

MAPPING MEDIAS



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

Mapping Medias Schedule

Opening Night Keynote and Sound Art Performances
Beverley Halls SPK
206 Beverley Street

Panels
United Steelworkers Hall
25 Cecil Street

THURSDAY, JANUARY 28

Opening Keynote by Deanna Bowen
7:00 to 8:30 pm

Sound Performances and Party
9:00 pm to 1 am

FRIDAY, JANUARY 29

Funder Forum
10:00 am to noon

Lunch on own
1:00 to 2:00 pm

Open Forum — One Minute Delegate Introductions
2:00 to 3:00 pm

Presentation - Discussion: MANO Leadership Project
3:00 to 5:30 pm

8Fest Small Gauge Film Fest
7:00 pm to late

SATURDAY, JANUARY 30

Panel - The Market of All Things
10:00 to 11:30 am

Open Forum — Three Minutes Speaker Spots for Ideas
and Feedback
noon to 1 :00 pm

Lunch Catered by the Regent Park Catering Collective
1:00 pm to 2:00 pm

Panel - Beyond Inclusion: The State of Equity
2:00 to 3:30 pm

Panel - Multi Polar Sector: The City and the Regions
4:00 to 5:30 pm

8Fest Small Gauge Film Fest
7:00 pm to late

SUNDAY, JANUARY 31

MANO Annual General Meeting
10:30 am to noon

Lunch Catered by the Regent Park Catering Collective
noon to 1:00 pm

Preservation Strategies — A Policy Building Session
1:00 to 3:00 pm

Closing Presentations
3:30 to 4:00 pm

8Fest Small Gauge Film Fest
7:00 pm to late

Mapping Medias Symposium

This symposium of media arts workers from across Ontario 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. While we have used mapping as a metaphoric frame for this gathering we do not believe there is a unified cartographic vision of the world, or our sector. Maps are representations of territories from a specific perspective and ideological framework; we don't intend to define any borders or frames in this gathering, instead we are looking for threads connecting various communities. The maps we will make together will all be partial with absence as much as presence defining them. It is this absence that MANO has been working to explore over the past years.

Like the psychogeographic maps of the situationists we want to focus on the tendrils that connect our work over distance, media, politics, and identity. Working on policy and connection between organizations is a difficult task of balancing the sector, individual organizations, and artists. We mostly hear from groups when there is a crisis, in coming together we hope to build to avoid future crises.

Our aim is not to draw a map that assumes the needs and interests of the varied media arts sector. Instead, we want to paint a set of pictures that highlights the nuances and differences necessary to maintain a healthy arts system. 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 precarity of the labour of cultural workers and the increasing pressures that affect media arts organizations and the independent artists they represent. We come together to evaluate the current landscape of media arts and to consider strategies 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 ground from which we grow.

It is with urgency and vitality that we bring together media arts organizations and initiatives from across Ontario. We thank our funders and sponsors who allowed friends from various locations to

join us such as: Windsor, Hamilton, London, Peterborough, Kenora, North Bay, Sudbury, Halliburton, Thunder Bay and Ottawa.

This is our time to connect with others who experience the same struggles and build solidarity while creating frameworks for change.

Thank you for participating in these discussions. We hope you enjoy the symposium as well as the incredible line-up of film presented by our friends at 8 Fest.

This gathering has been made possible by the generosity of the OTF, OAC, TAC, Porter Airlines, Via Rail, Super 8 - Downtown, MANO members, the MANO board of directors, Hana Elniwairi, Jessica Morales, NAISA, 8 Fest, United Steelworkers Hall, Polish Combatants Hall, and everyone attending.

Ben Donoghue and Adriana Rosselli
MANO/RAMO

Deanna Bowen: Opening Keynote

Thursday, January 28

7-8:30pm / Polish Combatants Hall

Bowen will reflect on her two decade career/practice as an artist, arts administrator and educator in a keynote 'speech' that will play out as part artist talk, part media arts sector history, and part political manifesto. Bowen's talk is also a gesture of hope, gratitude & encouragement to the Ontario media arts community, focusing particularly on the political and practical lessons she learned (and individual/organizational allies gained) while attempting to create progressive, inclusive exhibition and production spaces that offered opportunities for a broad, rich, cross section of artists, activists, funders, and educators.

Deanna Bowen (b. 1969, Oakland; lives Toronto) is a descendant of the Alabama and Kentucky born Black Prairie pioneers of Amber Valley and Campsie, Alberta. She is an award winning interdisciplinary artist and recent recipient of the 2014 William H. Johnson Prize. Her work has been exhibited internationally in numerous film festivals and museums, including the Institute of Contemporary Art at the University of Pennsylvania, Philadelphia; the Images Festival, Toronto; Flux Projects, Atlanta; the Kassel Documentary Film and Video Festival; Oberhausen Film Festival; Nasher Museum of Art at Duke University, Durham, North Carolina; and the Canadian Museum of Immigration at Pier 21, Halifax.

Audio Performances

Thursday, January 28

9pm – late / Polish Combatants Hall

Performances by Hector Centeno & Tetsuo Kogawa, Hushy and Gordon Monahan; Haptic Sensory Experiences by VibraFusionLab; DJ sets by Hussy and Produzentin

Copresented with NAISA - New Adventures in Sound Art

Trans-Feedback Radio by Hector Centeno & Tetsuo Kogawa

Trans-Feedback Radio is a quadraphonic “trans-feedback” micro-FM transmitter performance by Hector Centeno with Tetsuo Kogawa joining via video link from Japan. In this performance Centeno and Kogawa create complex feedback circuits using radio transmitters and receivers and the conductive properties of the human body.

Tetsuo Kogawa is a performance artist who—aside from being a university professor in the Department of Communication Studies at Tokyo Keizai University, the director of the Goethe Archive Tokyo, and a prolific writer on media philosophy, information technology, film works, Kafka, and various contemporary themes—has been teaching workshops for many years, showing people how to build their own FM transmitters from simple electronic components. He has been likewise challenging radical experiments of radio art using and exhibiting his invented devices in various cities in Japan as well as in Europe and North America.
<http://anarchy.translocal.jp>

Hector Centeno is a Toronto-based sound and new media artist and music composer with a vast resume of electronics experience. Since 2004 his work has been devoted to the sonic arts, transforming soundscapes and other recorded sounds. His app *Ambiexplorer* allows one to hear ambisonic surround recordings on an Android smartphone. He is currently studying and creating interactive work in the Digital Futures Initiative at OCADU.

Room by Hussy

The piece is titled *Room* and combines room tones sampled from several films, sfx libraries, with field recordings of other rooms/spaces. These sound sources will be processed to highlight the various inherent or imagined states of dramatic narrative

possible with their acoustic properties. What are the unheard undercurrents behind the sonic atmospheres we inhabit and what meanings lie behind the boundaries that these “space containers” present?

Michelle Irving is a Composer, DJ and Sound Designer living in Toronto. She has contributed her creative skills to a number of award-winning projects including Mark Achbar’s documentary *The Corporation*, Velcrow Ripper’s film *Scared Sacred* and The National Film Board’s *The 7 Interventions* directed by Katerina Cizek. Recently Michelle worked with Haniya Aslam of Zeb & Haniya on a score for a film directed by Saif Azmi and is currently composing the score for an upcoming documentary for Al Jazeera English’s *Witness* program. Her sound design work is featured in Oliver Hussain’s film *Item Number* which won the German film prize at Oberhausen, Geoffrey Pugens latest film *White Condo* as well as Chris Boni’s forthcoming feature *Two Cares Du None*. Her electronic music production has been released on Zora Lanson (Berlin), Interdisco (Basel), and Mutek Rec (Montreal) and Fries Label. Other releases include remixes for New York-based SSION. international clients. As a DJ Michelle spins exclusively vinyl and is resident with Produzentin for a night called Hotnuts.

Sauerkraut Synthesizer by Gordon Monahan

Fruits and vegetables are arranged in a network so that they become voltage controllers for a software-based audio synthesizer. A zinc terminal and a copper terminal are inserted into fruits, vegetables, and a jar of sauerkraut, so that each organic object becomes an acid battery that produces approximately one volt of electricity. As the depth of insertion of the battery terminals is changed, parameters of the synthesized sounds are altered in real-time.

Gordon Monahan’s works for piano, loudspeakers, video, kinetic sculpture, and computer-controlled sound environments span genres from avant-garde concert music to multi-media installation and sound art. As a composer and sound artist, he juxtaposes the quantitative and qualitative aspects of natural acoustical phenomena with elements of media technology, environment, architecture, popular culture, and live performance. The renowned composer John Cage once said, “At the piano, Gordon Monahan produces sounds we haven’t heard before.”

Monahan is the recipient of a 2013 Governor General’s Award in Visual and Media Art. www.gordonmonahan.com

Haptic Sensory Experiences by VibraFusionLab

VibraFusionLab is an innovative London, Ontario media arts centre that provides opportunities for the creation and presentation of multi-sensory art and facilitates the creation of new accessible art forms, including the vibrotactile. The Lab supports inclusive practices in art making and increased accessibility to the arts. VibraFusionLab is featuring this unique haptic technology as an additional sensory experience to the evening of multi-media performances. Conference attendees will have access to the sound art performances as a vibrotactile experience through a selection of uniquely designed chairs. In exploring this adaptive technology, originally designed for deaf consumption, VibraFusionLab specializes in researching and implementing the considerable potential of the vibrotactile in generating artistic development and innovative research in the broader arts community. The use of this type of interactive multi-sensory approach provides those with different abilities the opportunity to experience equal participation and enjoyment and provides the potential to make various forms of artistic expression more accessible.

David Bobier is a self-identified hard of hearing media artist and is the parent of 2 deaf children. His work has been exhibited internationally and has been the focus of prominent touring exhibitions in Ontario and the Atlantic provinces. Bobier 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 is currently partnering with Inclusive Media and Design Centre at Ryerson University, Toronto and Tactile Audio Displays Inc. in researching and employing vibrotactile technology as a creative medium. As an extension of this research Bobier has established and is Director of VibraFusionLab in London, Ontario, Canada. The Lab emphasizes a holistic approach to considering vibration as a language of creation and exploration and to investigating broader applications of the sensory interpretation and emotionality of sound and vibration in art making practices. He is also Founder and Chair of London Ontario Media Arts Association and Board Secretary of Media Arts Network Ontario.

Cailen Dye is an award winning electronic musician and multi-media artist who has specialized in sound design, music production, electronics and visual arts over the past 20 years. Working with VibraFusionLab, Cailen applies his knowledge of technology and sound design to explore new ways of experiencing and interacting with vibration as an artistic medium.

Media Art Funders: Changes and Continuity

Friday, January 29

10am - noon / United Steelworkers Hall

Meet the funders in this opening session. Representatives from the Ontario Trillium Foundation, Ontario Arts Council and the Toronto Arts Council will provide up-to-date information regarding current and future programs, changes and opportunities. This is a great opportunity to discuss recent changes and developments.

Mark Haslam (OAC/CAO)

Sanjay Shahani (OTF/FTO)

Peter Kingstone (TAC)

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2015 Leadership in Media Arts Guides:

Best Practices in Human Resources,
Governance, Pluralism and Conflict
Resolution for Media Arts

Friday, January 29

3pm - 5:30pm / United Steelworkers Hall

Previous consultations demonstrated the need for the media arts sector to develop a set of (uniquely tailored to the organizational structures of artist-run media organizations) best practices, policies and document templates on human resources, governance, accessibility and inclusion, and conflict resolution. With the support from the Canada Council for the Arts, MANO's members worked with consultants Giselle Basanta, Charles C. Smith and Sheila Wilmot to develop such policies and procedures during the summer and fall of 2015. MANO staff and the consultants will lead this session presenting the policy documents and taking feedback from the membership. This session will be followed by a Conflict Resolution workshop in February 2016 with Sheila Wilmot.

Giselle Basanta is director of Ryerson's Academic Integrity Office. Her appointment came into effect May 1, 2013. In this role, Giselle is responsible for implementing the Ryerson Student Code of Academic Conduct – Senate Policy 60. She plays a key role in educating students and faculty on the code and its policies as a means of achieving the highest levels of academic integrity at Ryerson. Giselle brings over a decade of mediation, adjudication

and governance experience to Ryerson, having worked for a number of large public-sector organizations, including the Toronto District School Board (TDSB) and the Office of the Information and Privacy Commissioner of Ontario. With both organizations, she served as legal advisor and advocate on behalf of the administrative actor and policy maker. As counsel and senior manager of board services at TDSB, she played an integral advisory and procedural role in how school administrators made decisions affecting students, from issues revolving around accommodation of students' disabilities or religious practices to those related to student safety and conduct. Most recently, Giselle was legal counsel for the Organizing Committee for the 2015 Toronto Pan American and Parapan American Games.

Giselle obtained her BA from Queen's University and her LLB from the University of Windsor. She was admitted to the Bar in Ontario in 2008.

Charles C. Smith is currently a Lecturer at the University of Toronto Scarborough, a member of the Canadian Court Challenges Program/Equality Rights Panel and a Research Associate with the Canadian Centre for Policy Alternatives. He has served as Equity Advisor to the Canadian Bar Association and the Law Society of Upper Canada. Before joining the Law Society, Charles served as the Manager of the Access and Equity Centre with the City of Toronto and the former Municipality of Metropolitan Toronto where he developed numerous policies and programs to enable successful implementation of equity and diversity initiatives.

Sheila Wilmot is an experienced advocate, educator and organizer, in both community and workplace settings. She became a community organizer in the late 1980s, working with a range of people on local anti-racist, workers' rights, feminist and anti-war organizing, as well as with a number of international solidarity projects. She is also the author of a number of articles and other publications. Her book, *Taking Responsibility, Taking Direction: White Anti-Racism in Canada* (Arbeiter Ring Publishing, 2005) is a reflection on her involvement in collective social change work.

In her position as staff Equity Officer at the Canadian Union of Public Employees local 3903, she carries out policy, education, advocacy and mediation work in relation to harassment, discrimination and accommodation. Sheila also holds a PhD from the Ontario Institute for Studies in Education, University of Toronto. Labour-community coalition organizing was the focus of her research. Her dissertation - *The Social Organization of the Ontario Minimum Wage Campaign* - is a contribution to understanding the challenging reality of anti-racist workers' rights organizing today.

The Market of All Things: Spaces of Autonomy Between Private and the Public

Saturday, January 30

10-11:30am / United Steelworkers Hall

Throughout its history artist-run culture has presented an alternative to market driven art and media affording a space for experimentation with content and form. While providing an alternative to commercial practices artist-run culture has also engaged with industry and markets in a continual push and pull of interests between commerce and artistic autonomy. As the cultural industries have emerged as a major economic sector in late-capitalism how has this changed the position of artist-run media and independent practice? How can cultural industries and independent art practices work to support each other? Can the market present greater degrees of freedom and autonomy for artists and cultural organizations than the public funding model? With global transformations tied to digital markets and platforms what opportunities for artistic and political engagement are emerging and what threats does the sector need to address?

Our esteemed panelists will examine the space between commerce and collectivity, economic and social measures of exchange and seek to answer some of these, and other, questions while tracing new ways forward.

Pierre Bonhomme is a film professional and advocate with over twenty five years experience in a wide range of creative fields. After training in design at Ontario College of Art and Design, he pursued studies in Architecture at Dalhousie University which launched his first career in urban and architectural design. For a number of years, he travelled and worked with global firms in great cities such as Berlin, Dubai and New York before coming home to Canada. He settled in Toronto to start a second career in film, working as a set designer, art director and production designer. After ten years, he returned to his hometown of Sudbury, Ontario to take on the role of start-up partner in a new film studio which was a key part of the infrastructure needed for the emerging regional film industry. After that operation was up and running, he joined Cultural Industries Ontario North (CION), a regional non-profit agency created to promote and support the film and music industries across Northern Ontario. Pierre is a passionate advocate for Northern Ontario's film workers and is also engaged in local urban initiatives as a board member of Sudbury's Downtown Village Development Corporation. In his spare time, he writes screenplays, shoots short films and music videos with students and spends as much time as he can in his kayak on the lakes of Northern Ontario.

Jim Munroe (b. 1972) is a “pop culture provocateur” according to the Austin Chronicle, and an “independent press icon” to Time Out Chicago. Primarily he is an indie culture maker in various mediums: post-Rapture graphic novels, lo-fi sci-fi feature movies, and award-winning text adventure videogames. He’s also helped found and run various arts organizations, notably the North American touring circuit The Perpetual Motion Roadshow and The Hand Eye Society, an incorporated videogame arts not-for-profit. He lives in Toronto’s historic Junction neighbourhood.

June Pak was born in Seoul, South Korea, and now lives in Toronto, Canada. By utilizing the assumed functions of hyphenation, as to both connect and divide two (or more) entities, she investigates different means to articulate visualization of ethnicity. She resists the prescribed ethnic subject’s positioning in the current universalized and institutionalized construction of ethnic work. Her multi-disciplinary works (photo, video, sound, text, installation, performance and writing) have shown around nationally and internationally. She received numerous grants from Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council for her projects, and was a recipient of the K.M. Hunter Artist Award (Visual Arts) in 2004. She holds a BFA from York University, a MFA from University of Windsor, and a PhD (Practice-based) from York University. She currently teaches as a sessional lecturer in Visual Studies program at University of Toronto.

Indu Vashist is currently the Executive Director of SAVAC (South Asian Visual Arts Centre) in Toronto, Canada. She has extensive experience working within organised labour organisations and with unorganised immigrant and refugee workers. Her research interests include digital labour, and labour facilitated through the internet.

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Open Forum - Three Minutes Speaker Spots for Ideas and Feedback

Saturday, January 30

noon-1:00pm / United Steelworkers Hall

This one hour session will provide a space for delegate feedback and ideas on the state of the media arts and advocacy needs moving forward. These sessions provide MANO with crucial feedback to determining member working priorities in the coming year.

Beyond Inclusion: The State of Equity

Saturday, January 30

2pm-3:30 / United Steelworkers Hall

The media arts sector in Canada has seen repeated waves of contestation towards building access and inclusion for artists and organizations representing diverse communities including those of colour, indigenous, newcomers, queer, deaf and disabled. While great strides have been made with the rise of identity based festivals and organizations since the 1990s and through improved inclusion within organizations as a whole there remains work to do to ensure equitable access to the means of production, dissemination and distribution in Ontario's media art sector. The project of ensuring the sector evolves in a manner that reflects the changing demographics of the province while maintaining a strong stance against oppression is an ongoing one.

This panel will reflect on best practices and ways forward for a diverse media arts sector. How has the media arts sector changed to become more inclusive, or failed to change in the past 30 years and where does it still need to do work? How do organizations engage from a stance of anti-oppression? How can organizations be genuine allies and when do attempts fall into problematic tokenization? What can we learn from other sectors to build anti-oppressive organizations?

Amy Fung is a roaming cultural commentator, arts writer, and events/exhibition organizer. Since Fall 2014, Fung has been serving as the Artistic Director of The Images Festival.

Francisco-Fernando Granados is a Toronto-based artist working in performance, drawing, and multidisciplinary critical practices. He has presented his work in galleries, museums, theatres, and artist-run centres in Canada, Mexico, the United States and Europe. Recent projects in Toronto include an extended public art work for NuitBlanche, an installation at Sur Gallery and a performance at the AGO's First Thursday.

His writing has been published in magazines and art journals including FUSE, KAPSULA, Canadian Theatre Review, and PAJ: A Journal of Performance and Art, and most recently in Common Grounds, an exhibition catalogue published by Hatje Cantz, and in voz-a-voz, online publication platform produced by e-fagia organization. Awards and honours include Emerging Artist Grants from the Toronto and Ontario Arts Councils, the Governor General's Silver Medal for academic achievement upon graduating from Emily Carr University in 2010, and being named as one of Canada's 30 Under 30 by BLOUIN ARTINFO in 2014. He completed a Masters of

Visual Studies at the University of Toronto in 2012. He is a member of the 7a*11d International Performance Festival Collective and teaches courses in contemporary art theory and practice at OCADU and University of Toronto Scarborough.

Jes Sachse is a Toronto-based writer, journalist, artist and curator. This individual is known for unapologetic and provocative work, wielded from a genderqueer, poet & general badass identity. This individual juxtaposes archetypes with self-representations, sarcasm and contradiction, the stories Sachse creates pervade public and private spaces to present audiences with the invitation to look. Sachse's work has been featured in publications such as The Toronto Tempest, Ryerson Free Press, Arthur Newspaper, The Toronto Star, Abilities Magazine, NOW Magazine, Xtra, Eye Weekly, and the 40th anniversary edition of Our Bodies, Ourselves.

Ariel Smith (Nêhiyaw/Jewish) is a filmmaker, video artist, writer and cultural worker currently based on unceded Algonquin territory, Ottawa, Ontario. She has shown at festivals and galleries internationally including: Images (Toronto), Mix Experimental Film Festival (NYC), Urban Shaman (Winnipeg), MAI (Montreal), Gallery Sans Nom (Moncton), and Cold Creation Gallery (Barcelona, Spain.). Her film Saviour Complex (2008) was nominated for Best Experimental at the 2008 Winnipeg Aboriginal Film Festival. Ariel's Video Swallow (2002) was the winner of the Cynthia Licker Sage Award at the 2004 ImagineNative Film Festival, and Jury Third prize at the 2003 Media City Festival of Experimental Film and Video. Ariel also works in Indigenous media arts advocacy and administration and is currently the director of National Indigenous Media Arts Coalition (NIMAC).

Towards a Multi-Polar Sector: The City and the Regions

Saturday, January 30

4:00-5:30pm / United Steelworkers Hall

The relationship between Toronto and the rest of Ontario is too often framed as one of metropole and periphery, particularly when speaking of artists from the north and rural communities. While artists and arts organizations find their greatest concentrations in major cities the history of Canadian media art is filled with artists, collectives and organizations working in small cities, rural areas and remote communities who have made significant impacts on the national and international scene. Why should artists go from the city to the north to share their work and knowledge when it often means missing what is already known there, how can this trend be reversed, what do the cities need to learn? Is living and working outside the major centres a radical gesture for a professional artist or arts organization? How can the media art sector be reimagined in a non-hierarchical cartography?

Presenting various strategies for networks and support in the regions our panelists will examine the notion of a multi-polar media arts within Canada.

Serena Kataoka is the new Director of White Water Gallery, member of the Near North Mobile Media Lab programming committee (2012-ongoing) and North Bay Gallery Hop committee (2015-16), as well as an Adjunct Professor teaching social justice oriented courses at Nipissing University. Serena brings her academic research on everyday life and urban theory (published in journals including International Journal of Urban and Regional Research), to bear on her artistic and curatorial practices. She made urban art interventions into mundane capitalist flows for almost twenty years, and is now a dancer in Aanmitaagzi's community-engaged multi-arts productions (2011-ongoing).

Serena is also an emerging media artist, with training in video art from Ho Tam at the University of Victoria (2010-11). She contributed a web-casting piece to a group show entitled "Welcome Back Ye Annunaki" at Open Space (2012), and is currently developing a video art project on provincial cuts to railways in northern Ontario, and an audio art project on familial codes of secrecy.

Scott McGovern is a curator, artist, and educator. He studied video at the Ontario College of Art and Design. Since 2005 he has been the program director at Ed Video Media Arts Centre in Guelph, where he has facilitated over 100 exhibitions, events, and concerts.

He has curated exhibitions at artist run centres, museums, festivals, and art fairs in Canada, Mexico, Sweden, France, and Greece. Scott is also an organizer of Kazoo! Fest, a mentor in The Boarding House Arts Incubator, and has overseen the creation of several books through Publication Studio Guelph.

Tammy Rea works as the Director of Sticks and Stones a non-profit media production cooperative in Haliburton Ontario. In addition to her work with Sticks and Stones she is a board member of Supporting Performing Arts in Rural Communities and an independent documentary maker.

Sam Shahsahabi was born in Iran. He obtained his BFA from Azad University in Tehran. In the mid-1990s, Sam's satirical cartoons were exhibited in the prestigious international caricature exhibitions: Nasredin Hodja and Yumiyury Shimbun. After completing an MFA at York University (Toronto) in 2002, he moved to Elliot Lake, Ontario to teach at White Mountain Academy of the Arts. He also served as the Director and Curator of the James K. Bartleman Art Gallery at White Mountain Academy. Sam is currently an assistant professor at Lakehead University where he has taught painting and creative drawing since 2009. He also specializes in public art and kinetic and mechanical installation. His artworks exhibited in Canada, Iran, France, Turkey, and Japan. Shahsahabi's artworks have been collected by international institutions and individual collectors in Canada and Iran.

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Breakfast all days and Lunches Saturday and Sunday

Catered by the Regent Park Catering
Collective

The Regent Park Catering Collective is cooking up three things: a sense of community, belonging and diversity.

Nestled in the heart of Regent Park, the Catering Collective is a group of men and women engaging themselves in the community by bringing their passions for cooking, creativity, and learning together to foster personal and community development.

MANO AGM: The Governance

Sunday, January 31

10:30am-noon / United Steelworkers Hall

As a provincially incorporated not for profit organization MANO needs to hear from you, our members annually to elect the board of directors and determine our priorities for the next year. We ask all delegates at the symposium to attend and if you can not attend in person submit a proxy. The AGM will be followed by a lunch catered by the Regent Park Catering Collective.

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Preservation Strategies: A Policy Building Session

Sunday, January 31

1-3:00pm / United Steelworkers Hall

This discussion, introduced and facilitated by Caroline Seck Langill will work with members to provide a series of proposals and ways forward for the media arts sector in Ontario to develop ground up preservation strategies. Working groups will be created to discuss issues specific to film, video, new media and gaming preservation. The work of these groups will shape MANO's provincial and federal advocacy on preservation for the 2016/17 year.

Caroline Seck Langill is a Peterborough-based artist, writer and curator whose academic scholarship and curatorial work looks at the intersections between art and science, as well as between the related fields of new media art history, criticism and preservation. She has curated new media art exhibitions for various venues including SAW Gallery, the Ottawa Art Gallery and InterAccess. Her web publication *Shifting Polarities* for the Daniel Langlois Foundation contributes to writing a history of electronic media in Canada. Recent publications include "The Menace of Things" for the Cronenberg Virtual Museum and "The Living Effect" for *Relive*, MIT Press. Dr. Langill, with Dr. Lizzie Muller, recently completed SSHRC-funded research into aliveness in media art and how this behaviour affects its relationship to the exhibitionary complex. Dr. Langill is an Associate Professor at OCAD University where she holds the position of Dean of the Faculty of Liberal Arts and Sciences and the School of Interdisciplinary Studies.

Notes

Schedule 8 Fest 2016:

Screenings are Free for Conference Pass Holders

Polish Combatants Hall

For more information see: *the8fest.com*

Friday, January 29

7:00 PM **Bageroo Nine! Volume 1**, includes films by Gerald Saul, Josh Weissbach, Berny Hi & Chrystene Ells, Michael Lyons, Scott Fitzpatrick, Miguel Maldonado, Todd Fraser, Niranjana Gundu, Alee Peoples, Blaine Spiegel, Clint Enns, Ross Meckfessell, Frank Biesendorfer, Tomonari Nishikawa and Kyle Whitehead. Plus fresh-commissioned Super 8 films by Rebecca Baird and Eva Kolcze

9:00 PM **Man with a Small-Gauge Movie Camera**, curated by Milada Kovacova. For our 2016 festival the 8fest is pleased to spotlight the Super 8 films of Toronto-based artist Keith Lock.

Saturday, January 30

7:00 PM **Leave The World Unseen - Diaries and Travelogues**, curated by Stephen Broomer. This programme includes films by John Klacsman, Lilliana Marie, John Creson & Adam Rosen, Alan Gerlach, Brian Wilson, Michael Lyons, and others.

9:00 PM **Feminist Super8 Erotic Films**, curated by Milada Kovacova. A showcase of films from the last three decades including Lisa Steele, Shawna Dempsey and Lorri Millan, Allyson Mitchell, E. Hearte, Gay Bell and others.

Sunday, January 31

7:00 PM **Home Movie History Project**: Life During War and Peace. From Canada to Asia in the aftermath of WWII & scenes from the Korean War,

9:00 PM **Bageroo Nine! Volume 2**, includes films by SoJin Chun, Aaron Zeghers, Dagie Brundert, Stephanie Gray, Michael Lyons, Lucas Martin, John Porter, Rich Fedorchak, Alexandra Gelis, Patrick Tarrant and Pedro Modesto. Plus a fresh-commissioned film by Guillermina Buzio.

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