

Contributors

Adrian Blackwell makes sculptures, takes photographs, practices architecture and studies urban design.

Abigail Child is a writer and film-video artist from New York whose award-winning works include *Covert Action*, *Mayhem*, *Perils*, *Mercy*, *B/Side*, and *Below the New*, and explore issues of sexuality, gender, and cultural “screens.” Recent work includes the film *DARK DARK* (2001), the loop installation *WHERE THE GIRLS ARE* (2002) and a manuscript of prose *THIS IS CALLED MOVING: a Critical Poetics of Film*. Child is currently chair of film and animation at the School of the Museum of Fine Arts, Boston.

Judith Doyle was born and lives in Toronto. She has directed documentaries, a feature and numerous shorts that have shown internationally. She was on the editorial boards of *Impulse* and *Fuse* magazines, on staff at the now-legendary Funnel Experimental Film Center, and has been engaged with artists' applications of new technologies since the late seventies when, as a founding member of the Worldpool group, she experimented with proto-internet, fax machine and slow-scan video experiments. At the moment, on sabbatical from teaching Integrated Media at OCAD, she is studying issues of interactivity and urban wildlife, and making short films and interactive media works.

Duru H.M. Eldahudy is a graduate student in Comparative Literature at the Department of Modern Languages and Literatures, University of Western Ontario. She has a degree in English from the University of Istanbul in Istanbul, Turkey, and has been translating from and into English, Italian, French and Turkish for several years.

John Greyson is a Toronto film/video artist whose work ranges from art video to feature length films, including *The Making of Monsters*, *Lilies*, *Un@ut*, *Zero Patience*, and—most recently—*Law of Enclosures*. He is also co-editor of *Queer Looks: Perspectives on Lesbian and Gay Film and Video*.

Peter Harcourt was born in Toronto in 1931. Along with many articles that he has written for magazines such as *Sight & Sound*, *Cinema Canada*, *CineAction*, and *Cinema Scope*, he has written a number of books, including *Six European Directors* (1974), *Movies & Mythologies* (1977), *A Canadian Journey: Conversations with Time* (1994), and *Jean Pierre Lefebvre: Vidéaste* (2001). He now lives in Ottawa.

Mike Hoolboom is working on a novel.

Michelle Kasprzak (<http://michelle.kasprzak.ca>) is currently examining the integration of performative actions with other art forms. Since 2000, she has worked in collaboration with Mike Steventon, exploring the intersections of performance and technology as *_badpacket_*. (<http://www.badpacket.org>). In 2001, she was awarded the InterAccess Emerging Electronic Artist award. Through her role as faculty at the Canadian Film Centre's habitat, she conducts research and develops curriculum that addresses prototyping methods in a collaborative environment. Recently, she has exhibited her work at the Art Gallery of Ontario, Mercer Union, Images Festival, and the 7A*11D Performance Art Festival, and numerous locations abroad.

Gary Kibbins is a film and video artist and a writer who teaches in the Department of Film Studies, Queen's University, Kingston. His recent work includes *Limbic Moments* (2002), *Carl Andre's Overalls* (2001) and *The Alien Seaman*.

Frances Leeming is a media artist working in performance and film. Her work has been presented and exhibited across Canada, the U.S., Britain, and Poland, with purchases by the National Gallery (Ottawa), Cornell University, PBS, Channel Four, and SBS (Australia). She has taught and lectured at University of Ottawa, Concordia University, Ontario College of Art and Design, Emily Carr School of Art, and the Nova Scotia College of Art and Design. She currently teaches in the departments of Art and Film Studies at Queen's University.

Alessandra Lischi teaches Audiovisual Communication at the University of Pisa (Department of History of Arts). Since 1985 she has organized the video festival and cultural event "Ondavideo" in Pisa. She is co-director of Invideo, an international exhibition of video-art and experimental video in Milan, and of the video archive "Il Medialogo." Prof. Lischi is also an art critic and author of numerous books, including *Metamorfosi della visione-Saggi di pensiero elettronico* (with Rosanna Albertini), *Il respiro del tempo-Cinema e video di Robert Cahen*, *Cine ma video*, and *Visioni elettroniche-L'oltre del cinema e l'arte del video*. She has realized in 1998 a video-portrait of artist Gianni Toti, entitled *PlaneToti*, and she has produced the series *Portraits of cities*, devoted to some videos and films about Pisa.

Zachery Longboy is a Sayisi Dene, video/performance and visual artist originally from Churchill, Manitoba. Longboy is recognized for his hybrid investigations of gender and First Nations identity. His video work is part of the collections of the Glenbow Museum, the Canada Council Art Bank and Canadian Trade Office (Taipei, Taiwan). His numerous screenings include The National Gallery of Canada, The Vancouver Art Gallery, Museum of Modern Art (New York), and Images: Independent Film & Video Festival (Toronto).

Susan Lord teaches in the Department of Film and Video at Queen's University. She has published on feminist film and video culture in several journals and anthologies. Is coeditor of two forthcoming anthologies, one on digital culture and the other on gender and violence. She is currently working on a project concerning the films of Sara Gómez.

Scott MacDonald is author of the multi-volume *A Critical Cinema: Interviews with Independent Filmmakers*, published by the University of California Press. Volume 4 is in preparation. He has also authored *Avant-Garde Film/Motion Studies* (Cambridge University Press) and *The Garden in the Machine: A Field Guide to Independent Films about Place* (California, 2002). He is editor of *Screen Writings: Scripts and Texts by Independent Filmmakers* (California, 1995) and *Cinema 16: Documents Toward a History of the Film Society* (Temple University Press, 2002), and is currently working on a history of the San Francisco film society, *Art in Cinema*, and on a documentary history of Canyon Cinema. He has programmed independent film and video events since the early 1970s. He is Professor Emeritus of Film Studies and American Literature at Utica College of Syracuse University, and is currently teaching at Bard College.

Laura U. Marks is a theorist and programmer of experimental film, video, and new media. She is the author of *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Her new book, *Touch: Sensuous Theory and Multisensory Media*, develops a sensuous and materialist understanding of media and the world, with special attention to olfactory and digital media. She has organized numerous programs of experimental media for local and international venues. She is Associate Professor in the School for Studies in Art and Culture at Carleton University in Ottawa, Canada.

James Missen recently completed his Master's thesis in Film Studies at the School for Studies in Art and Culture (SSAC) at Carleton University. The essay that appears in this issue is part of his larger research project, which concerns the development of a phenomenological methodology in order to experience Canadian fringe media works as dense, meaningful expressions of culture(s). He is currently working as a Sessional Lecturer in Film Studies at Carleton and as an independent curator/programming member for the Available Light Screening Collective in Ottawa, ON.

Andrew J. Paterson is an interdisciplinary artist working with video, film, performance, critical and fictional writing, and music, whose work has shown locally, nationally, and internationally. He has served on boards and programming committees for various artist-run centers, and is co-editor of *Money, Value, Art* (2001).

Jan Peacock is a Professor of Fine and Media Arts at the Nova Scotia College of Art and Design in Halifax, Nova Scotia. She curated the exhibition *Corpus Loquendi (Body for Speaking): Body-centred video in Halifax, 1972-82*, which toured nationally. Her many video works have been exhibited in Canada at the Western Front, Pleasure Dome, the Art Gallery of Ontario, Dalhousie Art Gallery, and the National Gallery of Canada. Exhibitions abroad include the Ludwig Museum in Cologne, Musée de la Ville de Paris, the Museum of Modern Art in New York, the World Wide Video Centre in the Netherlands, and Fukui Prefectural Museum in Japan.

Judy Radul is an artist and writer. A consideration of forms of performance and performativity provides a basis for her practice, which includes live action, video, installation, photography, and audio works. She is Assistant Professor at the School for Contemporary Arts at Simon Fraser University.

Steve Reinke is an artist and writer best known for his work in video. He recently co-edited (with Tom Taylor) *Lux: A Decade of Artists' Film and Video* (YYZ Books & Pleasure Dome). He is Assistant Professor of Film/Video at University of Illinois Chicago.

Ho Tam was born in Hong Kong and educated in Toronto. Before turning to art, he worked in advertising firms and community psychiatric facilities. Initially a painter, Tam now practises a mix of disciplines that include video, photography, graphics, books, and public work. His photography was recently exhibited at the Canadian Museum of Contemporary Photography in Ottawa and his video was included in *Magnetic North: Canadian Experimental Video*. In his current work, Tam is experimenting with the interaction of people in public space and rethinking our everyday experience.

Kika Thorne makes art, experimental tv + group action. A co-founder of SHE/tv (1991-1998), her films + videos have screened internationally.

William C. Wees is Emeritus Professor at McGill University, editor of the *Canadian Journal of Film Studies*, and author of *Light Moving in Time: Studies in the Visual Aesthetics of Avant-Garde Film* and *Recycled Images: The Art and Politics of Found Footage Films*.

Peter Wollen is a film scholar, film teacher, and filmmaker, who has written widely about visual arts, and curated international exhibitions in Europe and North America (*Kahlo and Modotti; The Situationist International; 100 Years of Art and Fashion; Global Conceptualism*). In the 1960s and 1970s he helped to refocus the discipline of film studies through his book, *Signs and Meaning in the Cinema*, and through his work as an editor of *Screen* magazine. Recent books include *Raiding the Icebox*, *Singin' in the Rain*, and (as editor-contributor) *Howard Hawks: American Master*. In addition to this, he co-wrote the script for Antonioni's *The Passenger*, and has made documentaries and video art works that have been shown globally at film festivals.

