

**EVOLVE
OR
PERISH
/
ÉVOLUER
OU
PÉRIR**



**MEDIA ARTS NETWORK
OF ONTARIO
RÉSEAU DES ARTS
MÉDIATIQUES DE L'ONTARIO**

Media Arts Network of Ontario / Réseau des arts médiatiques de l'Ontario (MANO/RAMO) *Evolve or Perish* Symposium

November 14 - 16, 2013

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50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS

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Evolve or Perish / Évoluer ou périr

Welcome to the Media Arts Network of Ontario / Réseau des arts médiatiques de l'Ontario's *Evolve or Perish / Évoluer ou périr* Symposium. This three-day gathering of media arts workers from Ontario and across Canada will provide a space to engage in critical dialogue on the current state of the sector as well as imagine the multiple paths of our future. Our aim is not to draw a clear-cut map that assumes the needs and interests of the varied media arts sector to be the same. Instead, we want to paint a complicated picture that highlights the nuances and differences necessary to maintain a healthy ecology. We realize the questions raised in the panels are only a small reflection of the many difficult issues we are faced with. Your contributions to these discussions will shape the discourse and further our understanding of media arts today.

Although it is impossible to predict what the future will bring, we can choose what steps to take by addressing concerns about the future sustainability of funding, creating standards around collaborative practices as well incorporating accessible models for inclusion. We must also continue examining the on-going precarity of our labour and the increasing capital pressures which affect media arts organizations and the independent artists they represent. We come together to self-evaluate the current landscape of media arts and to consider sector-wide strategies for new models of autonomy and creativity.

In order to consider the directions we want to move in, we must acknowledge the journeys taken by our predecessors and recognize the struggles and hard-fought achievements of the artists and workers who helped cultivate the fertile ground from which we grow. We are thrilled to have Clive Robertson kick off the symposium with his keynote presentation that reflects on the beginnings of Canada's media arts trajectory. We have learned all change begins from somewhere, and it requires the will of the collective to make it happen.

It is with urgency and vitality that we bring together media arts organizations and initiatives from across the country. We thank our sponsors who allowed friends from various locations to join us such as: Windsor, Hamilton, London, Peterborough, Kenora, North Bay, Vancouver, Toronto and Montreal.

Thank you for participating in these discussions. We hope you enjoy the symposium as well as the incredible line-up of video art at *ART STAR 5: Witness and Testify* programmed by our partners at Galerie SAW Gallery.

Ben Donoghue and Jane Kim
MANO/RAMO



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Canada / Canada
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Martin Lipman

Le Conseil des arts du Canada se réjouit d'appuyer le symposium *Evolve or Perish* du Réseau des arts médiatiques de l'Ontario, organisé en partenariat avec le centre Galerie SAW Gallery.

Le Conseil a au cœur de ses priorités le développement des marchés et il aspire à améliorer l'accès du public canadien à l'art de qualité. Il croit qu'une présence accrue des arts dans nos vies stimule nos esprits, ouvre des horizons et renforce notre société.

Nous vivons une période de changements importants. Malgré les défis qu'elles représentent, les nouvelles technologies et la perméabilité croissante offrent des avantages particuliers pour l'avancement des arts, et ce symposium promet d'être porteur de nouvelles avenues et de collaborations pour l'avancement des arts médiatiques.

En mon nom et au nom du Conseil des arts du Canada, je salue les organisatrices et organisateurs du symposium et je souhaite aux participantes et participants un fructueux symposium.

The Canada Council for the Arts is proud to support *Evolve or Perish: Media Arts Symposium* of the Media Arts Network of Ontario, organized in partnership with Galerie SAW Gallery.

One of the Canada Council's core priorities is market development and broadening the Canadian public's access to high-quality art. The Council believes that the increased presence of art in our lives stimulates our minds, expands our horizons and strengthens society.

We are living in a period of major change. Despite their challenges, new technologies and open markets provide key advantages for the advancement of the arts, and this symposium promises to open up new avenues and collaboration for the media arts.

On behalf of the Canada Council for the Arts, I congratulate the symposium organizers and extend my best wishes to participants for a fruitful symposium.

Robert Sirman,
Directeur et chef de la direction / Director and CEO

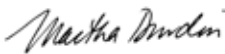
Ontario's constantly evolving media arts sector plays a vital role in the province's creative landscape. The Ontario Arts Council (OAC) is proud to fund a diverse range of independent media artists and arts organizations through our Media Arts Office, Avance médias program, and interdisciplinary programs for Northern artists and Aboriginal artists. We also support Arts Service Organizations, including the Media Arts Network of Ontario.



We support forums such as *Evolve or Perish* because they examine important questions for film, video, audio and new media artists. Our best wishes for a thought-provoking weekend.

En constante évolution, le secteur des arts médiatiques tient un rôle essentiel dans le paysage créatif de l'Ontario. Le Conseil des arts de l'Ontario (CAO) est fier de subventionner un éventail varié d'artistes indépendants et d'organismes artistiques par l'entremise du Bureau des arts médiatiques, du programme Avance médias et des programmes interdisciplinaires pour les artistes du Nord et les artistes autochtones. Nous soutenons aussi les organismes de service aux arts, notamment le Réseau des arts médiatiques de l'Ontario.

Nous appuyons encore des forums comme *Evolve or Perish*, qui examinent des questions importantes pour les artistes du film, de la vidéo, du son et des nouveaux médias. Tous nos vœux pour une fin de semaine stimulante.



Martha Durdin
Chair, Ontario Arts Council / La présidente du Conseil des arts de l'Ontario,

Now in its 50th year, the OAC plays a vital role in promoting and assisting the development of the arts for the enjoyment and benefit of Ontarians. In 2012-2013, OAC funded 1,793 individual artists and 1,076 organizations in 232 communities across Ontario, for a total of \$52.1 million.

Cela fait 50 ans que le Conseil des arts de l'Ontario joue un rôle de premier plan dans la promotion et l'aide en matière de développement des arts au profit de tous les Ontariens. En 2012-2013, il a octroyé des subventions totalisant 52,1 millions de dollars à 1 793 artistes et 1 076 organismes dans 232 collectivités de la province.



Investing for Impact

Culture is one of Ontario's fastest growing sectors, and artists and arts organizations have a pivotal role to play in creating vibrant, livable communities and building a strong, competitive economy.

One of the priorities of the Ontario Trillium Foundation is to foster and strengthen the capacity, vibrancy and growth of Ontario's artistic and cultural community. MANO's Media Arts Symposium is an important opportunity to do just that.

The Foundation is proud to support MANO with a three-year investment. I am confident that the Network's work will be a vital addition to Ontario's arts and culture sector as it helps foster meaningful opportunities for media artists and organizations.

Enjoy the symposium!

Investir en vue de l'impact

La culture est l'un des secteurs qui croît le plus rapidement en Ontario. Les artistes ainsi que les organismes d'arts ont un rôle essentiel à jouer dans la création de communautés dynamiques et agréables ainsi que dans l'épanouissement d'une économie forte et compétitive.

Une des priorités de la Fondation Trillium de l'Ontario est de favoriser et renforcer la capacité, le dynamisme et la croissance de la communauté artistique et culturelle de l'Ontario. Justement, le symposium du Réseau des arts médiatiques de l'Ontario (MANO/RAMO Media Arts Symposium) est une occasion importante de faire cela.

La Fondation est fière d'appuyer MANO/RAMO grâce à un investissement de trois ans. Je suis convaincue que le travail du Réseau contribuera considérablement au secteur des arts et de la culture en Ontario alors qu'il aide à favoriser des occasions significatives pour les artistes et les organismes médiatiques.

Bon symposium !



Andrea Cohen Barrack
CEO - Chef de la direction

Clive Robertson: Opening Keynote

Thursday, November 14

7-8:30pm / Club SAW, 67 Nicholas Street

With the future constantly bearing down on us, the details of our politics, economics, and artistic decisions can sometimes seem bleak. Before conceiving the future of the media arts, we must know our origins. There was not always funding for media arts as a discipline in Canada, it was created through struggles by artists and cultural workers. Audio art and new media were not always included. The current structure of state support for artist-run culture and media art was fought for by artist-run production communities. That fight is not far away from our current reality.

There are few people in Canada as qualified as Clive Robertson to discuss our future, through knowing the past. Clive is a veteran of the artist-run culture trenches. From running arts magazines and tape labels in the '70s, to managing collectives and artist-run centres in the '70s, '80s, and beyond, Clive has been a key figure in the development of Canadian artist-run cultural identity. Asked to pull no punches for this talk, Clive will discuss where artist-run culture emerged, our failures, our successes, and the current challenges for the sector.

The unique strategies for administration of art and culture is the grease that keeps artist-run culture moving. Clive is a key historian of this process.

Clive Robertson

Clive Robertson is a performance and media artist, cultural critic, media arts curator and publisher. He received an MFA in Performance Studies from the University of Reading (UK) in 1971 and a Ph.D in Communication Studies from Concordia in 2006. Clive is the founding editor/publisher of Voicesspondence Audio Publishing (1974), Arton's Video Publishing (1976), and Centerfold/FUSE (1976/80). He organized the first national video survey, the Canadian Video Open in 1978, juried by artists that awarded cash prizes and statuettes. He was the first President of ANNPAC/RACA in the late 1970s and the National Spokesperson of ANNPAC in the early '90s. Clive's book on the theory and history of arts policy in Canada is *Policy Matters: Administrations of Art and Culture* (YYZ BOOKS, 2006). His national touring retrospective, *THEN + THEN AGAIN: Practices Within An Artist- Run Culture, 1969-2006*, toured from 2007-11. Clive's current project is a feature documentary, a collaborative biography of artist formations in art, poetry and rock n' roll from the early 1960s to the present. He currently teaches Contemporary Art History, Performance Studies and Cultural Policy Studies at Queen's University.

Access and Accountability: New Models For Inclusive Arts Programming

Friday, November 15

10am-noon / Arts Court Studio

An ableist community is one that treats non-disabled individuals as the standard of 'normal living'. This model results in public and private places and services, education, and social work being constructed to serve only those who are "standard", the definition of which inherently excludes people with disabilities. This standard inherently excludes people with disabilities. In the context of creative production, it also presents an exclusionary representation for artistic practices and cultural environments for Deaf people and people with disabilities.

This panel will discuss innovative and publicly accessible models for incorporating sign translation and inclusive media and technologies in moving toward more inclusionary standards in the arts.

David Bobier

Bobier's experiences parenting two Deaf children have informed his artistic practice and advocacy role. As a multi-media artist he has received grants from Canada Council for the Arts, Social Sciences and Humanities Research Council, Grand NCE, Ontario Arts Council and New Brunswick Arts Council. He currently partners with Inclusive Media and Design Centre, Ryerson University in researching and employing vibrotactile technology. Bobier is founder and Director of VibraFusionLab, London, ON that uses a holistic approach to considering vibration as a language of creation and exploration. He is also Director of Development for Toronto International Deaf Film and Arts Festival.

Catherine MacKinnon

MacKinnon is founder and Director of Toronto International Deaf Film and Arts Festival (TIDFAF). She is internationally known for her work in television, film and documentaries. At the 2003, World Film Festival in Montreal, Quebec, Catherine was nominated for Best Canadian Student Director for her short film, *I'm Not From Hear*. The film won 5 awards and screened in Festivals in United Kingdom, Finland, Russia, and United States. In the fall of 2009, she co-produced *The Hammer*, which won 8 Festival Awards. The film is based on real life UFC Deaf Fighter, Matt "Hammer" Hamill. MacKinnon holds a B.F.A in Film Studies from Ryerson University.

Deborah Fels

Dr. Deborah Fels has a PhD (1994) in Human Factors from the Department for Mechanical and Industrial Engineering at the University of Toronto. She is a professor in the Ted Rogers School of Information Technology Management, and the Director of the Inclusive Media and Design Centre at Ryerson University.

Current research projects include: emotive captioning and music visualization with EnACT software; descriptive audio programming using LiveDescribe software; co-creating SignLink Studio for online sign language web pages; development of sensory substitution techniques for access to sound and visual information, including the creation of Emoti-chair, a vibrotactile system.

Margot Whitfield

Whitfield earned her B.F.A. with a minor in philosophy from York University, her M.A. from the University of Toronto and her Initial Teachers Certificate from OISE. She currently works as Scholarly Research and Creative Associate at the Inclusive Media and Design Centre at Ryerson University. Whitfield's research interests include media literacy, critical disability studies, and accessible design, with an emphasis on access to arts for people with sensory disabilities. In her free time, she rides unicycles and tandem bicycles.

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Media Art Funders: Changes and Continuity

Friday, November 15

1:30–3:30pm / Arts Court Studio

Meet the funders in this afternoon session. Representatives from the Canada Council for the Arts, Ontario Arts Council and the Ontario Trillium Foundation will provide media arts organizations up-to-date information regarding current and future programs. This is a great opportunity to learn about strategies for applying for grants.

Felipe Diaz (CCA/CAC)

Mark Haslam (OAC/CAO)

Sanjay Shahani (OTF/FTO)

Reframing Capital: Technological Change, Rent, Dependency, and the Means of Production

Friday, November 15

4-6pm / Arts Court Studio

While rent, renovations, and eventual facility purchase are capital issues affecting all arts sectors, the media arts face far greater capital pressures as a sector deeply reliant on legacy and emerging technologies. With artist-run production in mind, how best can organizations support our goals and sustain our futures? What are the possibilities of partnerships with private sector developers to secure permanent or long-term space? Are there other models we can build on? How is the situation faced by large and rural areas affected by these questions? Guest speakers will reflect on questions of venue ownership within current funding structures, partnerships with private sector developers, and creative possibilities for nomadic approaches to physical space.

Sharlene Bamboat

Sharlene Bamboat is a Toronto-based artist, working predominantly in film, video and performance. Shaped by a queer framework, her work calls into question narratives of diaspora, citizenship and nation building. Through a re-examination of history, Bamboat elicits tongue-in-cheek performative videos and installations in order to question how our contemporary moment is marked by colonialism and neoliberalism. Bamboat regularly works in collaboration with artists and academics. Her most regular collaborative partner is artist Alexis Mitchell, as Bambitchell. Bamboat's work has been exhibited internationally. She is on the programming committee of Pleasure Dome Film & Video Collective, the board of VTape, and is the Artistic Director of SAVAC (South Asian Visual Arts Centre).

Holly Cunningham

Holly is an artist, musician and arts administrator based in the "gateway city" of North Bay, Ontario. She has worked as the Managing Director of the Near North Mobile Media Lab (N2M2L) since 2010 after graduating from Nipissing University's Fine Art program. Holly has been developing N2M2L's mobile program, constantly brainstorming unique ways of overcoming regional limitations for audiences and the vibrant media artists of the near north region. She currently sits as the board chair of Ice Follies Biennial, an exhibition and festival of contemporary art on frozen lake Nipissing. Holly also sits on the executive board of northern Ontario's longest running artist-run centre, White Water Gallery.

Chris Kennedy

Chris Kennedy is an independent filmmaker, film programmer and writer based in Toronto. He is the Executive Director of the Liaison of Independent Filmmakers of Toronto (LIFT). As a programmer, he worked with the Images Festival from 2003-06 and Pleasure Dome from 2000-06. Chris currently co-runs the screening series *Early Monthly Segments*, and programs *The Free Screen* for TIFF Cinematheque. 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 and the Pacific Film Archive. Chris holds an MFA from the San Francisco Art Institute, where he was co-founder and host of a weekly film salon.

Penny McCann

Penny McCann's contribution to the media arts spans over 20 years. As a media artist, Penny's films and videos have been exhibited widely at festivals and galleries nationally and internationally. As an advocate, Penny has served on artist-run boards since 1992, most notably serving as national president of the Independent Film and Video Alliance (now IMAA) from 1996-1999. As Director of SAW Video in Ottawa since 2004, Penny has participated in and contributed to the growth of the sector in the region. In 2007, in recognition of her contribution to the Ottawa media arts community, she was awarded the Victor Tolgesy Award for achievement in the arts. Penny currently sits on the board of the Media Arts Network of Ontario (MANO) and is also a member of the Arts Court Redevelopment Steering committee.

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EVOLVE OR PERISH After Party

One-hit wonders & timeless classics

Friday, November 15th

11pm-2am // Club SAW, 67 Nicholas Street

Presented by SAW Video Media Art Centre

We celebrate *Art Star* and MANO/RAMO's *Evolve or Perish* symposium with a party dedicated to one-hit wonders and timeless classics. Our DJs will be spinning an eclectic mix of unforgettable hits, from long-lost artists and ageless stars. From AQUA to David Bowie, we get deep!

Art Star is Galerie SAW Gallery's Video Art biennial, presenting exceptional works by independent Canadian and international video artists. The Media Artists Network of Ontario (MANO/RAMO) is our province's unified voice for the media arts, providing working artists with support, advocacy, professional development and networking tools.

Collective Mobility and Institutional Stability: Collaboration where Slowness Meets Speed

Saturday, November 16

10am-noon / Arts Court Studio

Many artist-run centres and arts institutions receive multi-year funding, which provides stability and a capacity for high-level administration and programming. The requirements for such funding, however, can limit their ability to respond quickly to current events. Conversely, many collectives and initiatives are funded solely for projects that offer immediate responses to the issues and needs of specific communities, but lack the ability to build sustainable capacity. What are the opportunities and challenges of bringing together different operational frameworks? Guest speakers will provide successful examples as well as cautionary tales to guide us towards thinking about best practices for collaborative ethics between collectives and institutions.

Gina Badger

Gina Badger is an artist and writer based in Toronto. She holds a BFA from Concordia University (Montreal) and a Masters of Science from MIT (Cambridge MA). Badger currently acts as Editorial Director of FUSE Magazine.

Maria Alejandrina Coates

Maria Alejandrina Coates is a Uruguayan born, Toronto based curator and writer whose interests include art practices grounded in social, pedagogical, and collaborative frameworks. She is the co-founder of sos curatorial collective and a collaborator with e-fagia organization. Maria received a bachelors degree from the University of British Columbia; and a Masters degree in Art History and Curatorial Studies from York University. She maintains an active research and curatorial practice and currently serves as a board member for the Gendai Gallery in Toronto, ON.

Emma Hendrix

Emma Hendrix is a sound designer, media artist, and the Managing Director of VIVO Media Arts Centre in Vancouver. He was VIVO's Technical Director from 2005-2009 and has also worked in various capacities with the New Forms Festival, Community Radio Education Society, and Scotiabank Dance Centre. He is on the board of the Independent Media Arts Alliance (IMAA), and is active in cultural development policy with the City of Vancouver. Emma's practice is

focused on the investigation of peripheral environments and inherent sonic qualities of both purposeful and incidental sound, He has performed internationally as 1/2 of the duo Coin Gutter, has been nominated for a Jessie award for Outstanding Sound Design, a Japan New Media Festival Award, was a finalist in the 2008 Canary Island Media Arts Festival. His design can be heard in Film, Theatre, Video, Dance, New Media and his own installation work. Recent works include: *Morko* with Cindy Mochizuki, Margaret Dragu's *Portals*, Theatre Conspiracy's *Monster* and *39bpm* with Julie Gendron at the Richmond Art Gallery.

Jim Shedden

Jim Shedden is the Manager of Publishing at the Art Gallery of Ontario (AGO). In the 1990s, Shedden worked at the AGO as a film curator and performing arts programmer, before leaving for a 12 year stint at Bruce Mau Design. He coordinated the International Experimental Film Congress in 1989 and co-programmed the Innis Film Society from 1985 to 1994. Shedden directed films on Michael Snow and Stan Brakhage, and recently completed a feature documentary, *I Drink*. Shedden is on the Board of Directors of Liason of Independent Filmmakers of Toronto, and has served on the Boards of Canadian Filmmakers Distribution Centre and the Music Gallery.

Youth in Revolt: Precarious Labour, the Young Curator and Sectorial Burn Out in the Media Arts

Saturday, November 16

1:30-3:30pm / Arts Court Studio

Precarious labour has always played a role in the lives of artists, curators, and administrators in the arts. On one hand, flexible work—touted as liberation from the clock—offers creative workers the mobility and flexibility necessary to pursue interesting projects. On the other hand, conditions of economic uncertainty that stem from a lack of stable employment, depressed wages and work without end gradually often force people to leave the sector due to burn out. Although the burden of labour precarity, student debt and rising living costs are phenomena that impact all of society, this panel will look at how such factors are being managed by cultural workers and the effect they have on related communities. Is it time we question the “free” in freelance?

Howard Adler

Howard Adler holds a Bachelor of Arts Degree in Indigenous Studies from Trent University, and a Master Of Arts Degree in Canadian Studies from Carleton University. He is an award winning writer, and an artist working in diverse media, including visual art, stained glass, theatre, dance, video editing, and film. In 2009, Howard won the Canadian Aboriginal Youth Writing Challenge, and his film and video work has been exhibited in both gallery settings and film festivals, such as ImagineNATIVE (Toronto), Weengushk (Sudbury), Biindigaate (Thunder Bay), and SAW Video’s annual *Resolution* screening (Ottawa). Howard is currently the Co-Director and Programmer for the Asinabka Festival, an Indigenous film and media arts festival in Ottawa. He is Jewish and Ojibwa, and a member of Lac des Mille Lacs First Nation, North-western Ontario.

Eliane Ellbogen

Eliane Ellbogen is co-founder and Artistic Director of Eastern Bloc, a digital art exhibition and production centre located in Montreal, Quebec. She holds a degree in Art History from McGill University, and has been involved in the local art scene since 2001. Eliane collaborates locally and internationally to produce *Sight & Sound*, an annual digital art festival. She has widely curated a number of exhibitions, public intervention projects, events, and talks. Eliane is currently a board member of La Ligne Bleue, and sits on the “Relève et pratiques émergentes” committee at Culture Montréal, as well as the Digital Art committee of the Conseil québécois des arts médiatiques.

Christine Swintak

Christine Swintak is an artist who has worked with artist-run, non-profit arts collectives for over a decade. She is co-founder of Don Blanche, an experimental off-the-grid artist residency in rural Ontario, and has exhibited and organized projects both nationally and internationally. She recently received a Chalmers Fellowship from the Ontario Arts Council.

cheyanne turions

cheyanne turions is an independent, Toronto-based curator and writer who holds a degree in Philosophy from the University of British Columbia. Her curatorial projects have been presented at the Western Front (Vancouver), VIVO Media Arts (Vancouver), Gallery TPW (Toronto), the Images Festival (Toronto), A Space (Toronto) and the Art Gallery of Windsor (Windsor), among others. Her writing has been published broadly, including with Canadian Art, C Magazine, FUSE and Monte Cristo. Currently, she is the Shop Manager/Curator at Art Metropole and the curatorial resident at SBC Gallery in Montreal.

Evolution, Mutation, Amputation and Death

Saturday, November 16

4-6pm / Arts Court Studio

The funding landscape in media arts has changed dramatically over the years, with a proliferation of organizations across the country offering diverse models, mandates and objectives. Although the measure of success is fraught with tension, so is the sustainability of our funding, which leads us to self-evaluate and ask: what is working, what isn't working, and what needs to change? Are new organizations and initiatives being squeezed out of a crowded environment? Should established organizations close down at risk of redundancy or duplication? Ultimately, these questions offer an opportunity to consider how organizations must adapt not only to meet the changing needs of media artists, but also to support the health of the entire sector. How can we collectively shape the future of media arts in Canada?

Henry Faber

Henry Faber is a consultant focused on fostering strong collaborative communities, and building communication and productivity skills in small companies. He excels at breaking down complex problems into understandable, executable goals for organizations and individuals. With over 15 years of experience in executing design and product development strategies for clients such as CBC, CTV, Adbusters, Greenpeace, The Federal NDP, Mark Achbar and Joel Bakan, Faber helps smart entrepreneurs turn great ideas into successful projects and businesses. In 1999, he founded Bento Box Projects, Inc., a successful business and Web application development firm. In 2011, Faber co-founded Bento Miso Collaborative Workspace, a not-for-profit membership-based workspace centered on promoting creative and financial sustainability for independent creatives.

Jean-Paul Kelly

Jean-Paul Kelly is a Toronto-based artist. He has exhibited at Scrap Metal Gallery (Toronto), The Power Plant Contemporary Art Gallery (Toronto), Vox Populi (Philadelphia), Mercer Union (Toronto) and Gallery TPW (Toronto). Screenings include Views From the Avant-Garde (New York Film Festival), the Flaherty Film Seminar, International Film Festival Rotterdam, Toronto International Film Festival and Internationale Kurzfilmtage Oberhausen.

Deirdre Logue

For the past 20 years, the film and video work of Canadian artist Deirdre Logue has focused on the self as subject. Using 'performance for the camera' as a primary mode of production, her compelling self-portraits investigate what it means to be a queer body in the age of anxiety. Logue has been prolific and steadfast in her engagement with the moving image and has subsequently produced upwards of 60 short films and videos as well as some of this country's most celebrated video art installations. Diving deep into the unconscious, Logue's recorded performances are a tangle of fragmentation, doubt, perversion, duration, symbiosis, sexuality, and psychic unrest. Uniquely located on the golden mean between excess and deficiency, self-liberation and self-annihilation, her works are at once unruly and uncanny. Deirdre Logue holds a BFA from the Nova Scotia College of Art and Design and an MFA from Kent State University. Solo exhibitions of her award winning work have taken place at Open Space in Victoria, Oakville Galleries, the Images Festival in Toronto, the Berlin International Film Festival, Beyond/In Western New York, YYY and at articule in Montreal. She was a founding member of Media City, the Executive Director of the Images Festival, Executive Director of the Canadian Filmmakers Distribution Centre, and is currently the Development Director at Vtape, and Co-Director of F.A.G Feminist Art gallery in Toronto. www.deirdrelogue.com

Monique Manatch

Monique Manatch is a member of the Algonquins of Barriere Lake. She is Executive Director and one of the founders of Indigenous Culture and Media Innovations (ICMI). Prior to this challenge, Monique was the manager of the Aboriginal Media Program at First Nations Technical Institute (FNTI), a post secondary diploma program in partnership with Humber College. The unique position at FNTI allowed Monique to gain valuable experience in grant writing and organizational development. At FNTI, Monique produced several notable documentaries and educational videos on Aboriginal culture. It was during this time that Monique produced her first video documentary *Kokomville: Clear Cutting Home*. Monique's training was developing workshops and participating in the video production program at the Native Indian Inuit Photographer's Association (NIIPA) in Hamilton. This experience generated an interest in workshop design and the granting system. Before working at NIIPA, and for many years after graduating from Humber College, Monique was a creative writer and commercial announcer in radio broadcasting.

SCHEDULE

All panels take place in Arts Court:

Main Entrance at 2 Daly Ave.

SAW Entrance at 67 Nicholas St.

MANO/RAMO Symposium
ART STAR 5 / SAW Gallery

THURSDAY, NOVEMBER 14

Clive Robertson: Opening Keynote

7-8:30pm / Club SAW, 67 Nicholas Street

Art Star 5: Video Art Biennial / Witness and Testify Blowup Party

Featuring the exhibition Road Movie by Elle Flanders and Tamira Sawatzky (Public Studio), with DJs Lakes District and Gina Vanelli

8pm-2am / Galerie SAW Gallery, 67 Nicholas Street

FRIDAY, NOVEMBER 15

Access and Accountability: New Models For Inclusive Arts Programming

10am-noon / Arts Court Studio

Media Art Funders: Changes and Continuity

1:30-3:30pm / Arts Court Studio

Reframing Capital: Technological Change, Rent, Dependency, and the Means of Production

4-6pm / Arts Court Studio

Thirza Jean Cuthand Shorts Screening

Curated by Reena Katz

7pm / Club SAW, 67 Nicholas Street

Basma Alsharif Shorts Screening

Curated by Christopher Rohde

9pm / Club SAW, 67 Nicholas Street

EVOLVE OR PERISH After-Party:

One Hit Wonders and Timeless Classics

Presented by SAW Video and MANO / RAMO

11pm-2am / Club SAW, 67 Nicholas Street

SATURDAY, NOVEMBER 16

Collective Mobility and Institutional Stability: Collaboration where Slowness Meets Speed

10am-noon / Arts Court Studio

Youth in Revolt: Precarious Labour, the Young Curator and Sectorial Burn Out in the Media Arts

1:30-3:30pm / Arts Court Studio

Evolution, Mutation, Amputation and Death

4-6pm / Arts Court Studio

Master Class with Basma Alsharif

2pm / Club SAW, 67 Nicholas Street

Sophie Calle—Double Blind/No Sex Last Night Screening

Curated by Anna Khimasia

7pm / Club SAW, 67 Nicholas Street

Isabelle Pauwels Shorts Screening

Curated by Rhiannon Vogl

9pm / Club SAW, 67 Nicholas Street

SUNDAY, NOVEMBER 17

MANO/RAMO AGM

10am-2pm / Arts Court Studio

Closing Night: The Missing Picture by Rithy Panh

Curated by Jason St-Laurent

7pm / Club SAW, 67 Nicholas Street