

David Cronenberg: Transformation

Produced in partnership with The Museum of Contemporary Canadian Art (MOCCA), *David Cronenberg: Transformation* is the visual art component of TIFF's multi-faceted 2013 endeavour, *The Cronenberg Project*. Curators David Liss and Noah Cowan invited six artists with clear affinities for Cronenberg's films to respond to a specific theme in his work: the yearning to witness the next stage of human evolution. Providing a cross-section of Cronenberg's enormous impact on visual arts language, these six works form the core of Future Projections this year, exemplifying the programme's commitment to explore the rapidly expanding field of media art informed by the history, culture, and aesthetics of cinema.

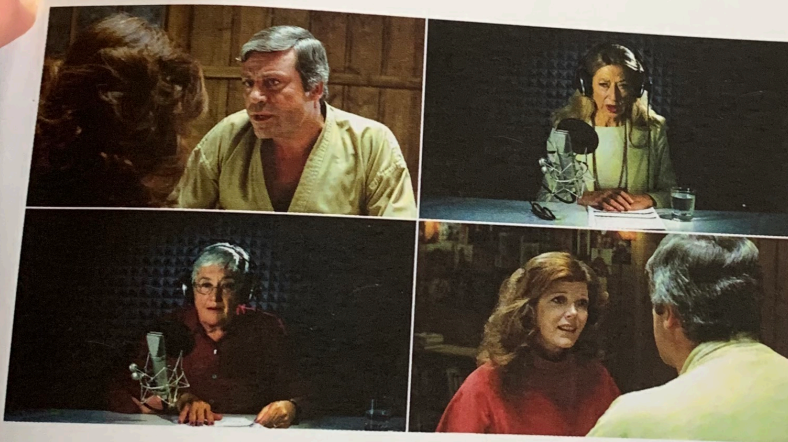
The exhibition will take place between September 5 and December 29, 2013 at MOCCA, 952 Queen Street West.

Organized and presented in partnership with MOCCA.

Supported by the Government of Ontario, Canada Council for the Arts, and the Hal Jackman Foundation

In addition to *David Cronenberg: Transformation*, the Festival presents three exciting stand-alone installations by Camille Henrot, Ralph Steadman and Radical Friend.

FUTURE PROJECTIONS 415



DAVID CRONENBERG: TRANSFORMATION

Treatment

Candice Breitz
2013
Dual-channel video

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Presented and organized in partnership with the Museum of Contemporary Canadian Art, 952 Queen Street West. Runs daily, September 5-15. Exhibition continues until December 29.

Co-curated by Noah Cowan and David Liss.

A shared interest in the interplay between the clinical and the personal brings Candice Breitz and David Cronenberg uncomfortably close in *Treatment*, a multi-channel meditation on Cronenberg's *The Brood*. She has selected three key scenes of the film, each unsettling interactions between Dr. Hal Raglan, a radical psychiatrist, and his patients: an infantilized male, and a rage-filled woman who produces embodiments of her emotions as fetal monsters dropping off her body. Breitz recognizes the film as Cronenberg's most confessional, a *cri de coeur* about his failed marriage, the crackpot therapist that destroyed it, and his resulting fears around parental influence. She meets him on his own terms, enlisting her own therapist, herself, her mother, and her father to redub the scenes in a studio, on camera. Their portrait-like line readings are positioned in the gallery directly across from Cronenberg's original scenes, underscoring the universal anxieties and discomfiting emotions his work elicits in audiences. The result is a highly personal, and frighteningly precise—a response to a filmmaker baring his soul.

NOAH COWAN

Candice Breitz was born in Johannesburg and is based in Berlin. Her moving image installations have been exhibited internationally, including at the Venice Biennale, the Sundance Film Festival, the Louisiana Museum of Modern Art, and the San Francisco Museum of Modern Art. Her work can be seen in the collections of the National Gallery of Canada, the Art Gallery of Ontario, the Solomon R. Guggenheim Museum, and MoMA.

moCCA
museum of
contemporary
canadian art



September 5 - December 29, 2013

David Cronenberg | Transformation

Candice Breitz/ James Coupe/ Marcel Dzama/ Jeremy Shaw/ Jamie Shovlin/ Laurel Woodcock
Organized by MOCCA and the Toronto International Film Festival®

September 5 - 15, 2013

Toronto International Film Festival Future Projections

Presented in collaboration with the Toronto International Film Festival®

November 2 - December 29, 2013

National Gallery of Canada at the Museum of Contemporary Canadian Art

Through the Eye | Curated by David Cronenberg

Louise Bourgeois/ Charles Burns/ William Burroughs/ Alex Colville/ John Massey/ Mark Prent/ John Scott
Organized by MOCCA, the National Gallery of Canada and the Toronto International Film Festival®

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OF CANADA
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BEAUX-ARTS
DU CANADA

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canadian art

The National Gallery of Canada at the Museum of Contemporary Canadian Art is generously supported by THE ART DEPT., AXA Art Canada, Cineplex Media, World MasterCard™ and The Ouellette Family Foundation. We would like to acknowledge funding support from the Ontario Arts Council, an agency of the Government of Ontario.

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Image credit: Marcel Dzama, *Une Danse Des Bouffons* (or *A Jester's Dance*), 2013. Courtesy of the artist and David Zwirner, New York/London

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**Une Danse Des Bouffons
(or A Jester's Dance)**

Marcel Dzama

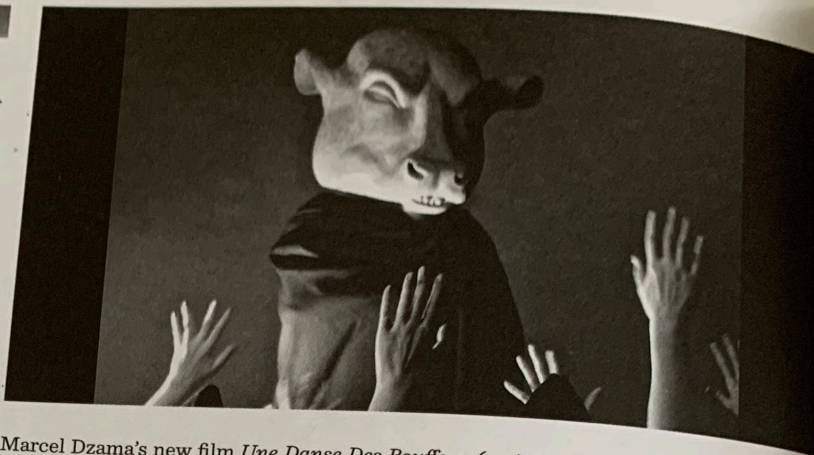
2013

Single-channel video installation with original soundtrack

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www.davidzwirner.com

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Co-curated by Noah Cowan and David Liss.



Marcel Dzama's new film *Une Danse Des Bouffons (or A Jester's Dance)* is a Dadaist love story inspired by expressionist cinema in which Marcel Duchamp's *Étant donnés* comes to life. Motifs of death and rebirth, multiple identities and doppelgängers, false prophets, love won and love lost, fragility, and the corruption of power spiral in a dizzying game of chess. A fly character sits in an audience, a head explodes, limbs are severed, a creature in a black cloak with a hybrid body gives shocking birth, and a woman—played by Sonic Youth's Kim Gordon—communicates to her lover, who is trapped in a television screen. These smart, oblique references to the films of David Cronenberg mingle with art historical quotations, from Duchamp to Picasso to Beuys to Orsler, in a work that, like the rest of Dzama's oeuvre, is both playful and macabre. With music by Arcade Fire.

LAUREL MACMILLAN

416 FUTURE PROJECTIONS

Swarm

James Coupe

2013

Stereo cameras, computers, monitors

CONTACT INFORMATION:
mail@jamescoupe.com
www.jamescoupe.com

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Co-curated by Noah Cowan and David Liss.



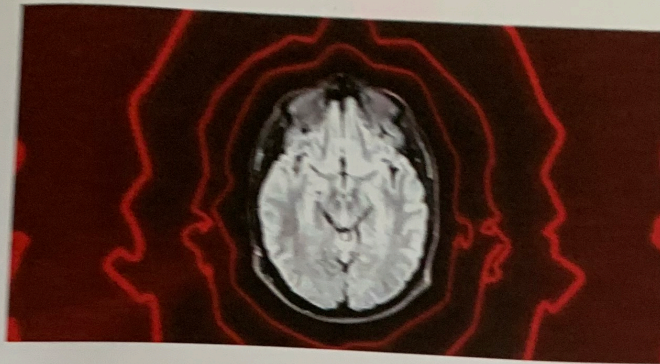
James Coupe's highly unusual practice combines elements of contemporary industrial surveillance and the darker side of social media. In *Swarm*, he riffs on the social paranoia undulating through David Cronenberg's cinema and, in particular, the shifts in personal identity brought about by new technology in his films. Coupe has created a staged area within the gallery to capture the surface identities of visitors, processing their "look" through social media algorithms, and assigning them various "clan allegiances"—a reference to JG Ballard's *High Rise*. The images are re-channeled onto monitors, showing the gallery as if it were exclusively occupied by specific demographics of people. In Coupe's terrifying universe, visitors will "see the clans occupying the museum, proliferating in number, assembling and dispersing: a community that appears to be waiting for something to happen, but in fact dramatically demonstrates how social media technologies involve a redistribution of identities based upon principles of demographic segmentation, social exclusivity, and the illusion of community."

NOAH COWAN

James Coupe was born in Blackpool, England and is based in Seattle. His work has been exhibited widely in the United Kingdom and North America. Most recently, his exhibition *Sanctum* was displayed at the Henry Art Gallery at the University of Washington, Seattle and *On Observing the Observer of the Observers* at the Phillips Museum of Art, Lancaster, Pennsylvania.

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The idea of brain infiltration and its systematic alteration is the stuff of high-art speculative science fiction—Stanley Kubrick's *A Clockwork Orange* and David Cronenberg's *Videodrome* are among the best—and hackerster throwbacks, like 1980s Scientology personality tests and creepy thrift store self-help kits. Jeremy Shaw's much-celebrated installation *Introduction to The Memory Personality* marries these two traditions to create a mysterious world of beautiful music and disturbing imagery. Mounted in an earlier form for the *One on One* show at the KW Institute for Contemporary Art in Berlin, the work requires the viewer to take a solitary fixed perspective, alone, inside a kind of cabin. Its multiple strategies around hypnosis and mind manipulation generate a profound sense of dread, a kind of séance for buried taboos, complete with a multi-dimensional soundtrack that makes the experience exponentially more terrifying.

NOAH COWAN

DAVID CRONENBERG: TRANSFORMATION

Introduction to The Memory Personality (TIFF Expanded Version)

Jeremy Shaw
2012–2013
Single-channel video installation with original soundtrack

CONTACT INFORMATION:
info@chamkoeng.de

Presented and organized in partnership with the Museum of Contemporary Canadian Art, 852 Queen Street West. Runs daily, September 5–25. Exhibition continues until December 28.

Co-curated by Noah Cowan and David Liss.

Jeremy Shaw was born in Vancouver and is based in Berlin. He has had solo exhibitions at MoMA and Schinkel Pavillon in Berlin, and group exhibitions at the Stedelijk Museum in Amsterdam, Palais de Tokyo in Paris, and the Kunst-Werke Institute for Contemporary Art in Berlin. For ten years, Shaw was responsible for the underground electronic music project Circlesquare.

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Hiker Meat may be a horror exploitation film, a low-rent iteration of the type David Cronenberg was making in the 1970s. And Jamie Shovlin may have created it by reassembling 1,500 film sequences from generically relevant films. Those fragments contributed to an assembly of sixty scenes, presented in an order that apparently addresses the iconic character of this highly structured cinematic form. Shovlin has never shown this creation in a cinema and has no plans to do so. Instead, he has taken a number of oblique approaches to defining what *Hiker Meat* might be and how it might have been created without his intervention, for example by presenting seventy-six feet of possibly archival blackboard storyboards. The project has now reached a new level of ontological uncertainty with *Rough Cut (Hiker Meat)*, a gallery-based combination of a newly reconstructed "making of" documentary, an exact re-enactment (or unearthed archival fragment) of the film's opening and closing sequences, plus an original trailer and a few "magical objects" from what might have been *Hiker Meat's* production location.

NOAH COWAN

DAVID CRONENBERG: TRANSFORMATION

Rough Cut (Hiker Meat)

Jamie Shovlin
2012–2013
Multi-channel HD video

CONTACT INFORMATION:
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www.unosunove.com

Presented and organized in partnership with the Museum of Contemporary Canadian Art, 852 Queen Street West. Runs daily, September 5–15. Exhibition continues until December 29.

Co-curated by Noah Cowan and David Liss.

Jamie Shovlin lives and works in London. He is known for such exhibitions as *Naomi V. Jelish and Lustfaust: A Folk Anthology 1976–1981*. His work has been acquired by both the Saatchi Gallery and Elspeth and Imogen Turner Collection in London, and has been featured at Museo d'Arte Contemporanea Roma, the Tate Modern in London, and Artists Space in New York.

Dance) is a Dadaist love
p's *Etwa domne* comes to
ingers, false prophets, love
a dizzying game of chess,
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ped by Sonic Youth's Kim
ion screen. These smart,
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LAUREL MACMILLAN

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m, proliferating in
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nologies involve a
gmentation, social
NOAH COWAN

walkthrough

Laurel Woodcock

2013

Adhesive vinyl

CONTACT INFORMATION:

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Presented and organized in partnership with the Museum of Contemporary Canadian Art, 952 Queen Street West. Runs daily, September 5–15. Exhibition continues until December 29.

Co-curated by Noah Cowan and David Liss.

Laurel Woodcock was born in Montreal and is based in Toronto. Her work has been exhibited in galleries and museums in Canada and abroad, including the Art Gallery of Ontario and the Contemporary Art Gallery of Vancouver, and her video work has been screened in festivals in New York, London, Chicago, Cairo, Berlin, Paris, Barcelona and Glasgow. The University of Waterloo presented a major survey of her work in 2011.

(DEADLY SERIOUS)

In her ongoing site-specific series *walkthrough*, Laurel Woodcock examines the relationship between cinema and the written word. For this newest installment, commissioned for *David Cronenberg: Transformation*, slug lines culled from Cronenberg's scripts are reproduced in screenplay-standard courier font and placed throughout the gallery. Re-contextualizing these "instructions" that were never meant to be seen, Woodcock presents a cinema stripped of the moving image. The texts slyly infiltrate the exhibition, appearing to comment on and direct the action taking place in the gallery. This performative quality calls attention to the linguistic origins of cinema, in an elegant work that seems to place the viewer in a film of their own creation. *walkthrough* will be expanded later this fall and installed throughout TIFF Bell Lightbox in conjunction with the exhibition *David Cronenberg: Evolution*, opening November 1.

LAUREL MACMILLAN

Grosse Fatigue

Camille Henrot

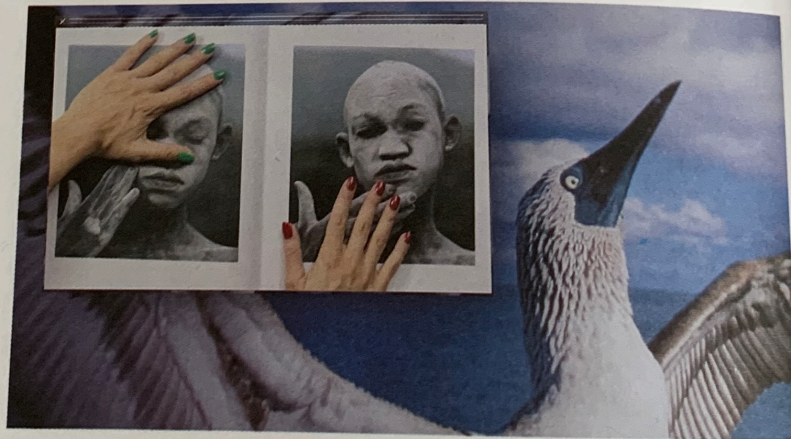
2013

Video (colour, sound)

CONTACT INFORMATION:

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www.camillehenrot.fr

Presented in collaboration with the Museum of Contemporary Canadian Art, 952 Queen Street West. Runs daily, September 5–15.

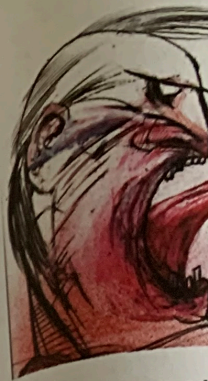


Camille Henrot is a French artist based in New York. Her extensive body of work has been exhibited at the SculptureCenter in New York, the Institute of Contemporary Art in London, the Centre Pompidou, the Museum of Modern Art in Paris, and the Palais de Tokyo in Paris. She was awarded the Silver Lion for best young promising artist at the 55th Venice Biennale for her "encyclopedic" video *Grosse Fatigue* (13).

Ideas are a complete system within us, resembling a natural kingdom, a sort of flora, of which the iconography will one day be outlined by some man who will perhaps be accounted a madman.
—Honoré de Balzac, *Louis Lambert* (1832)

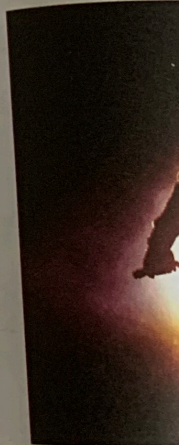
An exceedingly prolific multidisciplinary artist whose work ranges from sculpture and drawing to film and video, Camille Henrot won the Silver Lion for best young promising artist at this year's Venice Biennial for her heady "encyclopedic" video *Grosse Fatigue*, which perfectly encapsulates our anxious, knowledge-thirsty contemporary moment. Windows upon windows open on a computer screen like a succession of Russian dolls, revealing a dizzying array of taxonomic information, accompanied by slam poetry-style narration (written in collaboration with poet Jacob Bromberg and percussively scored by acclaimed DJ Joakim Bouaziz) that describes an increasingly breathless excursion through the history of the universe. An addictive mix of beats and anthropology, *Grosse Fatigue* is video art as exhilarating nervous breakdown.

ANDRÉA PICARD

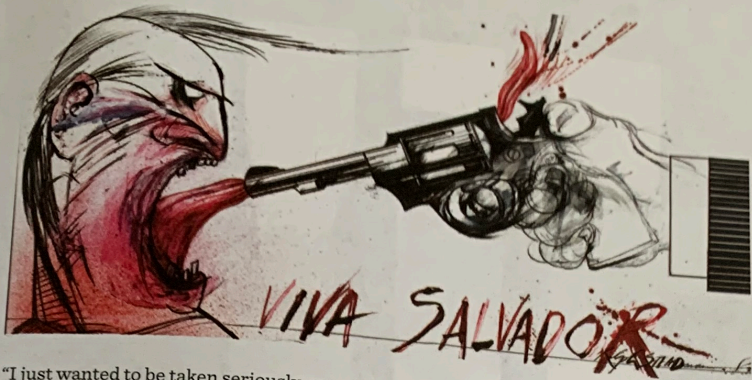


"I just wanted to be tall."
—Ralph Steadman

In *For No Good Reason*, Steadman spends considerable time on the face of Hunter S. Thompson for four decades, with a few others. This paper drawings (including photographs. Steadman's while *Paranoids*, a series of distortions. Typically, Steadman's zines. This is a rare



Radical Friend... with haunting... the Festival on... culture's darke... tion wall. This... Cronenbergiar... mised. The im... emotion and r... hard-cut, aggr... union is unfini



"I just wanted to be taken seriously as an artist who was doing serious cartoons."
—Ralph Steadman

In *For No Good Reason*, a documentary in the Festival's Mavericks section this year, we spend considerable time with Ralph Steadman. First coming to prominence as an illustrator for Hunter S. Thompson, Steadman pushed the boundaries of cartoons for more than four decades, with a range that makes him comparable to Saul Steinberg, Robert Crumb, and a few others. This exhibit treats us to a sampling of his work, from his famous ink-on-paper drawings (including multiple caricatures of Thompson) through to his lesser-known photographs. Steadman's love of Picasso is expressed in a triptych called *Gonzo Guernica*, while *Paranoids*, a series of Polaroid portraits, displays his habit of testing the limits of distortion. Typically, Steadman's creations have been shrunk to fit paperbacks and magazines. This is a rare chance to experience them on a grander scale.

THOM POWERS

Ralph Steadman For No Good Reason

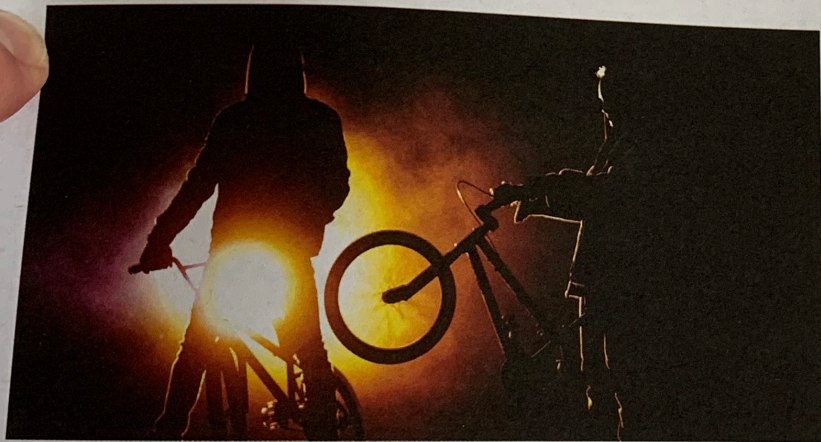
Ralph Steadman
1970–2013
Drawings, photography, and original prints

CONTACT INFORMATION:
lucy@itchfilm.com

Presented at CIBC Canadian Film Gallery,
TIFF Bell Lightbox, Bellman Square,
350 King Street West. Runs daily, September 5–15.

Ralph Steadman was born in Wallasey, England. He began his career as a cartoonist satirizing the British social and political scene of the 1960s. He is one of the founders of gonzo journalism. He has published over fifty titles, and his work has appeared internationally in over thirty exhibitions and many newspapers and magazines internationally.

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Radical Friend combines commercial media practice—advertisements and music videos—with haunting gallery-based installations. Their new work, *Sweat*, presented every night of the Festival on the exterior of the Drake Hotel, collages images from contemporary mass culture's darker expressions—murder, bikers, deserts—into a hypnotic, dystopian, projection wall. This rational but random universe conjures up the internal brain functions of Cronenbergian heroes, as their neurological mechanisms become increasingly compromised. The images suggest a journey towards a cybernetic "singularity," denying human emotion and mythologizing the union of man and machine. Variations of intensity between hard-cut, aggressively paced barrages and moments of peace and image clarity suggest this union is unfinished, fragile, and susceptible to internal implosion.

NOAH COWAN

Sweat

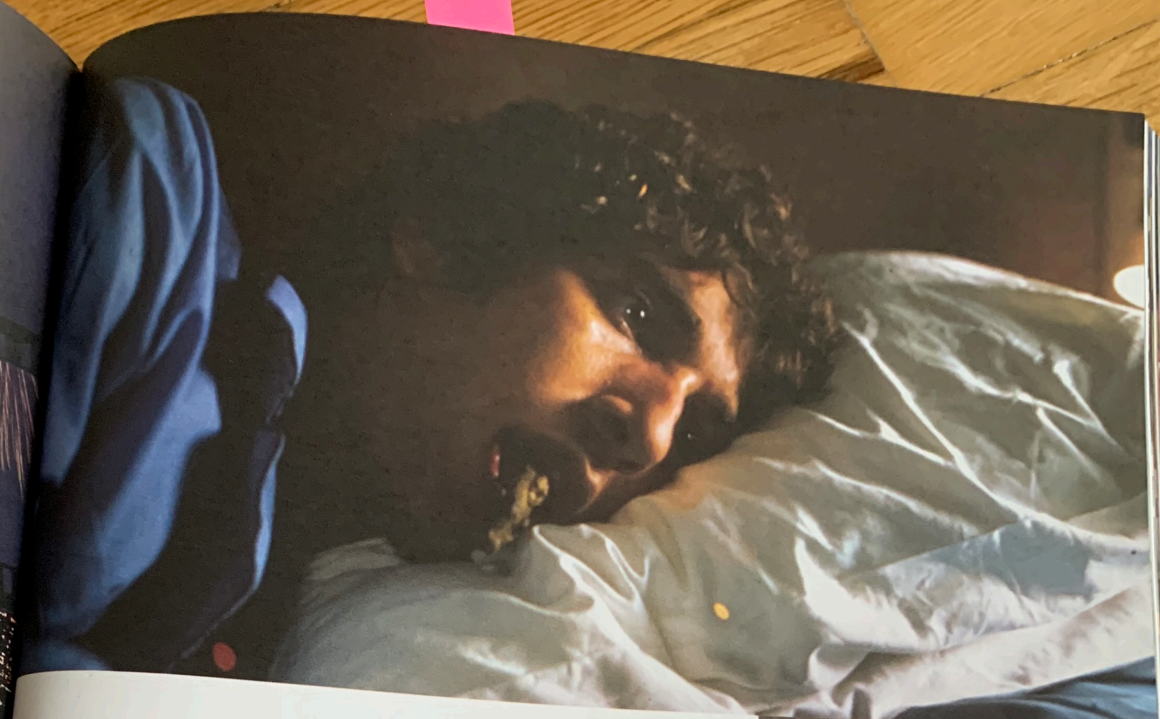
Radical Friend

2012
Single-channel video

CONTACT INFORMATION:
jrandle@brinkstudio.tv
www.radicalfriend.com

Presented in collaboration with The Drake Hotel,
1150 Queen Street West. Video installation, runs
every evening September 5–15.

Radical Friend is the collaboration of directors Kirby McClure and Julia Grigorian. The duo is known for their mind-bending short films, interactive projects, and music videos for Yeasayer, Skrillex and Black Moth Super Rainbow. Their video installation/performance piece *The Digital Flesh* (10) was commissioned for The Creators Project. They topped *New York Magazine's* "14 Directors to Watch in the YouTube Age."



Shivers

David Cronenberg

CANADA, 1975
English
87 minutes | Colour/DCP (D-Cinema)

Producer: Ivan Reitman
Screenplay: David Cronenberg
Cinematographer: Robert Saad
Editor: Patrick Dodd
Sound: Michael Higgs
Music: Ivan Reitman
Principal Cast: Joe Silver, Ronald Mlodzik, Susan Petrie,
Paul Hampton, Lynn Lowry, Alan Migicovsky,
Barbara Steele, Fred Doederlein

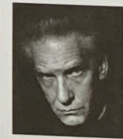
In support of our major fall exhibition, *David Cronenberg: Evolution*, TIFF has restored and re-struck many 35mm prints from this notable Canadian filmmaker's library. Among the most complex projects was *Shivers*, his first feature film. The story of a homemade science experiment gone awry, it features a greedy, remarkably large, and rapidly reproducing parasite that infects the residents of an apartment complex in Montreal, creating sex-crazed, zombie-like creatures that face off against a sad-sack doctor and terrified nurse.

The film brought Cronenberg to the attention of the international genre community, winning him a Best Director prize at the Sitges Film Festival, and announced him as the master of "body horror." Back home, it created intense controversy—including a debate in Parliament—after being denounced by then-editor of *Saturday Night* magazine Robert Fulford and soon after that by leading film scholar Robin Wood.

Shivers' standing has seen a continuous upswing since, with critics identifying within it key founding principles of Cronenberg's work, including a wariness of and attraction to science, an embrace of polymorphous perversity, and a deep interest in recherché transformations of the human body.

Our digital restoration was assembled from various elements archived at Cinéma-thèque Québécoise, principally from a 35mm print of *They Came From Within*, the US-release version. At David Cronenberg's urging, we have rebuilt the Canadian title card to return the film to its proper name, *Shivers*.

NOAH COWAN



David Cronenberg was born in Toronto and studied at the University of Toronto. He has won Genie Awards for best director for *Videodrome* (83), *Dead Ringers* (88), *Naked Lunch* (91), *Crash* (96), and *Spider* (02). Many of his films have screened at the Festival, including *M. Butterfly* (92), *A History of Violence* (05), *Eastern Promises* (07), and *A Dangerous Method* (11). His other films include *Shivers* (75), *Rabid* (77), *The Brood* (79), *Scanners* (81), *The Dead Zone* (83), *The Fly* (86), *eXistenZ* (99), and *Cosmopolis* (12).

A TIFF digital restoration in partnership with Technicolor Creative Services Toronto. Colour correction was supervised by David Cronenberg.