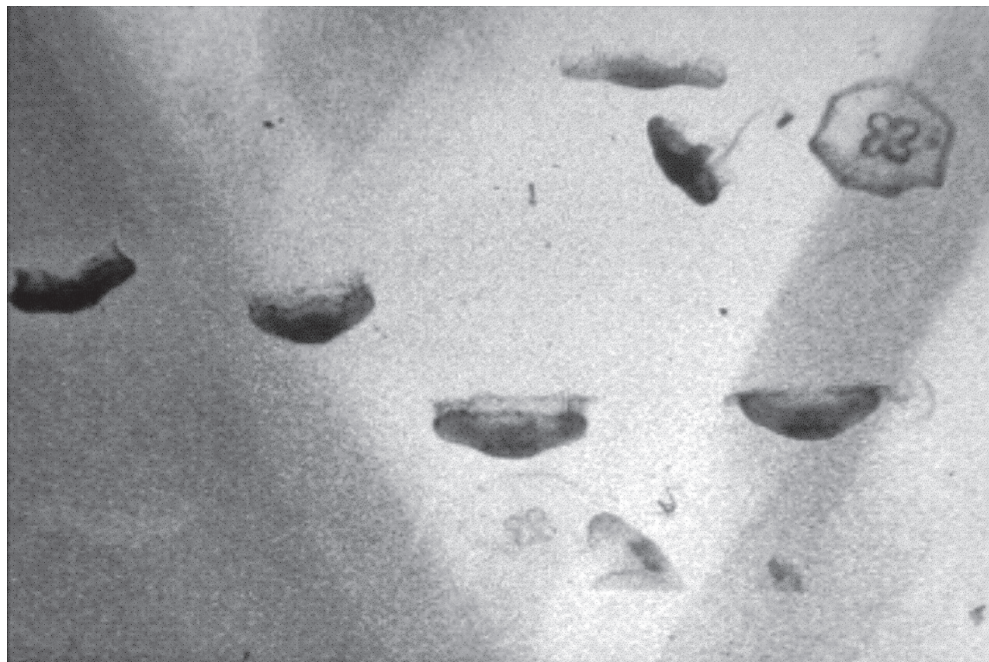


30 x 30: Newly Commissioned Films for Thirty Years of LIFT



Still: Larissa Fan *The tide goes in, the tide goes out* (2011)



**Saturday January 21, 2012
AGO Jackman Hall**

LIFT 30 x 30—Saturday January 21, 2012—8:00pm

Susan Oxtoby "*Diary 1993-94*", 16mm, 11:00, 2011

I purchased a Bolex camera in 1990 and shot a lot of 16mm footage over the next six years. This was at a time when I was working as a film distributor at the CFMDC then as a programmer at the former Cinematheque Ontario. Years went by when all of my attention was focused on work; there never seemed to be enough time to continue with my filmmaking. The LIFT 30th Anniversary Project has allowed me a chance to dip into the rolls of film I shot nearly twenty years ago. This diary installment culls material shot largely in and around Toronto, though the actual imagery is far from a cityscape. Instead it offers a window on the natural world, most of it found in walking distance from my Toronto apartment, reflecting the rhythms of Toronto life.

Susan Oxtoby is the Senior Film Curator of the Berkeley Art Museum and Pacific Film Archive at the University of California. She joined the staff in October 2005, relocating to Berkeley from Toronto, Canada. For twelve years, Susan worked for Cinematheque Ontario, where she was the Director of Programming from 1997 to 2005. From 2001 to 2005, Susan served as a member of the Executive Committee of the International Federation of Film Archives (FIAF) for two consecutive terms. In October 2005, she was appointed to the National Film Preservation Board, an advisory body organized by the Library of Congress (LOC) comprised of film critics, academics, filmmakers, programmers, and studio representatives, who advise the LOC on films named to the National Registry. At UC Berkeley Ms. Oxtoby has team-taught graduate-level courses on Film Curating and served as a Senior Fellow at the Townsend Center for the Humanities. Ms. Oxtoby completed two degrees between 1981 and 1988: one in English and Cinema Studies at the University of Toronto and another in Media Studies at Ryerson University. Her filmography includes *All Flesh is Grass* (1988) and *January 15, 1991: Gulf War Diary* (1992). Both films are distributed by the Canadian Filmmakers' Distribution Centre, where she worked between 1990-1993.

Alexandre Larose "*Portrait De La Place Ville Marie*", Super 8, 3:30, 2011

Alexandre Larose is a Canadian filmmaker based in Montréal. Larose began practicing cinema while graduating from engineering school in 2001. He went on studying experimental film at Concordia University from 2003 to 2006. His work explores, through extensive formal treatment of the film medium, fear and anxiety that stems from the search for identity.

Chris Kennedy "*Towards a Vanishing Point*", 16mm, 8:00, 2011

Footage shot in Cobá, Mexico and the Siwa Oasis in Egypt and a found film from California serve as inspiration for a series of sketches on the notion of the vanishing point.

Chris Kennedy is an independent filmmaker, film programmer and writer based out of Toronto. He programmed for the Images Festival from 2003-2006, Pleasure Dome from 2000-2006 and co-founded Early Monthly Segments in 2009. His short experimental films have screened at over one hundred film festivals worldwide and have been featured in solo shows at the Canadian Film Institute, Los Angeles Film Forum, Nam June Paik Art Center and the Pacific Film Archive. He has presented the work of others in Belgium, Egypt, Germany, the US and Canada. He holds an MFA from the San Francisco Art Institute. www.theworldviewed.com

Larissa Fan "*The tide goes in, the tide goes out*", 16mm, 5:30, 2011

A hand-processed, black-and-white ode to the secret world of moon jellyfish (*Aurelia aurita*). The tide goes in, the tide goes out revels in the material and chemical qualities of the film medium, with the fragility of the film mirroring that of the jellyfish.

Larissa Fan is a Toronto-based filmmaker, programmer and arts administrator whose films explore both urban space and the personal and quotidian. She has an MFA from York University and currently works as Distribution Manager at CFMDC.

Julieta María "*Pisando Fuerte / On Firm Ground*", Video, 4:00, 2011

This film comprises three performances for the camera, initially conceived as part of a media

installation. The actions are bodily interactions that speak to deeply rooted relationships of oppression and dependency. Images were shot in super8 and transferred to video.

Julieta Maria is a Colombian, Toronto based new media artist with an MFA in visual arts from York University. Julieta's recent work has been centered on video documentation of staged actions, exploring the experience of violence as an intrusion in the everyday relationship between the subject and the world. Julieta's video work has been shown in several venues in Toronto, Colombia and the U.S. She has been actively working with artistic organizations, being a founding member of e-fagia, a collective working in new media arts.

Nobu Adilman "A+", Video, 6:00, 2012

A+ is a film about a book that collects the data of the day-to-day.

Nobu Adilman is a Japanese-Canadian artist working in television, film, music, journalism, and new media. He has hosted many TV shows (Smart Ask!, ZeD, Food Jammers, Invention Nation), acted in Trailer Park Boys, and directed many short films. His TV writing credits include Emily of New Moon and Cold Squad. www.nobu.ca

John Price "LIFE | DEATH", 16mm, 10:00, 2011

My 21 year old cousin jumps from his apartment window. There is a memorial without a service. Friends and family mill around in groups but there are no speeches or prayers... no communal celebration of his life. I remember visiting an incredible church filled with tourists and wonder where people turn to pour their grief and find meaning nowadays. The cinema perhaps...

John Price is an independent filmmaker who has produced experimental documentaries, dance and diary films since 1986. His love of analog photography led naturally to extensive alchemical experimentation with a wide range of motion picture film emulsions and camera formats. Engagement with these modes of creation connected the way an images texture communicates subtext and is a key feature of his work and the work he shoots for others. He has received production support from The National Film Board, the Canada Council for the Arts, the Ontario Arts Council and LIFT. His work has been exhibited at festivals and galleries internationally. He has also produced film projections for opera and dance and has led workshops in Canada and Europe. He is active as a Toronto based cinematographer working with directors like Bruce Macdonald, Charles Officer, Rob Plichowski, Peter Lynch, Liz Marshall, Annette Manguard. and Mike Hoolboom among others. www.filmdiary.org

Francisca Duran "Even if my hands were full of truths", Video, 7:29, 2012

The third part of a series about the legacy of former Chilean dictator Augusto Pinochet. This component is a mirror that contemplates how memory might or might not become history.

Francisca Duran was born in Santiago Chile in 1967. Since the coup in 1973, she has lived primarily in Toronto, and also in Kingston where she received a B.A.H. in Film Studies from Queens University. She currently works as a graphic designer and recently received a Master of Fine Arts in Film from York University.

Scott Miller Berry "2001/1988", 2x Super 8, 6:00, 2012

a final visit to my childhood home + a visit to an abandoned one.

scott miller berry is a toronto cultural worker and occasional filmmaker. when he's not leading the team at the images festival he can be found at the monthly avant garde film series 'early monthly segments' he co-instigated with chris kennedy and kate mackay or at the upcoming 8 fest small gauge film festival where he is a co-founder and board member. he's also on the board of the media arts network of ontario (MANO) and advisory boards for alcine toronto latin film festival and rendezvous with madness film festival. he's shown films recently in zagreb, sackville, montreal, regina, windsor, berlin, kassel and rotterdam.

LIFT 30 x 30—Saturday January 21, 2012—8:00pm

Tess Girard, "*Just Passing Through*", Video, 5:35, 2011

Told through the perspective of a landscape, *Just Passing Through* tells the story of evolution as one image gives rise to the next. The film explores the relationship between permanence and impermanence where familiar subjects are fleeting and we are left to contemplate unfamiliar landscapes.

Tess Girard is a Toronto-based filmmaker, cinematographer and visual artist. Her films have garnered several awards and have played at festivals around the world, including the Toronto International Film Festival, Vancouver International Film Festival, Hot Docs Canadian International Documentary Festival, and BAFICI (Buenos Aires). Girard's work lies somewhere between documentary and experimental, with techniques that challenge audiences to engage in the work on a highly personal level. www.tessgirard.com



Still: Tess Girard *Just Passing Through* (2011)

Closing night reception starts 10:00pm Saturday January 21 at Hotel Ocho, 195 Spadina Avenue. Free admission, cash bar.

LIFT's 30 x 30 commissioning project has been supported by the Initiatives Program of the Canada Council for the Arts (Media Arts Section).

LIFT is Canada's foremost artist-run production and education organization dedicated to celebrating excellence in the moving image. LIFT exists to provide support and encouragement for independent filmmakers and artists through affordable access to production, post-production and exhibition equipment; professional and creative development; workshops and courses; commissioning and exhibitions; artist-residencies; and a variety of other services. LIFT is supported by its membership, Canada Council for the Arts, Ontario Arts Council, Ontario Trillium Foundation, Ontario Arts Foundation, the Government of Ontario and the Toronto Arts Council.

For more information about LIFT see: lift.ca