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Experimental

A-358 **ART OF THE AMPLIFIER**

Kim Kielhofner
Experimental, Canada, 2009, 4 min 54 s, colour, no dialogue
An afternoon is taken by far away waves.
ARCHIVES • MEMORY

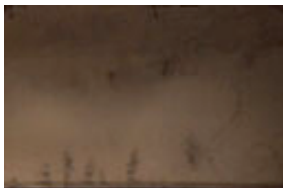


A-340 **CET INCENDIE DANS MA PROPRE MAISON**

Belinda Campbell
Experimental, Quebec, 2009, 3 min 07 s, b & w, silent movie

Cet incendie dans ma propre maison is the contemplative beauty of a devastating fire that devours everything, even the film stock. The memory comes from my childhood when I was playing in the snow with a twig. Heat and light came from behind me and the halo effect produced a condensed glare that came towards me. I watched, hypnotized, as it produced its last jolts.

ARCHIVES • ARTISTS/ART • AUTOBIOGRAPHY • ENVIRONMENT/LANDSCAPE • MEMORY



A-356 **A DRAGNET FOR LOST FEELINGS**

Kim Kielhofner
Experimental, Canada, 2009, 13 min 23 s, colour, English

A story created from myths of the West and personal memories of an Alsatian immigrant who came to North America and became a train robber.

ARCHIVES • MEMORY



A-355 **EXTRANTS I**

Marik Boudreau
Experimental, Quebec, 2009, 11 min 36 s, b & w and colour, no dialogue

Extrants I is an experimental work that deals with the fragmentation of urban fabrics. The source material, made of stills from Montreal and New York, has been computer-generated – the photographer's attempt to perform an autopsy of these stills, to create a spatial dimension for them, to mix and synthesize.

URBAN ENVIRONMENT • VISUAL MANIPULATIONS



A-338 **FASCIA**

Tamara Vukov
Experimental, Canada, 2008, 3 min, b & w and colour, English

“Fascia” is the non-elastic, fibrous canvas around each part of our body, around muscles and organs. It is what connects the body together, literally. It is both the backdrop and the forefront. A Super-8 meditation on the vital yet subtle and often overlooked connective matter of our bodies, and how we ignore it at our own peril.

THE BODY • BODY IMAGE • HEALTH



A-348 **FLY**

Zohar Kfir
Experimental, Israel, 1999, 1 min 43 s, colour, English

The transformation of an organic image via sound.
MOTION • SOUND • VISION/SIGHT • VISUAL MANIPULATIONS



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Experimental



A-319 IL S'EN PASSE

Belinda Campbell
Experimental, Quebec, 2008, 3 min, b & w, silent movie
While in Paris, I shot some black and white film in Super 8. I decided to leave most of it untouched, as if it was edited *in camera*. It was a difficult exercise: my

room was dark except for the flickering light coming from a lamp, projecting the nostalgia of passing time on the walls.

ARCHIVES • ARTISTS/ART • AUTOBIOGRAPHY • ENVIRONMENT/LANDSCAPE • MEMORY

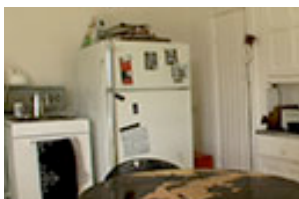
A-500 INDIE

Frédéric Belzile
Experimental, Quebec, 2009, 4 min 36 s, colour, no dialogue

The voice of an omnipresent refrigerator takes over. An animal appears.

Anthropomorphism and domesticity.

ENVIRONMENT/LANDSCAPE • FANTASY/IMAGINATION • HUMOUR • MEMORY • SOUND



A-489 IN STRUGGLE

Marik Boudreau
Experimental, Quebec, 2009, 5 min 45 s, b & w, French/English

Images of crowds and events (student demonstrations, peace marches, Kiss-Ins, Dyke Marches, etc.) alternate with those depicting undergrowth (Chemin Hilmar-Krausser, Qc). *In Struggle* links demonstrations and survival.

Soundtrack in French and English.

ENVIRONMENT/LANDSCAPE • RESISTANCE • URBAN ENVIRONMENT

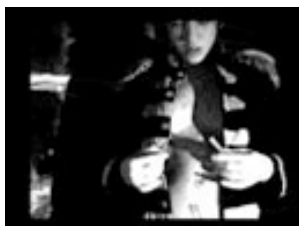


A-321 LUCY... AND THOSE EYES

Marijo St-Amour
Experimental, Quebec, 2004, 12 min 26 s, b & w and colour, no dialogue/some English texts

An old story of love and the circus. *Lucy and those eyes* was created during a winter in Montreal and includes photos and dance underscored by melancholy rhythms.

AUTOBIOGRAPHY • FANTASY/IMAGINATION • IDENTITY • LOVE

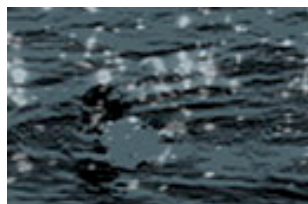


A-324 MADONNA SWIMMING

Kim Kielhofner
Experimental, Canada, 2007, 2 min 39 s, colour, no dialogue

Madonna Swimming is a video work created from footage of Madonna's music videos, Madonna is a cultural figure of excess, her iconography appropriated from a saturated visual culture. This video collects the leaking Madonna, her images of sexuality and religion, and ultimately presents a more ambiguous product.

MEDIA • MOTION • VISUAL MANIPULATIONS



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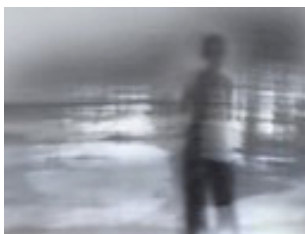
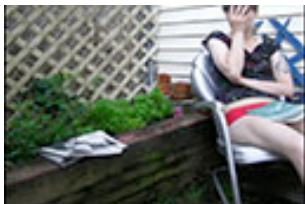
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Experimental



A-353 **MÉMÉ**

Marijo St-Amour, Marc Bleoo
Experimental, Quebec, 2002, 12 min 25 s, b & w and colour, no dialogue

Mémé was a "live-living-filming" experience... images directly from the subconscious. Directors and actors were kept apart from normal activities and led to create spontaneously, while in the process liberating the soul from its torments.
FANTASY/IMAGINATION • LOVE • MEMORY • MOTION

A-357 **OUR FATHER**

Kim Kielhofner
Experimental, Canada, 2009, 3 min 31 s, colour, English

"The three things I said everyday." A video recounting pledges and promises made before and after.
ARCHIVES • MEMORY

A-349 **PEE/P**

Zohar Kfir
Experimental, Israel, 1998, 6 min, colour, English

A tribute to Laura Mulvey...
ARTISTS/ART • THE BODY

A-347 **PRESENCE**

Zohar Kfir
Experimental, USA, 2002, 10 min, colour, English

Memory evoking the presence and behavior of transparent video images.
ARTISTS/ART • THE BODY • BODY IMAGE • ENVIRONMENT/LANDSCAPE • MEMORY • MOTION • VISION/SIGHT • VISUAL MANIPULATIONS

A-345 **PUSHPE**

Zohar Kfir
Experimental, USA, 2003, 6 min 30 s, colour, English

A visual quest merges layers of reality and dystopia onto sound, juxtaposing memories of future times. Created during a residency at the Experimental Television Center, NY.
ARTISTS/ART • CONFINEMENT • ENVIRONMENT/LANDSCAPE • FANTASY/IMAGINATION • SOUND

A-318 **SÉRÉNADE... IN FRAGMENTS**

Marijo St-Amour
Experimental, Quebec, 2008, 15 min 24 s, b & w et colour, no dialogue/some English texts

Sérénade in fragments. Reflection of a melancholic waking dream. An auto-portrait of Jami Y dueling with the muses of a still present past. Photo and images roll along a railway at dusk.
AUTOBIOGRAPHY • FANTASY/IMAGINATION • IDENTITY • LOVE



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Experimental



A-325

SNAP SHOT

Kim Kielhofner

Experimental, Canada, 2008, 4 min 11 s, colour, English

"I watched a movie one afternoon and this is the story of

that movie." A fictional story is combined with my personal archives of photos. Together the story and images walk the line between fiction and autobiography, hero and villain, and humor and melancholy.

ARCHIVES • MEMORY

A-343

STILL

Zohar Kfir

Experimental, USA, 2007, 3 min, colour, English

A cell is a single compartment, enclosed by a border. The smallest functional unit of life. It carries the metaphor of composing larger structures, the building blocks of abstract information elements. Created during a residency at the Experimental Television Center, NY.

ARTISTS/ART • THE BODY • BODY IMAGE • ENVIRONMENT/LANDSCAPE • FANTASY/IMAGINATION • MEDIA • SOUND • URBAN ENVIRONMENT • VISION/SIGHT • VISUAL MANIPULATIONS

A-490

SUNBURST

Victoria Stanton

Experimental, Quebec, 2009, 3 min 29 s, colour, no dialogue

Sunburst is the space between thoughts when consciousness slides easily into a liminal horizon. Washes of layers remember to breathe and remind the breath to let go, to follow the flow, then let go again. Paradoxical as it is to write about a practice that proposes a continuous letting go (whereby even writing itself tries to fix an idea in time/space), *Sunburst* is an initial attempt to "capture" and reproduce the textures and features that compose a meditative breathing pattern.

ENVIRONMENT/LANDSCAPE • FANTASY/IMAGINATION • MEMORY • MENTAL HEALTH • MOTION • URBAN ENVIRONMENT • VISION/SIGHT

A-320

THE SURVIVAL'S LOGIC (LA LOGICA DE LA SUPERVIVENCIA)

Gabriela Golder

Experimental, Argentina, 2008, 5 min 20 s, colour, no dialogue/some English texts

Or the execution of a failed project. A multitude of people rush to receive food. A young man is brutally repressed. This video is made up of three scenes that look at the failure of any reconstruction project.

ARCHIVES • HISTORY/SOCIETIES • LATIN AMERICA/ CARIBBEAN • MEDIA • POVERTY • REPRESSION • RESISTANCE • URBAN ENVIRONMENT • VIOLENCE • WORK



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Experimental



A-350 **TEABAGGING AND OTHER BEAUTY SECRETS**

Dayna McLeod
Experimental, Canada, 2009, 7 min 47 s, colour, English

Teabagging & Other Beauty Secrets looks at the exclusively expensive teabagging beauty treatment that is taking the world by storm and also visits a group of lady do-it yourselfers who are achieving the same amazing results without the spa salon price tag. By attempting to explain what exactly teabagging is, *Teabagging & Other Beauty Secrets* informs and misinforms by sanitizing and desexualizing a sexual practice usually performed by gay men, male strippers, and, homophobically enough, as part of hazing or humiliation rituals among straight men.

THE BODY • BODY IMAGE • HUMOUR • IDENTITY • LESBIAN • MEDIA • SEXUALITY

A-344 **THAT DAY**

Zohar Kfir
Experimental, USA, 2006, 6 min, colour, English

That day, I thought I had really got hold of something and that my life would be changed. But nothing of that nature is irrevocably gained. Like water, the world washes through you once again before the emptiness you bear within yourself, that central insufficiency of the soul you have to learn to live with, and which, paradoxically, may be our surest motivation. [Nicolas Bouvier - *L'usage du monde*]
Created during a residency at the Experimental Television Center, NY.
AGEING • ARTISTS/ART • THE BODY • BODY IMAGE • DEATH • ENVIRONMENT/
LANDSCAPE • MEMORY • MOTION • URBAN ENVIRONMENT • VISION/SIGHT • VISUAL
MANIPULATIONS

A-352 **THAT'S RIGHT DIANA BARRY- YOU NEEDED ME**

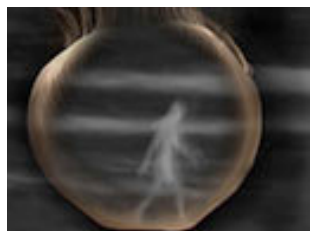
Dayna McLeod
Experimental, Canada, 2009, 6 min 48 s, colour, English

Did you ever have a crush on Anne Murray, singing her greatest hits with your dress tucked into your pantyhose? And what about Anne of Green Gables? These questions and oh so much more are autobiographically answered by performance artist Dayna McLeod in this mash-up that mixes Anne Murray's, "You Needed Me" with the made-for-television Canadian classic, *Anne of Green Gables*. Originally commissioned as a performance piece for *Anne Made Me Gay*, curated by Moynan King and Rosemary Rowe, Buddies in Bad Times, Toronto.
AUTOBIOGRAPHY • THE BODY • BODY IMAGE • EROTICA • HUMOUR • IDENTITY • LESBIAN • LOVE • MEDIA • MEMORY • MOTHER/DAUGHTER • SEXUALITY

A-359 **TRIP**

Mél Hogan
Experimental, Quebec, 2009, 3 min 33 s, colour, no dialogue

Trip is a short video about time and space compression and distortion when traveling by air. Functioning visually like a slot machine, *Trip* is composed of three windows: time and space line up momentarily on an otherwise fragmented journey.
VISUAL MANIPULATIONS



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Experimental

A-351

ULTIMATE SUB ULTIMATE DOM: MARIA VON TRAPP AND MARY POPPINS

Dayna McLeod

Experimental, Canada, 2009, 3 min 04 s, colour, English
Imagine Maria Von Trapp from *The Sound of Music* crawling on her hands and knees across the floor of the nunnery to the Mother Superior. Now imagine her as Mary Poppins, wielding a dildo-sheathed umbrella and a ball-gag, and you have a glimpse into the explicit fantasy life of video artist, Dayna McLeod. *Ultimate SUB Ultimate DOM* satirizes homophobic theories of homosexual narcissism, which dismisses same sex attraction as a treatable narcissistic disorder. You will never look at Julie Andrews the same way again.

AUTOBIOGRAPHY • THE BODY • BODY IMAGE • EROTICA • FANTASY/IMAGINATION • HUMOUR • IDENTITY • LESBIAN • LOVE • MEDIA • PORTRAITS • SEXUALITY



A-346

URBAN SHIFT

Zohar Kfir

Experimental, USA, 2002, 4 min 30 s, colour, English

A composition constructs a journey into imagery. A journey which walks through and bypasses a link between the natural world to metropolitan environments. A shifted dream like reality fixates itself to an extreme phase until it collapses.

ARTISTS/ART • ENVIRONMENT/LANDSCAPE • SOUND • URBAN ENVIRONMENT • VISUAL MANIPULATION

Art video, Performance, Dance

A-335

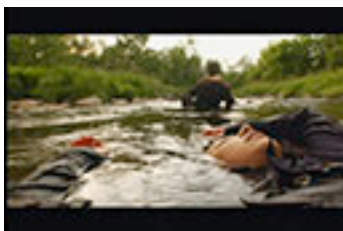
LE CANAL DES DEUX MERS

Aurélie Pedron

Dance video, Quebec, 2008, 2 min 50 s, colour, no dialogue

A poetic space and the passage of time revealed by two bodies in motion. The idea behind *Le canal des deux mers* was to create a dance video that explores the notion of body as a space that is empty rather than full: a breach that may reveal something more than ourselves.

THE BODY



A-337

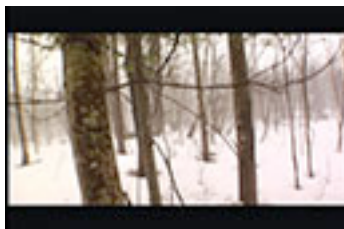
CHILDREN'S STORY

Aurélie Pedron

Dance video, Canada, 2008, 3 min 32 s, colour, no dialogue

The poetry of additions, subtractions and metaphysical math. A poetry of absence, and shared solitude.

THE BODY



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Art video, Performance, Dance

A-334

HIÉMAL

Aurélie Pedron

Dance video, Quebec, 2008, 2 min 50 s, colour, no dialogue

Hiémal is a series of three short dance videos.

Audrée Juteau and Carla Soto constructed the latter from improvisations. The camera is like a part of the dancer's bodies. They don't see what they are filming.

THE BODY



A-327

IDENTICAL (IDÉNTICA)

Claudia Del Fierro

Performance, Chile, 2000, 4 min 58 s, colour, Spanish/English subtitles

Unannounced performance in the television show *Sábados Gigantes*, Chile. The artist plays a character that enters a singing contest. The show host humiliates her in front of an astonished audience. Later on she wins a prize and is applauded by all. The main character embodies certain popular ideals that emphasize the need to hide certain

local ethnic features and imitate the paradigm imposed by the media. The video is an edited version of the TV footage and the unofficial documentation of the action. Spanish version available

CHILE • HUMOUR • LATIN AMERICA/CARIBBEAN • MEDIA • PUBLIC/PRIVATE • SEXISM

A-326

POLITICALLY CORRECT (POLITICAMENTE CORRECTO)

Claudia Del Fierro

Performance, Chile, 2001, 4 min 18 s, colour, no dialogue/English texts

Documentation of a performance in a textile factory in Santiago. Day after day, over several weeks the artist frequented a garment factory. Each day she was dressed in an apron similar to the ones worn by the workers, a different color every day. The scant for breaks allowed for such limited interaction that nobody ever noticed she did not work there. The action is a way to sneak into the space of others, to reflect on veracity, class and the limits of art practice.

Spanish version available

ARTISTS/ART • CHILE • LATIN AMERICA/CARIBBEAN • NORMS • STRUGGLES • WORK



A-336

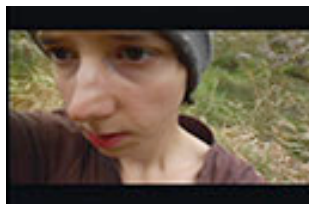
STRANGE FRUIT

Aurélie Pedron

Dance video, Canada, 2008, 4 min 12 s, colour, no dialogue

Images become a timeless way to present stories from History, in this case those of African-Americans.

MEMORY • RACISM



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Art video, Performance, Dance

A-328

UNINHABITED (DESPOBLADO)

Claudia Del Fierro

Performance, Chile, 2001, 9 min 33 s, colour, no dialogue

Performance of a walk through Paseo Ahumada in downtown Santiago. She is filmed crossing the street from two different fixed places, imitating the view from a surveillance camera, recently installed by the local authorities in the



growing "fight against crime". The artist has to change into as many different characters in the least possible time, passing from one side of the camera to the other, including characters played before in other actions: the secretary, the worker, the cleaning lady, the maid.

CHILE • IDENTITY • LATIN AMERICA/CARIBBEAN • PUBLIC/PRIVATE

Essay



A-342

SOMETIME. SOMEWHERE.

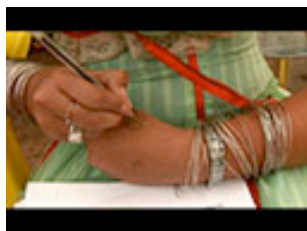
Zohar Kfir

Essay, Quebec, 2009, 6 min 30 s, colour, English

Only the words break the silence, all other sounds have ceased. If I were silent, I'd hear nothing. But if I were silent the other sounds would start again.

ARCHIVES • ARTISTS/ART • ENVIRONMENT/LANDSCAPE • LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES • MEMORY • SOUND

Documentary



A-354

DIANA AND DJEVAN: A GYPSY WEDDING

Luciana Sampaio

Documentary, Brazil, 2008, 27 min 50 s, colour, Portuguese/
English subtitles

Diana, 14, a gypsy girl, was promised to her cousin

Djevan, 15, while she was still in her mother's belly. The film shows the wedding, which lasted three days and occurred on May 2008 in the suburbs of São Paulo, Brazil. Also available in these versions: Portuguese, Portuguese/Spanish subtitles
BRAZIL • CULTURAL COMMUNITIES • HISTORY/SOCIETIES • LATIN AMERICA/CARIBBEAN • LOVE



A-289

IN IDDO'S PLACE

Judith Leconte

Documentary, Canada, 2008, 4 min 45 s, b & w, English

Putting oneself in Iddo's position is to discover that life can rob us of our dreams, but our desires may put us on the right path.

THE BODY • IDENTITY • LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES • RACISM • VIOLENCE

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Documentary



A-339

LIFE IN THE WOODS

Claudia Del Fierro

Documentary, Sweden, 2009, 5 min 10 s, colour, English/Swedish
with English subtitles

David, Jennie, Sara and Emma tell us about how they came to live in the woods. Using interviews and still images, this short documentary narrates the experience of a small community in Sweden living outside of society, illegally in a nature reservation park outside of Stockholm, without technology or money. CULTURAL COMMUNITIES • ENVIRONMENT/LANDSCAPE • IDENTITY • NORMS

Docu-fiction

A-330

CORPORATE (CORPORATIVO)

Claudia Del Fierro, Daniela Sabrovsky

Docu-fiction, Chile, 2004, 3 min 47 s, colour, no dialogue

Project initiated by Galería Balamaceda 1215 (Santiago), as an outreach project to the surrounding neighborhood. Through a series of interviews to passersby, actions and documentation, the project constructs a “corporate” image of the neighborhood. This clip is a collaboration with the community, it investigates the notion of neighborhood, drawing from opinions and remarks of its inhabitants. The clip emulates the corporate video format and is a way to portray local identity as perceived by the inhabitants. Spanish version available
CHILE • IDENTITY • URBAN ENVIRONMENT

Fiction

A-329

ANOMICA

Claudia Del Fierro

Fiction, Chile, 2003, 6 min 46 s, colour, Spanish

Video consisting of 4 fictions in which 4 different characters are portrayed by the artist and one actress. The stories reflect fragments of the lives of working women, played by the author and her actress double. The stories were presented separately to a focus group. The group are interviewed and are asked to explain the meaning of each story and common issues. The video plays with the notion of meaning and interpretation, and testimonial documentation as fiction.
CHILE • IDENTITY • URBAN ENVIRONMENT



A-333

FICTION SCENE

Claudia Del Fierro

Fiction, Australia, 2007, 2 min 39 s, colour, English

Acted by art students, *Fiction Scene* consists of one scene scripted from interviews with recent immigrants in Australia who share their personal views about loss, longing and their sense of identity. The text is displaced, from the migrants to the local students, who provide a voice. The scene is a reenactment of a discourse which has moved from margin (migrant) to center (young Australian). Tension increases because there is increased incongruence between the content of the dialogue and the characters. Spanish subtitles version available
IDENTITY • IMMIGRATION • RACISM • YOUTH

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Fiction

A-331

I AM LITTLE SAD (ESTOY UN POCO TRISTE)

Claudia Del Fierro, Daniela Sabrovsky
Fiction, Chile, 2004, 2 min 41 s, colour, Spanish/English subtitles
Corporativo is part of a project initiated by Galería Balamaceda 1215, as a means to relate the gallery to its surrounding neighborhood. This clip is a collaboration with the community, it investigates the notion of neighborhood and it is scripted from personal opinions and remarks of its inhabitants. Actors reenact personal stories and imagery. The monologues are intertwined throughout the video, interweaving the stories. Spanish version available
BODY IMAGE • CHILE • IDENTITY • MEMORY • URBAN ENVIRONMENT



A-290

THIRST

Judith Leconte
Fiction, Canada, 2008, 9 min 50 s, b & w, no dialogue
The story of a brother who decides to end his incestuous relationship with his sister.
THE BODY • IDENTITY • LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES • VIOLENCE • RACISM

A-332

WILDLIFE

Claudia Del Fierro
Fiction, Sweden, 2008, 5 min 14, colour, Swedish/English
The script for *Wildlife* was created from interviews and meetings with members of a marginalized community living in a natural reserve outside of Stockholm. We see two girls playing "house" while they discuss some topics related to a wish for a life without technology, away from the inconveniences of modern life. The text is a selection of some paradoxes encountered in the discourse of the people interviewed. The play represents their desires and impossibilities, in a "playful" way. Spanish version available
CULTURAL COMMUNITIES • RESISTANCE • URBAN ENVIRONMENT

GROUPE INTERVENTION VIDÉO

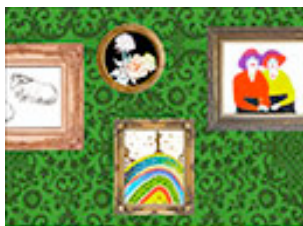
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Animation

A-322

MEMORY: THE DEBRIS

Hyo-Min Park

*Animation, Canada/South Korea, 2006, 3 min, colour,
no dialogue*

Memory: the Debris visualizes the interactive dynamics of a conversation from the point of encounter to its aftermath. Like in a factory, mental energy is consumed to transform inner thoughts into external dialogue, leaving memory as “debris”. The debris remains in the space where a conversation occurred between two people.
LANGUAGE/SYMBOLISM/NEW MYTHOLOGIES • MEMORY



A-323

SITTER

Hyo-Min Park

Animation, Canada/South Korea, 2008, 2 min, b & w, no dialogue

The animation *Sitter* is a portrait about the process of portraiture. Contrary to the usual expectations of a traditional portrait, in this piece we encounter a subject whose postures and facial expressions change constantly. He seemingly struggles against boredom to make himself available to the painter, but eventually falls asleep.

ARTISTS/ART • PORTRAITS

A-300

WE BECOME OUR OWN WOLVES

Jessica MacCormack

Animation, Canada, 2007, 4 min 24 s, colour, English

While on a residency with Modern Fuel Artist Run Centre/The Artel, Jessica MacCormack worked on an art project with the women in The Isabel MacNeil House (the only low security federal prison for women in Canada), painting and drawing with them three times a week. She eventually created an animation with their artworks that was put to the music of “We become our own wolves” by Rae Spoon. Upon completion, there was a screening for the women and each received a copy of the DVD.

THE BODY • CONFINEMENT • FANTASY/IMAGINATION • HUMOUR • MENTAL HEALTH • MOTHER/DAUGHTER • PORTRAITS • PUBLIC/PRIVATE • RESISTANCE • VIOLENCE • STRUGGLES