

# PHOTOPHOBIA

CONTEMPORARY MOVING IMAGE FESTIVAL



HAMILTON ARTISTS INC.



Art Gallery of Hamilton



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario



Canada Council  
for the Arts

Conseil des Arts  
du Canada

incite  
FOUNDATION FOR THE ARTS

# PHOTOPHOBIA

Contemporary Moving Image Festival

Photophobia: Contemporary Moving Image Festival  
August 6-8, 2020 – Online Screenings + Filmmaker Q&As

Photophobia is the 14th annual festival of short-format contemporary media, film, video and moving image hosted in partnership between the Art Gallery of Hamilton and Hamilton Artists Inc. Established in 1999, Photophobia is Hamilton's first film and video festival dedicated to the development of experimental time-based media. Not confined by restrictions or themes, Photophobia is a free, juried festival that invites the community to experience a showcase of contemporary work that tests the boundaries of each medium.

This year's festival will be a virtual presentation. A link to view each program will be posted on The Inc. and AGH website prior to each event. Each program will be available to view online for a period of 72 hours after its initial screening. All three screenings will be free.



HAMILTON ARTISTS INC.



Art Gallery of Hamilton

## Program 1: Thursday, August 6, 7:00 pm Online, Followed by a Live Q&A Conversation With the Filmmakers

Kasia Sosnowski (Lethbridge) - *caress*, 2019 (3:33)  
Chanelle Lajoie (Winnipeg) - *Métis Femme Bodies*, 2019 (5:51)  
Derek Jenkins (Hamilton) - *Grounders*, 2020 (5:10)  
Maria Simmons (Burlington) - *Density Test*, 2019 (7:09)  
Annie St-Jean (Inverness, Quebec) - *Tchĩĩdĩĩp tchĩĩdĩĩp*, 2020 (6:48)  
Sonali Menezes (Hamilton) - *Genuflect (when I'm on my knees)*, 2020 (4:53)  
Leena Raudvee (Toronto) - *making space for the fumble, the fall: drawing a line*, 2020 (5:05)  
Ben Edelberg (Toronto) - *They Looked at Me and I Smiled*, 2019 (12:00)  
Emilie Crewe (Vancouver) - *ORINTHONICS*, 2020 (2:53)  
Úna Quigley (Galway, Ireland) - *Birds of my weakness*, 2018 (8:40)  
Vicky Sabourin (Montreal) - *Becoming Invisible*, 2018 (9:17)

## Program 2: Friday, August 7, 7:00 pm Online, Followed by a Live Q&A Conversation With the Filmmakers

Juliet Di Carlo (Toronto) - *I've Got a Case of the Mondays*, 2020 (2:20)  
Sylvia Matas (Winnipeg) - *New Rooms*, 2020 (2:07)  
Hayashi Yuki × Center for iPS Cell Research and Application (CiRA), Kyoto University (Hyogo, Japan) - *Cells and Glass*, 2020 (8:55)  
Sharlene Bamboat (Montreal) - *The Wind Sleeps Standing Up*, 2017 (12:00)  
Katherine Boyer (Winnipeg) - *A Valley in Twain*, 2019 (2:45)  
Warren Chan (Toronto) - *I Dream of Vancouver*, 2020 (7:05)  
Maedeh Mosaverzadeh (Calgary) - *12 minutes forever III*, 2020 (00:51)  
Jean-Pierre Marchant (York) - *A Life on the Borderlands*, 2020 (9:00)  
Yam Lau (Toronto) - *Rotation: In the Texture of the World*, 2019 (6:08)  
Sepideh Tajalizadeh Dashti (Tennessee, USA) - *Counterpoint*, 2020 (10:00)  
Donna Szoke (St. Catharines) - *Midst*, 2019 (4:00)

## Program 3: Saturday, August 8, 7:00 pm Online, Followed by a Live Q&A Conversation With the Filmmakers

Nathan Adler (Mono, Ontario) - *Gawiin Gego*, 2020 (3:34)  
Francisca Duran (Toronto) - *It Matters What*, 2019 (9:06)  
Alison Postma (Toronto) - *A Perfectly Healed Wound*, 2019 (3:27)  
Dawn George (Hammonds Plains, Nova Scotia) - *Anthology for Fruits and Vegetables*, 2019 (14:52)  
Miya Turnbull (Halifax, Nova Scotia) - *In Between*, 2019 (3:39)  
Sarah Edmondson (Dublin, Ireland) - *The Clinching Gift*, 2020 (10:24)  
Kofi Oduro/Ilest Preacha (Montreal) - *Coded Universe*, 2020 (3:19)  
Chantel Mierau (Winnipeg) - *Obraumche (How to get the sweet from the centre)*, 2019 (9:36)  
Chris Myhr (Hamilton) - *Fathoms: The Weight of Smoke*, 2018 (5:45)

## Program 1: August 6, 2020



### Kasia Sosnowski (Lethbridge) - *caress*, 2019 (3:33)

*caress* is a piece by ceramic artist Kasia Sosnowski. This piece blurs humour, sensuality, and the abject. The gestures performed by Sosnowski echo a school-yard taunt of intimacy and touch, while escalating into a visceral, physical, wet embrace. Sosnowski often uses humour as an entry point to discuss difficult or uncomfortable narratives about bodies, sexuality, and shame. This piece emphasizes the relationship between two bodies - the disembodied but activated arms and the malleable clay form. *caress* is the half way point between tenderness and revulsion, play and pain, lust and lewdness.

*Kasia Sosnowski is from Calgary, Alberta - she moved to Lethbridge in 2007. She graduated with honours from the University of Lethbridge with a Bachelor of Fine Arts: Art History & Museum Studies, and a Bachelor of Fine Arts: Art Studio in 2014. She started exploring ceramics after completing a one year program at The Banff Centre in 2015. She recently completed a two month residency at Medalta in the Historic Clay District in Medicine Hat.*

### Chanelle Lajoie (Winnipeg) - *Métis Femme Bodies*, 2019 (5:51)

*Métis Femme Bodies* returns the narratives to those who have had their voices muted and cultures stolen from them. *Métis Femme Bodies* is an exploration into the experiences of what has become a repressed identity in both Indigenous and femme forms. *Métis Femme Bodies* aims to offer visibility and voice to those who have been denied such luxury in order to accurately represent themselves and correct misleading narratives imposed by greater power structures.

*A dyslexic 7w6 who does not know her sun sign from her moon sign, Chanelle Lajoie is continuously striving to align her ethics, principals, and goals better than she does her posture. As a Queer Métis Femme living on Treaty 1 Territory, community building is Chanelle's medicine. Rooting and weaving her academic studies, work, and creative passions closely alongside her personal politics aids in merging the communities that reside in each.*





## Derek Jenkins (Hamilton) - *Grounders*, 2020 (5:10)

*Grounders* is an attempt to capture the elation and confusion of play. In order to shoot it, I convened several children, friends of my daughter, at nearby Lifesaver's Park. I was interested in a playground game called grounders, particularly the vernacular and malleable quality of the rules. I've never seen kids play the game who seem to all be playing by the same set of rules. Dispute and discussion is constant, but it doesn't seem to devolve into a bad time.



Derek Jenkins is a motion picture photographer and lab technician based in Hamilton, ON. His practice is handmade, personal, and documentary, with an interest in labour, ecology, and social reproduction. His films have screened widely, most recently at Media City Film Festival, Experiments in Cinema, Fracto Film Encounter, Antimatter [media art] and DocLisboa.

## Maria Simmons (Burlington) - *Density Test*, 2019 (7:09)

In *Density Test*, I am exploring tenderness and dominance in relation to testing. I am thinking about how gestures affect the specimen. In the video, I put as much milkweed as I can handle into my mouth, and then regurgitate them as a cumulative mass. This process is simultaneously a test of both the milkweed and myself. I affect the data as the data is affecting me. We see ourselves reflected in the things we investigate.



Maria Simmons is an emerging artist from Hamilton, Ontario. She uses sculpture, bio art, and new media to explore ideas of interspecies collaboration and connectivity through a post-humanist lens. She graduated from McMaster University with a BFA in 2017 and is currently an MFA candidate at the University of Waterloo.

**Annie St-Jean (Inverness, Quebec) -**  
***Tchîîdîîp tchîîdîîp*, 2020 (6:48)**

The subject of the bird has fascinated me since reading Paul Ardenne's book "How I am a bird," in which the main character viscerally believes that despite his human form, he is a bird. In the experimental short film *Tchîîdîîp tchîîdîîp*, I explore the representation of the human who puts himself in the skin of a bird, who "is a bird" for a series of photos creating bird movements.

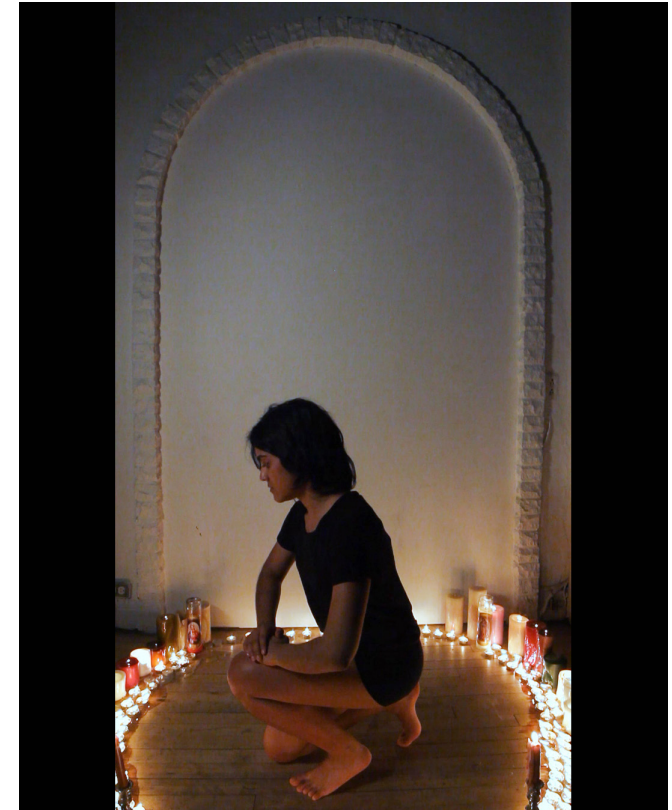
*Annie St-Jean is a photographer and videographer looking for blurry film footage. In the same rebellious spirit as the "Arte Povera," Annie uses her pinhole cameras with everything she can find. No need for high technology to perform. Having started her career in photography, for a few years, she has been putting her images in motion for the creation of frame-by-frame animations from pinhole analog photographs.*



**Sonali Menezes (Hamilton) -**  
***Genuflect (when I'm on my knees)*, 2020 (4:53)**

The artist mobilizes her feelings of jealousy toward white women by approaching art making as a form of healing or catharsis. Using the lexicon of her Catholic upbringing, she explores the ritual of genuflection repetitiously. Where Catholic parishioners kneel once upon entry into a church in the direction of the tabernacle, the artist genuflects towards nothing, perhaps in a small refusal to kneel at the pulpit of hegemonic white femininity. She contemplates: at what point does genuflection become dance? Can we dance our way out of jealousy? Am I repenting, or am I celebrating? What would happen if I were to regurgitate my jealousy as a means of healing, take a knee, and yet refuse to face the tabernacle?

*Sonali Menezes is an interdisciplinary artist based in Hamilton, ON. She holds an Honours BA in Studio Art from the University of Guelph and is the youngest of triplets. Sonali utilizes performance, video, sculpture, printmaking, poetry and sometimes exorbitant amounts of Manwich tomato sauce. Her work reflects her resistance to the histories of colonialism and racialization within which she is interwoven.*



The artist would like to recognize that this artwork was made with funding from Factory Media Centre's Production Residency and Scholarship program.



**Leena Raudvee (Toronto) - *making space for the fumble, the fall: drawing a line*, 2020 (5:05)**

This video is a document of a performance addressing the precariousness of negotiating im-mobility through dis-ability and aging. For several years I have been falling, the result of a muscular degenerative disease that makes falling frequent and getting up almost impossible. This performance was a response to the accumulated trauma of being publicly shamed and outed as dis-abled and un-abled. It was an opportunity to re-frame my own narrative. Although enacting a fall and its consequences, I was able to place it within the context of a conceptual metaphor: a line drawn in a notebook. It referenced both the vertical line drawn by my standing body and the horizontal line drawn by my walking sticks lying next to me and my body stretched out and struggling to move forward to a stool and my only way up off the floor.

*Leena Raudvee is a Toronto-based visual and performance artist. She has been developing performances exploring the body in relation to presence, personal history and social interchange, including scar tissue in Washington, DC and Teetering on an Edge in Toronto. Raudvee's drawings investigating the performative have been exhibited in numerous juried shows.*

*Leena Raudvee is Co-Artistic Director of ARTIFACTS, a performance art company.*



**Ben Edelberg (Toronto) - *They Looked at Me and I Smiled*, 2019 (12:00)**

Artists who use their bodies as their medium or canvas while existing in their natural environments. Are they performing? Do their performances end after the makeup is removed? Can a performance continue in an empty apartment instead of in front of an audience?



*Benjamin Edelberg is a Chicago-born, Toronto-based visual artist and filmmaker. His work has been shown nationally and internationally at film festivals, micro cinemas and galleries such as Antimatter [Media Art] (Victoria, BC), Inside Out LGBT Film Festival (Toronto, ON) and Ann Arbor Film Festival (Ann Arbor, MI).*



**Emilie Crewe (Vancouver) - *ORINTHONICS*, 2020 (2:53)**

Strange things happen in isolation. The story of an elusive earthworm, a hungry thrush and a curious birdwatcher takes shape over one-thousand digital scans. The title is a blend of “orin” coming from the Greek word for “bird,” and “thonics” (or chthonics), meaning “beneath the earth” or “subterranean.”

*Emilie Crewe (b. 1987, Québec City, Canada) is an interdisciplinary artist based in Vancouver, British Columbia, Canada. Her artwork often takes the form of video installation, single-channel video, multi-channel video and sketch-work (drawings, collections & archives).*

**Úna Quigley (Galway, Ireland) - *Birds of my weakness*, 2018 (8:40)**

This work is based on Act 1 of “The Mammaries of Tiresias”, a play written by Guillaume Apollinaire in 1903 and first performed in 1917. Apollinaire coined the term surrealist to describe his drama and the first words of his play were “I am a feminist”. It is about a housewife who develops psychic powers to change her body. “Birds of my weakness” - a phrase Apollinaire used to describe female breasts -, re-imagines Apollinaire’s character in a contemporary context and uses the influences of poststructural feminist writers on a rewriting of the words. Choreographed by dancer Sheena McGrandles in response to the text, it is a chamber piece and an absurd melodrama.

*Born in Dublin, Úna Quigley graduated from Winchester School of Art, Spain and U.K. in 2001 with an MA in European Fine Art. She works in film, drawing and performance. She has since exhibited widely and internationally such as at the Rencontres Internationales Paris/Berlin, Kassel Film Festival, Centrum Berlin, Lewis Glucksman Gallery Ireland, and Crawford Gallery Ireland, Istanbul Experimental, VAFT Finland, and the Royal Scottish Academy.*





**Vicky Sabourin (Montreal) - *Becoming Invisible*, 2018 (9:17)**



*Becoming Invisible* borrows tactics from falconry to confront my own anxiety on loss. To connect with a felted falcon, I try to disappear. My actions underline the human desire to tame, possess and collect living species. The absurdity of the gestures refers to the fetishism of the wild animal and is linked to the human desire to communicate with nature. Beyond the absurdity of my pursuits, the bird-object comes to life only through the viewers willing suspension of disbelief. Acting as my own Foley artist, I created a new soundtrack through re-performance. Unbeknown to many, the use of Foley soundtracks is common in wildlife documentaries. As viewers, we do not question their authenticity. As an artist, I am interested in the intersection of reality and fiction and how both are perceived by the viewer. Sometimes the constructed reality seems more real than reality itself.

*Vicky Sabourin lives and works in Montreal. She holds an MFA from Concordia University. Her work has been presented in art galleries, museums, and artist-run centres in Canada, the United States, and Europe. Her solo exhibitions Les Curiosités was presented at the Musée national des beaux-arts du Québec. Her exhibition Warmblood has been exhibited across the country. She is a recipient of the CALQ and the Canada Council for the Arts.*

**Program 2: August 7, 2020**



**Juliet Di Carlo (Toronto) - *I've Got a Case of the Mondays*, 2020 (2:20)**

We all say that we are okay, brush off the bad things that happen, and continue our routines. But as we become more and more isolated, surely there comes a point when we can't just deflect friends' concerns with a few words. What if our "usual" ways of coping are just a few small steps away from the edge. The film *I've got a case of the Mondays* is a slightly dramatized version of the effect of continuously ignoring our own loneliness.

*Juliet Di Carlo (b. 2002) works in a variety of different mediums including film and installation, exploring object permanence and relational aesthetics. She takes apart common objects, relationships and interactions, and reconstructs them to present humanity through a new lens. She currently lives and works in Toronto where she is a part of the MOCA – Akin studio residence.*



## Sylvia Matas (Winnipeg) - *New Rooms*, 2020 (2:07)

This video is silent and it cycles back and forth between texts and found photographs. The texts describe unseen, found photographs. Photographs never give us the whole story and my videos refer to those gaps by extending the narratives beyond the frame and describing things that can't be seen by the viewer. The content of the text add another layer of distance: some characters have their backs to the camera, their faces obscured, or they are looking at something we can't see. The characters are lone women in domestic spaces and they also exist as shadows and reflections in mirrors.



*Sylvia Matas has a multidisciplinary approach to video, bookworks, photography, and drawing. Densely layered and complex, her narratives depict moments of transition, anticipation, and altered experiences of time and space. She has exhibited at The Winnipeg Art Gallery, Plug In ICA, YYZ Artists' Outlet, Gallery 44, the Art Museum, Mercer Union, the Maclaren Art Centre, Truck Contemporary Art, and Útúrdúr (Reykjavík).*

## Hayashi Yuki × Center for iPS Cell Research and Application (CiRA), Kyoto University (Hyogo, Japan) - *Cells and Glass*, 2020 (8:55)

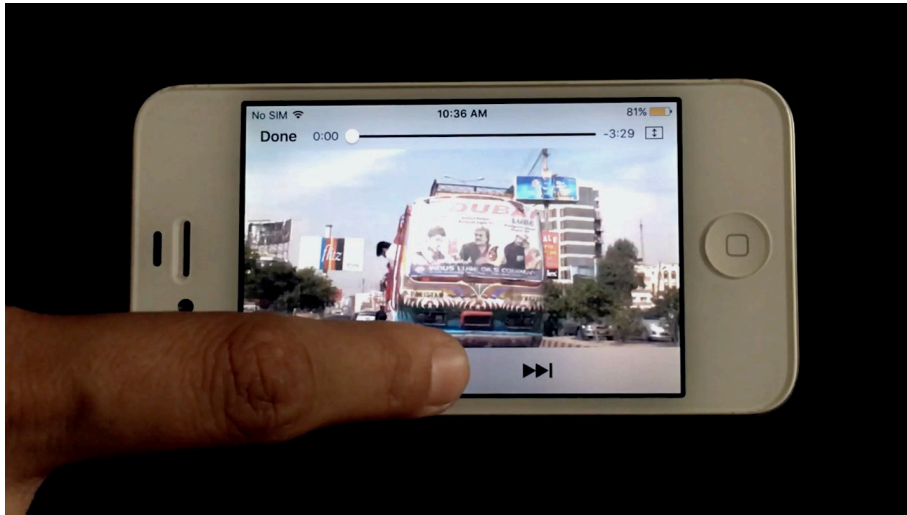


The protagonist is a glass artisan who has undergone a transplant of an organ generated in an animal's body. While hospitalized for the transplant, he is asked by his friend A to "make a glass vessel out of window glass from [A's] old house." After the transplant, various things go through the protagonist's mind while he is making the glass piece. The process of melting down window glass to make a vessel echoes the formation of iPS cells. The imagery revolves around windows and reflections in glass. The production process involved filming a window frame myself, then inserting copyright-free footage taken from the Internet to represent reflections in the window glass. By synthesizing footage shot by different camerapersons, I deal with the ambiguity of life.

*Born in Kyoto in 1976. To start production of the video from '97. It is exhibited in film festivals and exhibitions at home and abroad. I create animated works by cutting and combining some of the many photographs and videos I have taken and stored on my computer. Sometimes there may be a photo that has been uploaded to the Internet to the material. I'm thinking about the Internet and SNS and new media.*

## Sharlene Bamboat (Montreal) - *The Wind Sleeps Standing Up*, 2017 (12:00)

Memory and biography are examined through experiments in narration as Bamboat plays with ambiguous boundaries between fact and fiction. Lists of personal preferences of various quotidian textures such as pop culture, food, and sexuality are described both in first and third person, sketching a constellation of clues to form a biography. Footage shot by the artist in Pakistan several years apart becomes both an indicator of image technology and a metaphor for memory.



*Sharlene Bamboat is a video and installation artist. She has screened and exhibited internationally, including: International Film Festival Rotterdam (Netherlands), Addis Video Art Festival (Ethiopia), the Sharjah Film Platform (U.A.E.), Berlinale: Forum Expanded (Germany), and Mercer Union Gallery (Toronto). Sharlene frequently works in collaboration with Bambitchell. The duo were long list recipients of the 2020 Sobey Art Award.*

## Katherine Boyer (Winnipeg) - *A Valley in Twain*, 2019 (2:45)

Boyer reflects on her family's displacement from the Souris Valley (now McDonald Lake) by way of the construction of the Rafferty Dam in 1988. In the two-channel video installation, Boyer canoes out to the original location of her family's farm and the Souris Valley Métis community, now submerged at the bottom of the lake, and in a playful and contemplative gesture, swims the site. Opposite, the second video shifts between the structure of the Rafferty Dam, the barn swallows who now call it home, and the other side of the valley, juxtaposing the starkly different worlds.



*Katherine Boyer is a multidisciplinary artist, whose work is focused on methods bound to textile arts and the handmade, including fabric manipulation, papermaking, woodworking and beadwork. Boyer's art and research is entrenched in Métis history, material culture and personal family narratives.*





**Warren Chan (Toronto) - *I Dream of Vancouver*, 2020 (7:05)**

In a reality continually refracted through the lens of corporate technology, what remains of those who don't fit into this vision of the world? *I Dream of Vancouver* is an experimental short that explores this question through the digital landscape of Vancouver, BC. Using hypnagogic visuals and a haunting soundscape, this work interrogates alienation from the lived experience of spaces as these spaces are subsumed by algorithms and mediated images. While focusing on Vancouver as a case study, this documentary explores issues that are relevant to the world at large - such as the link between corporate technologies and gentrification and the erasure of populations that don't fit within Google's agenda.

*Warren Chan is an MA student at York University, where he is researching the usage of A.I. generated images in experimental cinema. Outside of his studies, he also interrogates the role of new media technologies in film and video through his filmmaking.*

**Maedeh Mosaverzadeh (Calgary) - *12 minutes forever III*, 2020 (00:51)**

This project reflects on how we constantly need more and more as if we are never going to be satisfied. Plastic bags are a metaphor for our never-ending urge to consume. Average useful life of a plastic bag is 12 minutes, but the first plastic bag ever created is still sitting somewhere out there.



*Maedeh Mosaverzadeh is an Iranian environmental artist based in Calgary. In her practice she uses found objects and new media to bring awareness about the issues harming the environment, such as plastic pollution and consumerism.*

**Jean-Pierre Marchant (York) -  
*A Life on the Borderlands*, 2020 (9:00)**

An auto-ethnographic film about my father told via Super8 film, video, personal archive, and oral history. A story of a mysterious past, immigration, class, and politics.



*Combining his academic background in history with an interest in film's relation to preservation and decay, past and present, and ephemerality and permanence, Jean-Pierre's practice interrogates themes such as youthfulness and glamour, migration, mobility and rootlessness, suburbia, working-class respectability and Latino identity, and disappointment.*



**Yam Lau (Toronto) - *Rotation: In the Texture of the World*, 2019 (6:08)**

Time and place are elusive quantities in the space of Yam Lau's video work, *Rotation: In the texture of the world*. Dislodging the moving image from a spatio-temporal logic, Lau builds a dimensional palimpsest where history and contemporaneity converge, and location is unfixed, with the architectural features of the site moving in and out of register, never quite aligning. Twinning an ancient fold tale about a hidden civilization with the plight of an urban village out of step with an encroaching mega-city, Lau suggests that its discovery is less reliant upon mapping than it is to tuning to its unique frequency in the world.

*Born in British Hong Kong, Yam Lau is an artist and writer based in Toronto. Lau's creative work explores new expressions and qualities of space, time and the image. His recent works involve video and computer-generated animation to create spaces in varied dimensionalities and perspectives. A recipient of awards from the Canada, Ontario and Toronto Arts Councils. Lau has exhibited widely across Canada, mainland China and Europe.*



**Sepideh Tajalizadeh Dashti (Tennessee, USA) -  
Counterpoint, 2020 (10:00)**



My body has experienced spatial dislocation and the deprivation feeling of not being in the same communal habitation of others. But the pressure and the agony of going back to my homeland and living with the culture that bond with the oppressive religion, norms, and tradition is too great. Canada tempts me with its promise, though the USA is where I am living now. Enduring in the un-comprehending society of the West, I take the fear of being alighted with myself and others. This work is not a question of which countries political systems should be privileged, but how to transcend the cycle of violence by questioning the authorities?

*Dashti is an MFA student at Western University in London, Ontario, Canada. She explores her body through performance, video, and installation. Her work includes her reflection concerning the injustice and tyrannical politics of her homeland, Iran, that she still engages with. She is always rediscovering, reinventing, and reinterpreting her Iranian identity, as a pivotal point for exploring her work in the multiple and heterogeneous context.*

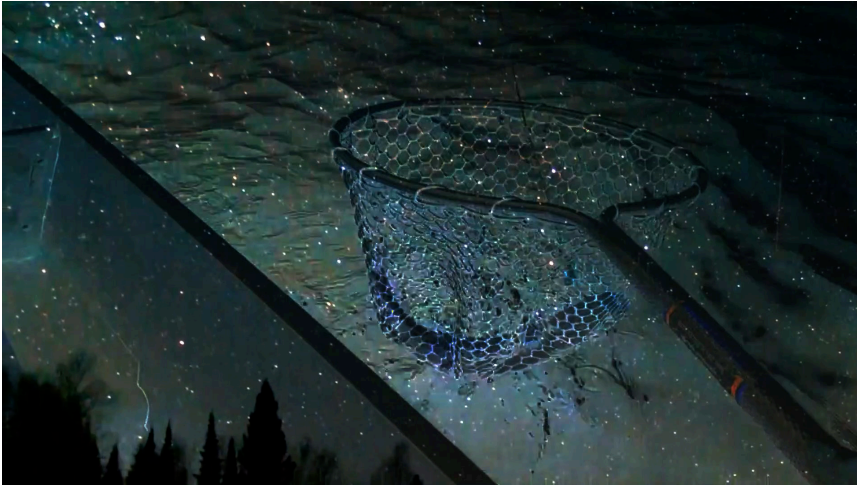
**Donna Szoke (St. Catharine's) - *Midst*, 2019  
(4:00)**

*Midst* was created through projecting animation on to a custom-made fog screen utilizing 80 computer fans, custom electronics, and a fog machine. Animated bison pass through a wall of fog, visible momentarily. Bison that once would have been populous in this region seem to have temporarily reappeared. Issues of encroachment of cities into wild space raise questions of animal rights. Do animals 'own' the wild spaces that they depend upon for life and sustenance? Currently animals have no land rights. How does this disposability of animals fit within the Canadian psyche, one in which "nature" predominates? *Midst* questions our relationship to natural spaces, inviting our imaginations to repopulate those spaces. How do we rethink what it is to be a more-than-human animal beyond being another disposable body for the interests of advanced capitalism?

*Donna Szoke uses digital technologies to create single channel videos, video installations, digital drawings, interactive animations, phone apps, and prints. She investigates immanence, embodied perception, and the fluidity of lived experience. Her work has exhibited in Canada, USA, France, Germany, Turkey, Hungary, Croatia, Korea, Cuba, and the UAE. She thanks Canada Council for the Arts and Ontario Arts Council.*



### Program 3: August 8, 2020



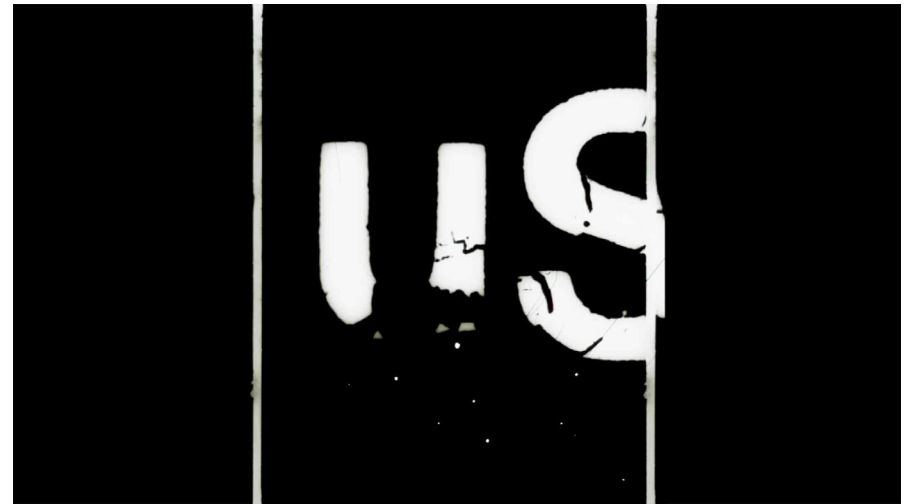
#### Nathan Adler (Mono, ON) - *Gawiin Gego*, 2020 (3:34)

*Gaawiin Gego [Got No Nothing]* is based on a little rhyme in Ojibwe that my great aunt taught me, the lyrics reference the blues and a Nina Simone song. In this video I've layered the audio track over top of found video footage from Lac Des Mille Lacs, which is the lake beside our Reserve, using compositing and other techniques to muck with the footage and create a visual narrative with themes of connection/disconnection to land, water, underworld/skyworld, and displacement.

*Nathan Adler is the author of Wrist (Kegedonce Press), and editor of Bawaajigan ~ Stories of Power (Exile Editions), he has an MFA in Creative Writing from UBC, is a first-place winner of the Aboriginal Writing Challenge, and a recipient of a Hnatyshyn Reveal award for Literature. He is Jewish and Anishinaabe, and a member of Lac Des Mille Lacs First Nation.*

#### Francisca Duran (Toronto) - *It Matters What*, 2019 (9:06)

Absences and translations motivate this experimental animation in an exploration of the methods and materials of reproduction and inscription. The inquiry is set within a framework of practical and critical human relationships with other-than-human-species elucidated by the theorist Donna Haraway.



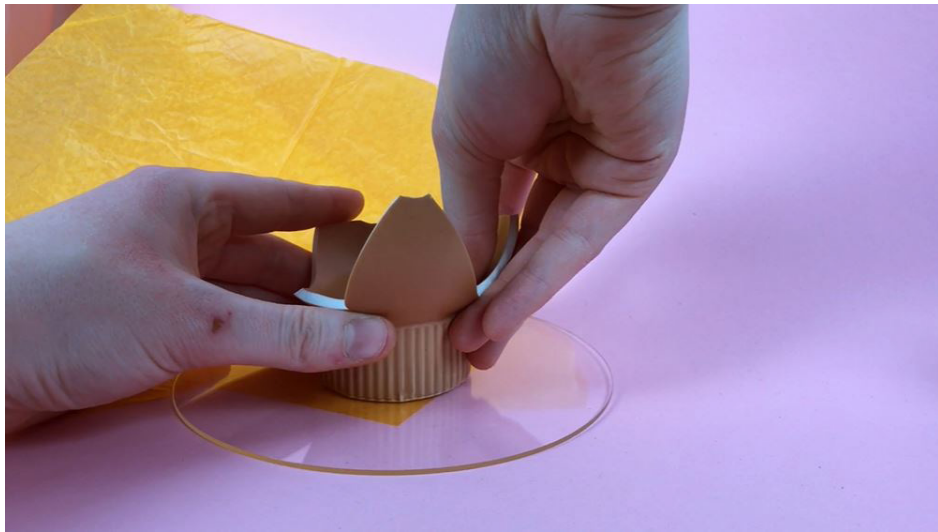
*Francisca Duran is a Chilean-Canadian experimental media artist who creates films, video installation, and 2D, photo-based, mixed-media works about history, memory and violence.*



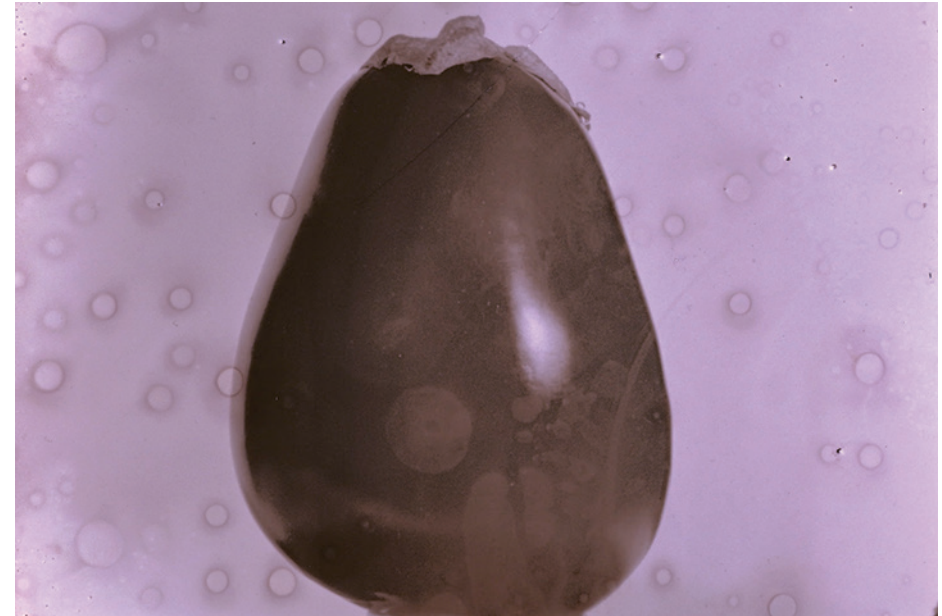
**Alison Postma (Toronto) - *A Perfectly Healed Wound*, 2019 (3:27)**

*A Perfectly Healed Wound* documents a quiet performance of the artist attempting to piece back together a broken IKEA vase. The action is futile yet meditative, becoming an all-absorbing task.

*Alison Postma is an artist based in Toronto. Her practice recently has explored the relationship between objects and the body.*



*Overarching themes throughout her work include skewed perception in dreams, and ideas of the future from the past and the past from the present. She primarily works in photography, video, and sculpture.*



**Dawn George (Hammonds Plains, Nova Scotia) - *Anthology for Fruits and Vegetables*, 2019 (14:52)**

The secret language of fruits and vegetables are mesmerizingly revealed through eco-developing and eco-reversal, hand-processed techniques. With colours inspired by natural tints and a delicious sound design, this film is a refreshing way to get your recommended dose of 26 fruits and vegetables without all the harsh chemicals.

*Dawn George's DIY approach to filmmaking reflects her appreciation and respect for movement, nature, science, and sound. Through her practice, she seeks a deeper understanding of life through nature. She is a Ryerson graduate and received her film and media arts training from the Atlantic Filmmakers Cooperative and the Centre for Art Tapes. She is a founding member of the Handmade Film Collective and teaches workshops on film eco-processing.*

**Miya Turnbull (Halifax, Nova Scotia) - *In Between*, 2019 (3:39)**

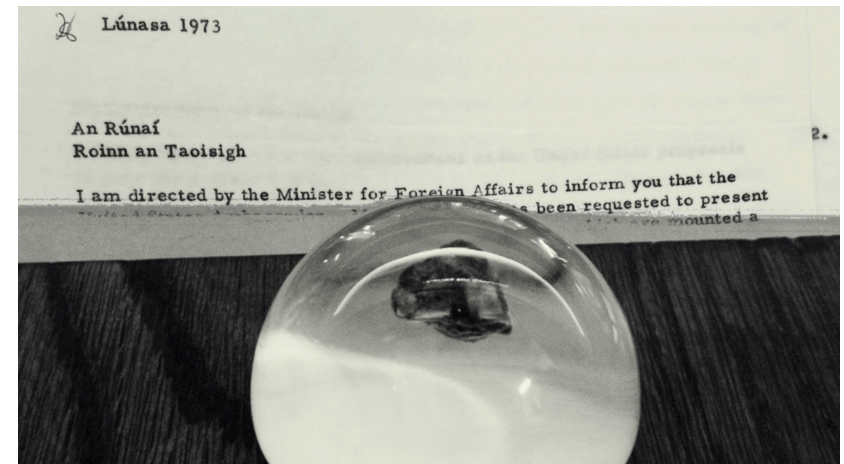
I am using masks as a way to explore identity, in particular my own personal heritage as half-Japanese and being “in-between.” I use the medium of video to manipulate layers of images as a way to reveal something previously hidden and to create movements and moments that may seem unnatural or unnerving.

*Miya Turnbull is a Halifax based artist, working primarily in mask making and recently venturing into wearing her masks and using photography and video to further layer her work. To see more of her work, check out her instagram gallery at @miyamask*



**Sarah Edmondson (Dublin, Ireland) - *The Clinching Gift*, 2020 (10:24)**

*The Clinching Gift* is a critique of Nixon’s goodwill gifts. On two occasions Nixon gifted rock from the moon to an Irish President who accepted on our behalf. The first was from the Apollo 11 mission in 1969 to DeValera, which was subsequently lost in a fire at Dunsink Observatory. The second gift was to Childers in 1973. More than fifty years later I am intrigued and concerned by these gifting ceremonies and the political implications of accepting such a loaded fragment of stone. By accepting these gifts, did we elect Nixon as the owner of the moon? Does it now go without saying that Nixon once owned the moon and if so, was it bequeathed to NASA, Google, or Trump? If this was/is the case, then I do not accept these stolen gifts. I will travel back in time to steal the stolen rocks, returning them to the moon.



*Sarah Edmondson is a video and installation artist working in Dublin, due to graduate with an MFA Fine Art, from NCAD in 2020. For the past two years, she has been obsessed with the moon, sometimes using it as a MacGuffin to analyse and discuss other socio-political concerns. However, as the space race went private, she became particularly worried about the inability of The Outer Space Treaty to protect the moon in the 21st century.*



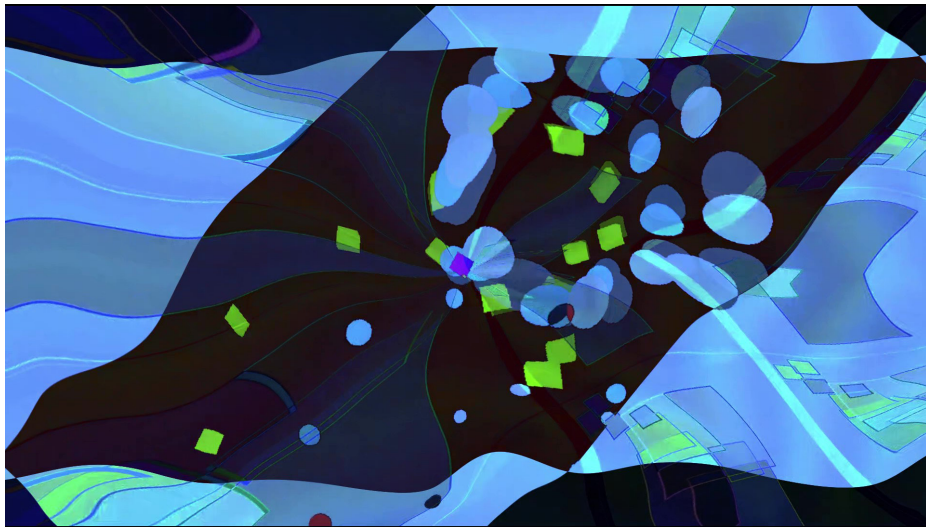
**Kofi Oduro/Illest Preacha (Montreal) -  
Coded Universe, 2020 (3:19)**

*Coded Universe* is Coded Graphically with Processing, Hydra, and Livecodelab. External edits used for the overlaying of pieces & speed of the audio with Premiere Pro. Audio uses @rambling\_intellect vocals being manipulated by code via Sonic Pi.

This explores the concept of, “What makes a universe, a universe?” One where the natural elements that are commonly seen by our senses is infused through the lens of digital realm. Translating these feelings through lines of code has been increasing in the 21st century as a medium that is used in creative endeavours. As Poetry is Code and Code is Poetry and how it can bring emotions and concepts to the forefront.

This gives the audience a live performance that showcases the merger that can occur between life, science and art in a spectacle.

*My artistic practice is an observation of the world around us, that I then put into artworks for others to relate to or disagree with. Through Videography, Poetry and Creative Coding, I try to highlight the realms of the human performance and the human mind in different scenarios. These situations can be described as social, internal, or even biological, which we face in our everyday lives.*



**Chantel Mierau (Winnipeg) - *Obraumche* (How to get the sweet from the centre), 2019 (9:36)**

Obraumche is a Plautdietsch word that refers to the centre, most delicious part of watermelon. In this work, the artist forms a drain clog, and then works to find its “Obraumche.” Instead of dealing with the delicious, this work is an interplay of gross textures resulting from the body’s activities.



*Chantel Mierau is a Winnipeg-based artist originally from a farm near Saskatoon, SK/Treaty 6 Territory. She works in textiles, video, printmaking and performance which interrogate the Protestant work ethic of her Mennonite upbringing. Her house is messy. She holds a BFA from the University of Manitoba.*

## Chris Myhr (Hamilton) - *Fathoms: The Weight of Smoke*, 2018 (5:45)

*Fathoms: The Weight of Smoke* is an impressionistic, experimental film featuring layered imagery of the camera moving through clouds of underwater sediment hovering above the seafloor off the coast of Nova Scotia. Sound design consists of deep water hydrophone recordings of the Atlantic waters, as well as ambient recordings from the interior spaces of various seafaring artifacts (i.e. jars, bottles, artillery shells).

Part of a body of work titled "Point-Line-Intersection" which examines the ways in which the ocean and its tributaries influence culture, history, and our collective imagination. One of the primary thematic threads in these projects is the idea of water acting simultaneously as both a generative/constructive influence, as well as an agent of immense and unpredictable destructive power. It is from this medium that all things originate, and will eventually return.

*Chris Myhr is an interdisciplinary media artist based in Hamilton whose studio practice engages with photography, the moving image, sound, and media installation. His work seeks intersections between art, science, and ecology. Myhr is interested in deploying sound and image in the phenomenological study and contemplation of objects, spaces, and presence - exploring metaphorical angles and the concrete ambiguity within the everyday.*



# PHOTOPHOBIA



HAMILTON ARTISTS INC.



Art Gallery of Hamilton



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario



Canada Council  
for the Arts

Conseil des Arts  
du Canada

incite  
FOUNDATION FOR THE ARTS