), 93.

2 Diana Nemiroff, “Par-al-lel,” *Parallogramme* 9, no. 1 (1983): 18.



MATHIEU LACROIX. A l'ombre d'une conjonction linéaire. L'espace en dialogue, Circa art actuel, Montréal 2015. PHOTO Christian Bujold

Participating Artists

To curate performance is to prepare for the unknowable: an idea is proposed, and conversations happen. Artists, curators, and institutions negotiate and plan, going back and forth over months, sometimes pushing the very limits of what a space will allow; press releases are drafted, catalogues are edited. Then, closer to the festival, materials are gathered, technicians enter the equation and everybody problem-solves on their feet. When the day of the performance arrives, it often feels like complete madness: people coming and going trying to make things happen, everybody pitching in. Somehow, by the time the audience has poured in, things are ready.

The moment the artist begins to make their work, there is nothing but *that* moment.

As we have said before, we are a quirky and passionate group, only rarely in full agreement but almost always in full solidarity. While the presentation of performance in institutional settings across Canada and internationally has evolved, creating new venues and platforms to present live work, we remain committed to being an artist-run endeavour. Artists curating artists; centring their presence and creating a space for them to make the work they want to make.

Barak adé Soleil

USA



up n down, Art Institute of Chicago, USA 2018
PHOTO courtesy of the Art Institute of Chicago

Sunday Oct 7 4:30 pm

a series of movements [Toronto]

time shifts. the body moves. a black disabled body moves. queerly.

Reflecting a continued corporeal exploration of the intertwining legacies of race and disability, international artist Barak adé Soleil offers solo selections from compositions that navigate the seemingly pedestrian, transitory and performative ways one moves and is moved through the world.

barakadesoleil.com/



Barak adé Soleil is an award-winning artist making dance, theatre and performance art that draws upon the traditions of the African diaspora, queerness, disability culture and postmodernism. Barak has been working internationally within the live arts scene for over two decades.

Arahmaiani

Indonesia



Handle Without Care. Queensland Art Gallery, South Brisbane, Australia 1996. PHOTO Manit Sriwanichpoom

Sunday Oct 7 3:30 pm

Handle Without Care

Handle Without Care is a critical statement on a consumptive economic system that has marginalized indigenous cultures and ways of life. The work also speaks to how identity politics and religion are being instrumentalized.

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Arahmaiani's work grapples with contemporary politics, violence, critique of capital, and the female body. Her Muslim identity mediates between Islamic, Hindu, Buddhist, and animist beliefs. She combines her critical attitude toward Islam with a fight against its general stigmatization. Since 2010 she has been working with Tibetan monks in the Tibetan Plateau to address environmental issues.

Gustaf Broms

Sweden



Untitled, Gyronights Festival, Hong Kong 2016
PHOTO Serge Ivanov

Saturday Oct 6 9:30 pm

the unknown story of a forgetful amnesiac

the impulse for making the work
is in the longing
to catch a glimpse
of the fleeting experience

B E I N G M I N D

that inhabits B O D Y

moving through T I M E and S P A C E

to condense this experience into form
as an attempt to understand something about
something

this language—body as
interface—

has potential to create fluid
structures for mind

—close to the essence of
what this living thing is?

this creates potential for re-
examining

the accumulated ideas of
what B E I N G is
beyond identification within
borders of skin

here is potential for
evolution?

Gustaf Broms understands
a work as a possibility to
explore fluid structures of
consciousness, arbitrary
borders between interior and
exterior, and between beings
and environment.

orgchaosmik.org/

Hank Bull

Canada



Donkey Tales, Burnaby Art Gallery 2017
PHOTO Courtesy of the artist

Tuesday Oct 2 9 pm

The Red Jewell, Another Thrilling Episode in the Timeless Saga, Donkey Tales, as Told in Shadow Play by Hank Bull

with Live Music by Bob Vespaziani and Arthur Bull

Introduced by Momo, god of ridicule, *The Red Jewell* follows Spinoza the Donkey and his companion Mad Dog on a quest for something they can't quite put their finger on. Along the way they meet a cow, a captain of industry, a ghost and a tree. They cross a great ocean and venture into outer space before eventually arriving in Paris. Elements of the narrative are inspired by great donkey poets of the past, including Apuleius, Cervantes, Lolo, and Spinoza himself.

Hank Bull has been producing shadow plays since the 1970s. His performances have been seen across Canada, as well as in France, Spain, Poland, Hungary, Netherlands, Germany, India and Japan. He began by collaborating at Vancouver's Western Front on a multimedia mix of film, human silhouettes, large puppets and live electronic music. He subsequently studied wayang kulit with the great dalang I Wayan Wija in Bali and researched traditional shadow theatre in India.

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Thirza Jean Cuthand

Canada



2 Spirit Dreamcatcher Dot Com, Toronto 2017
PHOTO Thirza Jean Cuthand

Wednesday Oct 3 8:30 pm

Love Is The Only Socially Acceptable Psychosis

Alternating between live and recorded performance, this work presents the artist as a vessel for uncontrollable emotions as she connects her experiences of falling in love with her experiences of manic psychosis. Using ritualistic performance techniques practiced in the privacy of her living room during an early manic episode, she will construct a space of magic and tragedy, of mixing love and mood disorders, using household objects and video projection.

thirzacuthand.com

Thirza Jean Cuthand
(b. Regina, Saskatchewan, 1978) makes experimental narrative videos and performances, which have been exhibited in festivals and galleries internationally. She completed a BFA in Film and Video at ECUAD, and an MA in Media Production at Ryerson University. She is Plains Cree and Scots, and resides in Toronto.

(F)NOR

Donna Akrey, Andrea Carvalho,
Margaret Flood, Svava Thordis Juliusson
Canada



Headshot, 2018 PHOTO courtesy of the (F)NOR collective

Sunday Oct 7 2 pm

Exhausted

In this durational tableau vivant, (F)NOR strikes the pose(s) found within a work from the historical canon of Western art. With *Exhausted*, (F)NOR exaggerates the formal elements of representational works of art and pushes up against the rules around the subject and picture plane, illusion and the collapse of space. As feminists they are provocative—their gaze is confrontational; they each play every role and by doing so, shift genders to further rupture historical and contemporary stereotypes.

(F)NOR are interested in the natural and the urban landscape, architecture and their bodies in it, communication and how it works (or does not work), place and space, spontaneity and over-analytical conundrums... joy, good living, good food and laughing it up. Their projects respond to the material around them to create site-specific works involving performance, drawing, sculpture, installation, mini-golf, hair styling, pouring concrete, wandering, map-making, quantum decoupage, bowling and other such projects "For No Other Reason."

Dariusz Fodczuk

Poland



Check point, Preavis de désordre urbain, Marseille, France 2016
PHOTO Elea Terodde

Friday Oct 5 9:30 pm

publicly yet privately

Using interactive and participatory art practices, I attempt to arrange moments in which the experience of art avoids existing aesthetic and formal structures and hierarchical divisions. Progressive democratization of the social and political spheres demands that art itself be transformed; such art goes beyond the traditional art categories shaped in the Renaissance. Contemporary art has successfully eradicated the divisions between disciplines, but a visible border remains between artist and audience. I am interested in encouraging participants to enter into a horizontal relationship with art, ultimately eliminating the division between creators and recipients.

Dariusz Fodczuk is one of Poland's most recognized performance artists. He has presented his works in over 200 festivals and solo exhibitions in Europe, Israel, Thailand, Singapore, Canada and USA. Apart from performance work he also does painting, sculpture and video art. Currently Fodczuk works at the Studio of Performance and Audiovisual Art at the Art Academy, Szczecin, Poland.

Ayumi Goto and Peter Morin

Canada



this is not us, assemblage activation #2 (with Tarah Hogue),
Vancouver Art Gallery 2018 PHOTO Rachel Topham

Saturday Oct 6 7:30 pm

Roaming

The spirits of travellers
The spirits of the land
Ancestral presences

What does it mean to be new to a place? To pass through with respect to others? Even before meeting the original people, and the complex stories that voice place, how do you get ready to travel and meet a new land? In this performance, Morin and Goto invoke their respective ancestries (Tahltan/French, Japanese) through water activations, spirit, and play. The spirit of travelling and movement exceeds political containment. Morin and Goto offer this new performance as an honorific act to the original ancestors and our new home in Tkaronto (where there are trees in the water).

Peter Morin and **Ayumi Goto** are best friends and performance artists. They sing together. They laugh together. They cry together. They debate ideas and plan for the destruction of the european colonization of canada. Morin and Goto have exhibited throughout canada and internationally. They also like to jump.

James Knott

Canada



PHOTO James Knott

Thursday Oct 4 7:30 pm

James Knott presents... "The Apocalypse In Your Bedroom" Tour

This award-winning facade of a rock show utilizes layers of projection, audio, gestural choreography, and stage props to coalesce into a black-box style theatrical spectacle exploring the elusive and dichotomous nature of queer identity. Through reinterpreted personal histories that are poetically reimaged, the show unveils an underlying narrative of struggle with mental health, identity, and societal acceptance. The degradation of the 'self' unfolds in front of the viewer as the spectacle elements of the theatrical fantasy chip away to reveal a deteriorating reality.

James Knott is an emerging Toronto-based artist and writer who recently graduated from OCAD University. Their practice combines video, animation, performance, audio art, and theatre to create immersive experiences for the viewer. Common themes and motifs include paradoxical and queer identity, inner dialogue, mental illness, and camp theatrics.

Mathieu Lacroix

Canada



Particules d'un récepteur cueilleur. Vival! Art Action, Montréal 2017 PHOTO Paul Litherland

Friday Oct 5 8:30 pm

Ci -après appelé "l'artiste":

I go to a table carrying a box of cardboard. Sitting at the table, I open it and take out a pile of papers. I hold a pencil in my hand.

Over the years the artist has developed a strong interest for the impact of time in his ephemeral productions. The theatre of the everyday is on the one hand emphasized and on the other, perverted by the construction of a poetic unreal. As a symbol of our consumer society, the cardboard box is at the center of his multidisciplinary practice, where installations, drawings, videos, photos and performances follow and juxtapose each other.

mathieulacroix.jimdo.com

Mathieu Lacroix lives and works in Montréal. He has an undergraduate degree in Visual Arts from the Université du Québec à Montréal. Since 2003, Lacroix has participated in several group exhibitions in artist-run centres and cultural events in Quebec. He is an active member of the collective Pique-nique.

Louise Liliefeldt

Canada



Still In There. LIVE International Performance Art Biennale,
Vancouver 2017 PHOTO Saman Shariati

Thursday Oct 4 8:30 pm

My performance work has been concerned with an investigation of personal identity as it relates to political and social representations of race and class. My work is often exemplified by long duration and action-based meditations combining subject and site. This new work contemplates the idea of home and commodity. One person's trash is another person's treasure is the psyche of this piece. Endurance and the ability to last is the heart of it. What does home look like?

Louise Liliefeldt is a Toronto-based performance artist and painter. As a South African woman who immigrated to Canada at a young age, my work draws directly from this culture and my lived experiences in order to talk about issues related to the 'African,' the 'Coloured,' and the colonialist.

Cindy Mochizuki

Canada



Fortune House, Koganecho, Yokohama, Japan 2014
PHOTO Paul Mundok

Friday Oct 5 2:30 to 5:30 pm
Saturday Oct 6 2:30 to 4:30 pm
Sunday Oct 7 Noon to 3 pm

Tenohira*

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

A suite of three poetic gestures fold together into an intimate 8-minute performance for audiences of one that will be performed over and over again as a loop. In *Tenohira* (the Japanese word for palm), each audience member moves with the performer through a series of movements that consider basic elements of ritual, story, and gift. Using intuition and gut impulse, each member of the audience will experience their own variation of the same performance. The accumulation of the experience will be bundled up and gifted to the audience member, clearing the space for the next participant.

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Cindy Mochizuki creates multimedia installation, audio fiction, performance, animation, and drawings. Her works explore the manifestation of story and its relationship to site-specificity, history, archives, chance, improvisation and memory work. She has exhibited and screened her work in Canada, USA, and Asia.

cindymochizuki.com

François Morelli

Canada



Marche Fluviale/Tidal Walk, Berlin Wall,
Germany 2017 PHOTO Paul Litherland

Saturday Oct 6 7:21 am to 6:50 pm
concluding at the Theatre Centre

Mari usque ad Mare / D'un trou d'eau à l'autre / Piss and Vinegar

Morelli is interested in the history of places, how we mark time, and what we choose to remember. Forty years of public walking, crawling, tumbling, carrying, dragging, and pulling have created openings and opportunities for chance and change. Using his moving body to meet others and image objects to fuel conversations, he ventures that people will stop, look and ask questions, possibly shedding light on themselves, who they are, where they are from and where they are heading. As a species we drink and piss. If we don't we are doomed to extinction.

François Morelli received an MFA in installation and performance art from Rutgers University in 1983. He has been professor at Concordia University since 1996 and part of the Joyce Yahouda Gallery in Montréal since 2006. In 1993 he was awarded the prix d'excellence by la Biennale de dessin et d'estampe d'Alma and in 2007 received the Prix Louis-Comtois from the Ville de Montreal.



Lala Raščić

Bosnia and Herzegovina/Croatia/USA

Friday Oct 5 7:30 pm

Europa Enterprise, EE-0

In *EE-0*, the Greek myth of Arachne is re-contextualized in a poetic script, taking an imaginative leap from antiquity into science fiction. Skewed and subverted storylines from classic mythology are combined with anecdotal episodes found through field research in and around Prizren, Kosovo. The notion of repressed ancient female knowledge and power is probed by story-ing of local urban myths, customs, and current socio-, eco- and cultural phenomena. Reacting to the specific site of production of *EE-0*, Kosovo, Europe's youngest nation-state, the idea of becoming is explored through the notions of genesis, transformation, and metamorphosis. *EE-0* will have its North American premiere at 7a*11d after it premieres in Europe in September 2018.

Lala Raščić is a media and performance artist employing strategies of enactment to deliver live and verbal video performances, and performative installation and visual environments. Her interests are rooted in ancient and contemporary storytelling practices, and the art of the monodrama. Lala divides her time between Sarajevo, Zagreb, and New Orleans.

Europa Enterprise, EE-0, 2018, VIDEO STILL Lala Raščić / Ivan Slipčević

Elvira Santamaría

México/Northern Ireland



The Names of the Ephemerals, Belfast International
Performance Art Festival, Northern Ireland 2017
PHOTO Courtesy of BIPAF

Wednesday Oct 3 to Friday Oct 5

Noon to 6 pm

Closing Reception **Friday Oct 5** | 5 to 7 pm

Salt Cartographies

Salt, being a mineral essential for life, has numerous positive and negative symbolic values across various cultures. Historically, salt has been used as a currency, as gift, as salary, or as punishment and destruction. Currently salt's role is reduced to health and culinary concerns, but it retains a metaphorical link to elusive psychic processes and realities: change, transformation, formation, disintegration, entropy, catastrophe, regeneration. This durational performance is a cartographic work of memory and reflections focusing on an overwhelming reality of tragic events close to me in relation to México in the North American economic context.

Elvira Santamaría has shown her artwork in festivals, art centres, galleries, museums and public spaces in numerous countries. In 1994 she was awarded first prize at Ex Teresa Arte Actual's third Festival del Performance for *Donation for an igneous force*. A member of Black Market International performance art group since 2000, she is also the organizer and curator of various performance art events in México.

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elvirasantamariatorres.co.uk



Sandra Vida

Canada



Sweeping Change, Irish Cultural Centre, Paris, France 2012
PHOTO Chrissie Cadman

Saturday Oct 6 8:30 pm

Vigil: Field of Crones

Roles for women, dictated or chosen, are a constant thread through my work, along with the freeing choice to take on different personas. In *Vigil: Field of Crones* I will collaborate with three “fellow crones”—Lillian Allen, Anne-Marie Bénéteau and Cat Cayuga—to develop a recuperative ritual, enacting the notion of the “morphic field,” a collective, unifying memory or identity that is a powerful agent for patterning new modes of behaviour.

Sandra Vida has been an important contributor to the coming of age of activist-oriented, feminist performance, film and video practices. Her time-based, multimedia and installational works often reflect her Scottish Celtic ancestry through spiritual exploration, psychological concepts and poetic text. Performances often involve a reclaiming or restorative impulse and a meditative sensibility. Her performance-to-camera video works focus on the experiencing (female) body engaged in what artist/writer Mireille Perron calls “a daily making and re-making of the world,” demonstrating “an enduring capacity to (re) invent the self in liminal spaces.”

Performance Art Daily

Artist Talks

Wednesday Oct 3 to Saturday Oct 6 Noon

58 Performance Art Daily is a lunchtime artist talk series featuring discussions with and among many of the festival's visiting artists and organizers. This is an opportunity for the festival audience to meet and engage with our invited artists. Find out what issues drive these artists' work. Talk about performance art's hot-button issues. Learn more about how performance art happens and is supported in other communities. The talks will be recorded live and archived online. Sessions from previous festivals (2010-2016) can be found on our YouTube channel: youtube.com/user/7a11dfestival

Wednesday Oct 3

Art, Life, & Community
Sandra Vida

A presentation of some of the artist's performative video works.

Thursday Oct 4

Reception of Electricity
Hank Bull

A chronicle of Hank Bull's art partnership with Patrick Ready under the banner of HP, setting their exploits in the context of the history of electricity.

Friday Oct 5

Arahamiani
François Morelli

A discussion with two established artists who work across disciplines.

Saturday Oct 6

Thirza Jean Cuthand
Louise Lilliefeldt
Cindy Mochizuki

A lively panel with three remarkable Canadian artists.

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Publications Launch

Thursday Oct 4 5 to 7 pm

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Every festival, many of our participating artists arrive with a treasure trove of publications, multiples, and other items that come out of or are produced alongside their performance practice. These could be hot-off-the-press items, links to online content, or works and objects that are difficult to circulate outside their own communities. We provide a public forum for the distribution and sale of such 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!

All proceeds go directly to the artists.

Participants in this year’s launch include invited artists Arahmaiani, Gustaf Broms, Hank Bull, Erika DeFreitas, Dariusz Fodczuk, Louise Liliefeldt, Cindy Mochizuki, François Morelli, Lala Raščić, Elvira Santamaría, and Sandra Vida, collective members Golboo Amani, Paul Couillard, Johanna Householder, and Tanya Mars, as well as co-presenter Sur Gallery and long-time ally FADO Performance Art Centre.

This is also the Toronto launch of 7a*11d alumnae TouVA’s *The 7th Sense: Practicing Dialogues / Practicing Workshops / Practicing the Daily Performative / Practicing Performance Art*. Comprised of essays, a glossary, and contributions by 30

contemporary performance artists, *The 7th Sense* surveys the performative in, with and through language. It explores a vocabulary as a process of articulating what happens before, during and after a performative action, and expressing what is experienced by artist and audience. The TouVA

collective presents a series of reflections in relation to their artworks and to the workshops that Sylvie Tourangeau, Victoria Stanton, and Anne Bérubé have taken and facilitated, inviting the emergence and recognition of an increased sensibility in this vibrant and fleeting performative: a *7th Sense*.





Parable XI: Lutte pour la Paix – المكافحة للإرهاب والقتال – Strijd voor de vrede – Striving for peace. SIGNALS/ L'art face à la terreur, Brussels, Belgium 2016 PHOTO Beatrice Didier

Parallel Events

Latin American Speakers Series: Elvira Santamaría

Tuesday Oct 2 7 pm

A talk by festival artist Elvira Santamaría

The Latin American Speakers Series seeks to articulate and discuss issues of identity and intercultural dynamics in contemporary Latin American art that have evolved in the globalized art scene. Themes and questions of representation, international artistic-cultural interaction, power and marginality have and continue to be at the forefront of each lecture.

The Latin American Speakers Series not only contextualizes Latin American art within Canada, but has also become an opportunity to present meaningful cultural exchange at a broader scale. Internationally renowned guest speakers are paired with local artists, curators and designers as moderators who take an active role in generating critical discussion. Through lectures, audio-visual presentations, discussions, studio visits and interviews the series provides the opportunity to engage with contemporary Latin American Art. The series is curated by Tamara Toledo.

L.A.C.A.P.

LATIN AMERICAN-CANADIAN ART PROJECTS

Festival Eyes and Ears



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This year, we are doing documentation a bit differently. Rather than providing a textual recap of the previous day's events on our blog, we have commissioned two writers, Francesco Gagliardi and Geneviève Wallen, to write in-depth post-festival essays. To get the flavour of what is happening on a daily basis, we have invited jes sachs to be our social media respondent, who promises to provide us with a daily feed of digital impressions on Instagram. In addition, our curatorial intern, Shalon T. Webber-Heffernan, will manage daily reminders and live updates on our various other platforms (Twitter, Facebook and our web blog).



We are honoured to once again have Henry Chan as our festival photographer, and Alan Peng as our videographer. Thanks to our ongoing archival efforts, video documentation of this year's performances will be available online soon after the festival ends.

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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!



66 **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 12 years, seven 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.



Francesco Gagliardi (writer) is a performance artist, writer, and occasional filmmaker based in Toronto. His performance work has been presented 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), FADO Performance Art Centre, Harbourfront Centre, and 7a*11d (Toronto). His film work—screened in venues including TIFF Wavelengths and Images Festival—was the subject of a retrospective with Peasure Dome in October 2017. He is currently an Assistant Professor CLTA cross-appointed at the Centre for Drama, Theatre, and Performance Studies and the Department of Philosophy, University of Toronto.

Alan Peng (videographer) is deeply involved with many facets of the Toronto arts community. From producing documentation to collaborating with artists, he has made moving images that have been exhibited at venues such as the The Theatre Centre, Younger Than Beyoncé Gallery, University of Toronto Arts Centre, and the Cedar Ridge Creative Centre. Additionally, Alan is involved with various arts organizations, spanning from the downtown core through to Scarborough, such as The Reel Asian International Film Festival, imagineNATIVE film festival, FADO Performance Art Centre, The Doris McCarthy Gallery, Y+ Contemporary, Scarborough Arts, and of course 7a*11d.



jes sache (social media respondent) is a Toronto-based artist whose work and practice address the negotiation of bodies moving in public/private space and the work of their care. They are often found marrying poetry with large-scale sculptural forms. Their work & writing has appeared in *NOW Magazine*, *The Peak*, *CV2 -The Canadian Journal of Poetry and Critical Writing*, *C Magazine*, *Mobilizing Metaphor: Art, Culture and Disability Activism in Canada*, and the 40th Anniversary Edition of *Our Bodies, Ourselves*.

Geneviève Wallen is a Toronto-based curator and writer interested in issues of ethnocultural representational spaces in Canada. Wallen's focus on diasporic narratives, intersectional feminism, intergenerational healing, and alternative BIPOC futurities inform her practice. She has curated exhibitions in Montreal and Toronto, and is currently a Programming Coordinator at Xpace Cultural Centre, a board member-curator at YTB (Younger Than Beyoncé) Gallery, and part of the ad hoc collective We Critique, We Curate.

Shalon T. Webber-Heffernan (curatorial intern) is an emerging curator, writer, and Ph.D. student in the Department of Theatre and Performance Studies at York University. She works at the interstices of performance and/as politics, populism, and embodied practice across borders. Her research and practice examine cross-cultural immersive performance pedagogy as well as contemporary transnational performance art as protest, solidarity, and political act within and across borders—specifically within the context of Canada-USA-México.



American Indian Study's, 3rd 7a*11d International Festival of Performance Art, Workman Theatre, Toronto 2000 PHOTO Andrew Pommier

In Memoriam

James Luna

February 9, 1950 – March 4, 2018

James Luna was born in Orange, California of Payómkawichum, Ipai and Mexican descent. When he was 25 he moved to the La Jolla Reservation where he continued to live and make work, while he taught art at the University of California, San Diego and was an academic counselor at Palomar College in San Marcos, California.

In 2000 James Luna performed *American Indian Study's* (with its deliberately provocative misspelling) at the Joseph Workman Auditorium in the 3rd 7a*11d International Festival of Performance Art. He also gave an artist talk at Innis College that was co-sponsored by CIVME and A Space. He returned for the 8th 7a*11d Festival in 2010 with Guillermo Gomez-Peña in *La Nostalgia Remix*, presented by Red Sky Performance and Toronto Free Gallery.



*American Indian Study's, 3rd 7a*11d International Festival of Performance Art, Workman Theatre, Toronto 2000 VIDEO STILL*

James had a long and deep connection to Canada and he was a pivotal influence for many indigenous and settler artists, writers, thinkers and curators. His enormous legacy is evident—alive and well today in Toronto. We remember him as the Shameman who sold wetdreamcatchers. The angel with wings made of crutches and feathers in tribute to the many on his own reserve who had lost their legs to diabetes, a disease caused by a steady diet of colonialism. James Luna was the change that the art world needed. His conviction was that the art world could change, and that in turn could change the way people see. He was the change.

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

Golboo Amani is best known for her performance and social practice works. Critical of systemic social patterns, the artist views social situations as ready-made sites for aesthetic intervention. Amani's work often addresses the conditions of knowledge production that render epistemic violence as invisible, insignificant and benign. By expanding sites of pedagogy to include the streets, backyards, homes, and public transit, Amani intends to produce non-hierarchical pedagogical experiences that speak to collective agency and egalitarian epistemology. Amani's work has shown internationally in venues including the Creative Time Summit, Art Gallery of Ontario, Article, XPACE, Hemispheric Institute,

Union Gallery, Blackwood Gallery, Rats9 Gallery, FADO, TRANSMUTED, 221A Artist-Run Centre, and the LIVE Biennale.

Shannon Cochrane's performance work has been presented in artist-run centres, galleries and festivals across Canada, and in over 20 countries internationally. Her performance methodology focuses on the reflexive engagement between artist and audience in order present situations and images that conceptually deconstruct how meaning is created in performance, primarily by critically investigating the formal aspects of live art. She has been the Director of FADO Performance Art Centre since 2007 and is a co-founder of 7a*11d.

Paul Couillard is an artist, curator, and writer. He has created well over 200 performances in 25 countries, often in collaboration with Ed Johnson. His work seeks to build community and address trauma through responsive explorations of our bodies as shared vessels of sensation, experience, knowledge and spirit. He was the Performance Art Curator for FADO from 1993 to 2007 and the editor of FADO's Canadian Performance Art Legends series. 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 is a co-founder of 7a*11d.

Francisco-Fernando Granados has presented performances in galleries, museums, theatres, artist-run centres and non-traditional sites since 2005 including at Art Gallery of Ontario, Harbourfront Centre, Vancouver Art Gallery, LIVE Biennale, Darling Foundry, MAI, MacLaren Art Centre, Neutral Ground, Third Space, Hessel Museum of Art, Defibrillator Gallery, Ex Teresa Arte Actual, and Theatre Academy at the University of the Arts Helsinki. He completed a Masters of Visual Studies at the University of Toronto in 2012, and has taught art and theory at the University of Toronto Scarborough and OCAD University.

Johanna Householder is interested in how ideas shape and then move through bodies. Shaped by feminism, she works primarily in video and performance art and choreography, which she uses as an excuse for collaboration. She has taught performance art at OCAD University since 1988. She is a co-founder of 7a*11d.

Tanya Mars is a feminist performance artist who has been involved in the Canadian art scene since 1973. She was a founding member and director of Powerhouse Gallery (La Centrale) in Montreal (the first women's art gallery in Canada), editor of *Parallogramme* magazine for 13 years, and was very active in ANNPAC (the Association of National Non-Profit Artist-run Centres) for 15 years. She has performed widely across Canada, as well as in Europe and Asia. She is the recipient of a 2008 Governor General's Award in Visual and Media Arts. She currently teaches performance art and video at the University of Toronto Scarborough.

Bojana Videkanic is a performance artist, curator and art historian born in Bosnia and Herzegovina. Stateless after the collapse of Yugoslavia, she came to Canada as a government-sponsored refugee in 1995. Her artistic practice mines personal experiences of displacement, movement, and identity as these intersect with larger political, social and cultural questions. Her current work deals with the transformation of her native country into a law-free zone for the development of neoliberal capitalism and new forms of colonization. Videkanic is an assistant professor in fine arts at the University of Waterloo. She has presented her work at

events including Nuit Blanche (Toronto), MS:T, Hemispheric Institute, IPA Bristol, and International Multimedial Art Festival.

Acknowledgments



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7a*11d takes place on the traditional and unceded territory of the Anishinaabe, Mississaugas and Haudenosaunee people in the North Part of Turtle Island, land bound by the Dish with One Spoon covenant. Subsequent Indigenous Nations and peoples, settlers, immigrants, refugees, and displaced people have been invited into this treaty in the spirit of peace, friendship and respect.



HANK BULL *Donkey Tales*, Burnaby Art Gallery 2017
PHOTO Courtesy of the artist



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