



ROGUE ART
PRESENTS THE
FOURTH ANNUAL

Screenings

WORLD, CANADIAN, BC PREMIERES OF 125+ FILMS & VIDEOS

Foreign Matter

SPECIAL PROGRAMS FROM COLOMBIA, NEW ZEALAND, RUSSIA

Sexpo

OPENING NIGHT SEXTRAVAGANZA WITH NECKBEARD LIVE

Antibody

TRANSMEDIA / PERFORMANCE: NIGHTSKY, INOCULATION

Antimatter

FESTIVAL OF UNDERGROUND
SHORT FILM & VIDEO

SEPT
14 TO 22
2001

OPEN SPACE ARTS CENTRE
510 Fort Street, Victoria, BC, Canada

SEPTEMBER 25 - OCTOBER 21, 2001

FLYING BLIND
A Collective Creation

OCTOBER 30 - NOVEMBER 25, 2001

THE WEIR
by Conor McPherson

Unmissable *The Guardian*

DECEMBER 4 - 23, 2001

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)
by Adam Long, Daniel Singer and Jess Winfield

Stupendous, anchorless joy *Times of London*
Irresistible *New York Times*

JANUARY 15 - FEBRUARY 10, 2002

WHEN WE WERE SINGING
by Dorothy Dittrich

This is the real thing...a quiet integrity and luminous charm...join me in a toast; to Dorothy Dittrich and the future of Canadian musical theatre *Toronto Star*

FEBRUARY 19 - MARCH 3, 2002

THE SHAPE OF A GIRL
by Joan MacLeod

An intense little powerhouse of a play that goes straight to the heart and guts *Calgary Straight*

MARCH 19 - 31, 2002

DOWN DANGEROUS PASSES ROAD
by Michel Marc Bouchard,
translated by Linda Gaboriau

Pure music...how often has theatre truly thrilled you? How often has a performance expanded your capacity to perceive? *Down Dangerous Passes Road* did both *Georgia Straight, Vancouver*

APRIL 9 - MAY 5, 2002

ART
by Yasmina Reza,
translated by Christopher Hampton

A non-stop crossfire of crackling language, serious issues of life and art expressed in outbursts that sound like *Don Rickles* with a degree from the *Sorbonne Newsweek*

Tickets on sale now from \$10 - \$27 @ 385-6815

Belfry Theatre

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www.belfry.bc.ca

manifesto

Antimatter exists to provide a public platform for underground productions of short film and video — imaginative, volatile, entertaining and critical works that exist outside of the mainstream. It is a forum for innovative and radical ideas overlooked or marginalized by contemporary culture.

•

Antimatter is a noncompetitive series of screenings chosen by jury/curatorial committee.

•

Antimatter is the neutral ground designed to support the independent/individual voice regardless of the subversive or dangerous nature of its content, stylistic concerns or commercial viability.

•

Antimatter is dedicated to film and video as art. It is anti-Hollywood and anti-censorship.

•

Antimatter is a laboratory for audience development and education, exhibiting works in alternative venues, outside of the traditional black box of the cinema.

•

Antimatter is dedicated to producing quality documentation/interpretive materials for print and internet dissemination locally, nationally and internationally.

•

Antimatter screenings are presented to the public for minimal charge.

antimatter

FESTIVAL OF UNDERGROUND SHORT FILM & VIDEO

DATES

September 14 to 22, 2001
See schedule for screening times.

LOCATION

Open Space Arts Centre
510 Fort Street, Victoria, British Columbia, Canada
(between Wharf and Government)

TICKETS

Admission to screenings is \$4 (\$3 for seniors and students with valid ID). Tickets for Sexpo and Antibody are \$6. Tickets available, at the venue, 30 minutes prior to screening time. First come, first served, no advance tickets.

STAFF

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four

Welcome to the fourth annual Antimatter Festival of Underground Short Film & Video. Once again, we offer you an awe-inspiring selection of contemporary media from around the world. As always, none of this work has been seen before in Victoria, and much of it will be making its world or Canadian premiere.

This year we noticed a preoccupation with the post millennial new frontier. A numbers of works which we are screening attempt to reposition ourselves in relationship to space (both the everyday sort which surround us, as well as the space out there) and our relationship to machines. Although some of these works are dystopic in nature, the effect as a whole has the sense of a new beginning—a somewhat barren landscape filled with

detritus, but a landscape nonetheless, waiting for our inhabitation and mediation, regardless of what inner or outer world it exists on.

Here on the home front, in addition to screening the most innovative and subversive shorts our nation has to offer, we are also premiering a specially curated program of Canadian Super 8 work: Small Gauge Wonder, as well as three new Foreign Matter programs from Colombia, New Zealand and Russia.

Also new for 2001 are events integrating live music and performance with film and video: starting with Sexpo on opening night and culminating in Antibody on September 22.

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Produced by Rogue Art Society

ROGUEART

We gratefully acknowledge the support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council, Human Resources Development Canada/ HRCC Victoria, Youth Options/Youth Community Action through the BC Museums Association, and the Greater Victoria Intermunicipal Committee through the Municipalities of Esquimalt, Oak Bay, Saanich and the City of Victoria

schedule

FRI SEPT 14	7pm Nowhereland How Do You Feel, Four, No Joy in Pudville, The Human Mule, Resolving Power, Crash Test, nowhereland		10pm Sexpo – Neckbeard Live! 	
SAT SEPT 15	2pm Reveries Daisy, The June Bug Symphony, I'll tell you every guy..., Beaters, Marsh- lands, Reveries and Rocketships	7pm Wind Tunnel Dog Days, The Man With the Empty Room, Apple Grown in Wind Tunnel	9pm Buzzsaw Video 1: Get Addicted, 3 Derelict Vehicles..., Tour Tips..., Chuck Makes A Woodcut, painting, Whales & Orgies, Buzzsaw, I Only Have Eyes For You, Someone Flew Over the Brooklyn Bridge	11pm Quiver Smoking is Beautiful, Zipped, Une P'tite Vite, you're the one..., Inner Arms, Quiver, Cyberslut, Phallocy, The Lines I Draw..., Family Values
SUN SEPT 16	2pm Duty Free Thou Shalt Not Kill, City Hole, The Man from Venus, Ultraviolet, The Duty Free, Punchbag	7pm Foreign Matter: New Zealand Te Ika A Maui, Rihi and Rhona, Styx (Sticks), Noise (theme and variations), Lure (First Light), Mesmer, Behind Me Is Black, DELF, Playing Possum		9pm La Puerta Me & Myself, Schrödinger's Cat, The Gaze, 4 ways he tried to tell you, La Puerta
WED SEPT 19	7pm Dual Rabbit's Tale, Dance of the Sugar Plum Fairies, Dual, Thanksgiving, The Goddess Method, The Workshop Junkie		9pm Rude Rolls Niko El Chocomilero (Niko the Chocomilk Man), Tastes Like Tuna, The Thief of Souls, La Langue, The Terror of the Invisible Man, I Was A Strip Club Virgin, Lunch, Rude Roll, Mother & Son	
THURS SEPT 20	7pm Foreign Matter: Colombia Om, Coqueta (Temptress), Zoom 256 / Playchig, As Ever William, Posesión Extraterrestre		9pm Evidence Yellowknife, Spit, A Letter (Reflections on Memory, Movement and Bicycles), Time To Move On, Snowfarm, The Strip Mall Trilogy, Dragonfly, Evidence, The Morphology of Desire, Sand	
FRI SEPT 21	7pm Machine Other Details, Machine..., (de)compression, Soundings, Spare Change, Cat Number Six..., Drive: automatic/ standard, Extremely Bright Lights..., The Magic of Radio	9pm Small Gauge Wonder Objects Are Larger..., Girl From Moush. Closet Case, Speck, Blue Tone, Toilet Mouth, Reading Canada Backwards, Fashion, Ladies in Waiting, Time Passes, Frames of an Instant, Unseen 1: Electricity, Nine + 20, Notebook..., Hi I'm Steve		11pm Measure Family Outing, fix, Blutrausch, If, missed, Measure, Somewhere, I Was Born, FILM(lode)
SAT SEPT 22	2pm Maximus Bike Ride, Rattus Maximus, Georgie Porgie, Dim Bulb, Linda California	7pm Foreign Matter: Russia Virtual Body of God, Bad Move, The Silence, Dog's Advertisement, Lenin and Stalin. Parts 1, 2 and 3, 20.21, TV Trouble, The End, Subscribers, Doctor Lucik		10pm Antibody narc / Black Plague: Inoculation Alex MacKenzie: NIGHTSKY Joshua Gabriel: 2 Turntables, 2 Bongos, 1 Video Projector

Fri Sept 14 7pm

nowhereland

The first of two programs of films exploring the man/machine paradigm in various settings of post-millennial dystopia.

How Do You Feel

Dir: Paul B Davies Exp/Video/2000/UK/3:15 Can Premiere
Film as a form of A.I. This film has a mind of its own, but it doesn't know that yet. It's alive and curious about you, darling. Using an ever-changing cascade of stimuli, the Film-Mind will manipulate your emotions, and gauge your responses in its desperate need to know how you feel.

Four

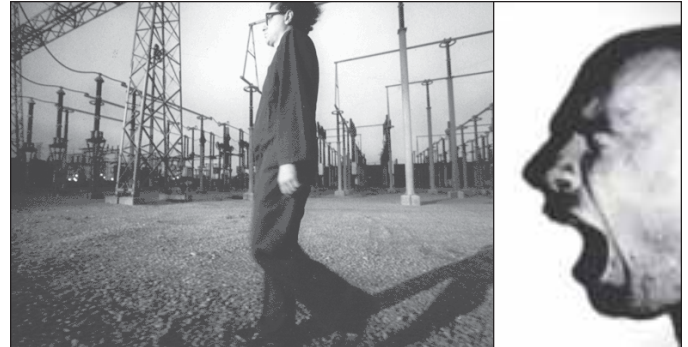
Dir: Joseph Baron
Nar/Video/2001/Can/7:30 W. Can Premiere
Shot on B&W Super 8, *Four* is a vision of the imposed conformity of the computer age. Faceless wired inhabitants of this carefully engineered dystopia type their lives away in endless rows of zeros and ones. When the number 4 unexpectedly infiltrates one computer, confusion and trauma ensue, propelling the protagonist into a liberating but painful experience of self-expression.

No Joy in Pudville

Dir: Nick Kunin Anim/Video/1999/USA/2:20 Vic Premiere
An urban dream of ascension in tertiary hues.

The Human Mule

Dir: Thorsten Nesch
Exp/Video/2000/Can/Germany/4:30 Can Premiere
Super 8 solitary confinement to electronic music: a smuggled communique from the *The Human Mule*, trapped in a future where communication has been rationed and words have become a black market commodity.



Resolving Power

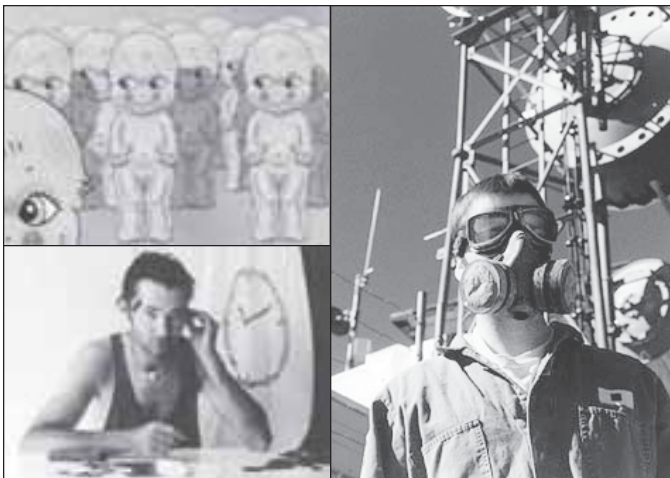
Dir: François Miron
Nar/Video/2001/Can/18:00 W. Can Premiere
"A dreamy and beautifully shot film that entrances the audience with its atmospheric sound design (by Helios Creed, Peter Namlook, Jason Martz) and stream of consciousness images. Starring Montreal comic Rick Trembles, who also provides animated vignettes, and marking a more live-action turn for experimental film staple François Miron, *Resolving Power* is a film about obsession, and the love for electricity and celluloid." – Karim Hussain, Fantasia Film Festival.

Crash Test

Dir: Sam Voutas
Exp/Video/2000/Australia/4:30 W. Can Premiere
Crash Test dummy. Crash Test film. Both torn, beaten, released. Blurring the divide between narrative and image, the film stock of *Crash Test* is intended to mirror the emotional life of the protagonist who has been mysteriously removed from his family to be pressed into service at the Factory. The film has been ripped, scratched, improperly looped and punctured. *Crash Test* seeks to go through the projector much the same as its protagonist goes through life. Both are strapped in place and ready to burn.

nowhereland

Dir: Ted Mills Nar/Video/2000/USA/32:00 Can Premiere
Owing its aesthetic to German Expressionism and early sci-fi films, *nowhereland* is a barren B&W landscape on a distant planet where all signifiers have been removed, and worker drones beaver away in the service of The Big Cheese and nameless aparatchiks, under the control of a pipe smoking pug. When one worker's imagination and longing reach beyond the sterile landscape, the film travels light years to become a call to revolution and an operatic paean to love.



Fri Sept 14 10pm

sexpo

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Antimatter's
Opening Night Sextravaganza

NECKBEARD LIVE!

Antimatter presents the long awaited first—and possibly only—live performance of enigmatic underground recording colossus Neckbeard. A sensual musical environment based on Neckbeard's latest release, *Sexpo*, this omnivorous happening features music from previous albums as well as new tracks created especially for the event—all played live on the Sexpo Console against a backdrop of psychedelic erotica and assorted obscure soft core curiosities.

Let Neckbeard be your pleasure steward for an evening of lush aural and visual delights guaranteed to satiate swingers of all persuasions.

*Panty remover courtesy of
Skyy Vodka and Spinnakers.*

Admission \$6



SEXPO

Sat Sept 15 2pm

reveries

The imprecise lures of memory
and nostalgia gently collide
over the Canadian landscape.

Daisy

Dir: Diane Ouellette

Exp/Video/1999/Can/13:00 BC Premiere

The story of Tom and Daisy, about time and memory, beginning with a kiss... Ouellette has perfectly captured the grain and texture of a recollected prairie winter circa the forties by blowing up B&W 16mm film to 35mm.

The June Bug Symphony

Dir: Walter Forsyth

Doc/Video/2000/Can/23:00 BC Premiere

Set in the atmospheric village of Maitland, Nova Scotia, *The June Bug Symphony* is both a portrait of one man and his community, and proves that the two are inextricable. Boho village patriarch, 'performance folk artist', chaos theorist and Renaissance man Ab Annand (referred to simply as The Captain in Maitland) demonstrates a number of his eccentric creations, climaxing in his annual and entirely magical June Bug Symphony. An East Coast *Midsummer Night's Dream*.



I'll tell you every guy who made a statement on this planet was nuts

Dir: Kathryn Bissett

Exp/Video/2001/Can/3:45 World Premiere

Bissett recovers Super 8 footage from a World Fair in the sixties and transposes it with the musings of a homeless man to express both the aspirations and disappointments of that generation.

Beaters

Dir: Serena Bartlett, Bill George, Christopher Hampton & Roger Howard Doc/Video/2000/Can/4:30 Vic Premiere

A documentary about an unlikely Gulf Island status symbol and the ongoing fight against cancerous rust.

Marshlands

Dir: Penny McCann

Exp/Video/2000/Can/6:07 W. Can Premiere

A psychic's prediction of impending disaster underlies this experimental film set on the marshes of Sackville, NB. Shot on Super 8, 16mm and video, *Marshlands* moves elliptically from a present steeped in memory to an uncertain future.

Reveries and Rocketships

Dir: Howie Woo Nar/Video/2001/Can/17:00 Vic Premiere

In a film which nods to the classic genres associated with B&W film—noir, sci-fi and musicals—Woo tells the story of a dying amnesiac's surreal journey through his fractured memories. Equal parts mystery and love story.



Sat Sept 15 7pm
wind tunnel

Post-catastrophic/futuristic scenarios engender alienation, dissasociative behaviour and breakdowns in communication.



Dog Days

Dir: Ellie Lee
Nar/Video/2000/USA/25:00 Can Premiere

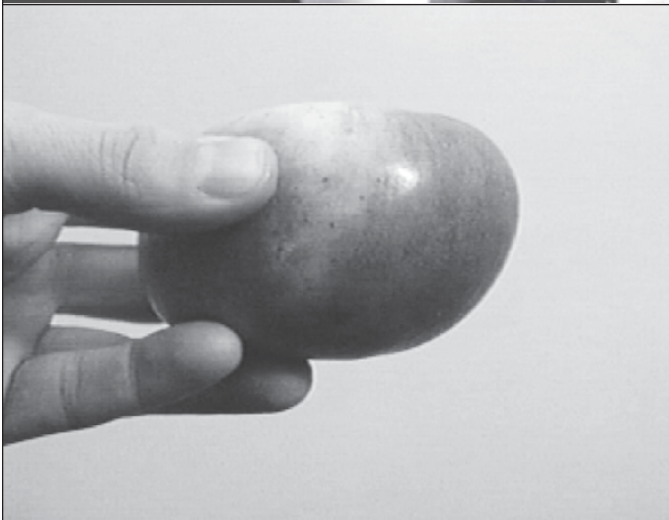
An authentic vision of a post-nuclear family struggling to survive in a dystopic American future besieged by unknown invaders, where they learn how little distinguishes them from man's best friend. Creepy, beautiful and heartbreaking, *Dog Days* addresses how others are perceived, accommodated and rejected in the face of a doomed patriarchal society. "A modern classic...Lee skilfully confronts class structure and social inequity in a film that bears comparison to Shirley Jackson's famed short story, 'The Lottery.'" – Bo Smith, Film Curator, Boston Museum of Fine Arts



The Man With the Empty Room

Dir: Todd Korgan
Nar/Video/2001/USA/19:30 Can Premiere

Portland superstar Todd Korgan returns to Antimatter with this tale of a milquetoast everyman in a futuristic but ultimately retrogressive society which fosters isolation and anonymity. Although his attempt to reach out to another person misfires, our protagonist is transformed by the effort in this aridly funny and touching black and white film.



Apple Grown in Wind Tunnel

Dir: Steven Matheson
Exp/Nar/Video/2000/USA/26:00 BC Premiere

This absurdist, microscopic film noir follows the activities of an underground network of ill people, desperate to create alternative methods of self-care in a world where natural resources are disappearing. While examining the meaning of health, disease, and wellbeing in post-industrial culture, *Apple* imagines the development of a culture at the margins, linked by illicit radio broadcasts, toxic waste sites, the highway, and ultimately by the overwhelming desire to find a cure.

"To the immune system in the 21st century, here's a sublime video elegy; a tale of illness, and grassroots conjuring against the contemporary malaise. This riveting toxic-road-movie seeps and slouches forward in search of a cure."

– Craig Baldwin

Sat Sept 15 9pm

buzzsaw

The irrepressible expressions of urban counterculture explode in this nine-part hip-hop score of taggers, spinners, composers and other assorted artists.

Video 1: Get Addicted

Dir: Joshua Gabriel Exp/Video/2000/USA/7:25 Can Premiere
NYC artist and musician Gabriel tags his enigmatic drawings of cabalistic circuitry over everything and anybody, while spinning the soundtrack to this rhythmic urban explosion. (Gabriel will also be performing at Antibody on Sept 22.)

3 Derelict Vehicles, 2 Days, 1 Kevin Dresser

Dir: Kevin Dresser Doc/Video/2000/USA/9:00 Can Premiere
Although Dresser's work isn't yet a part of the mainstream gallery scene, if you've looked closely at subway platforms, abandoned cars or cinder-block walls in Brooklyn, Queens and Manhattan, you've probably seen his paintings. A video document of Dresser's guerrilla street art; his expulsive, looping and intricate calligraphy elevate the detritus of urban life into objects of profound and exotic beauty.

Tour Tips: Lesson #14, Beware The Day Off In New Orleans

Dir: Danny Plotnick
Anim/Video/2001/USA/1:30 Can Premiere
Subtitled "A Primer For the Travelling Artiste," *Tour Tips* is a gaudy cut and paste animation (prestiregurgitation?) detailing the effects of a epicurean orgy amongst the fleshpots of the Big Easy, as undertaken by road-ravaged Gil Ray, of the band The Loud Family.

Chuck Makes A Woodcut

Dir: Michael Houston
Doc/Video/2000/USA/7:45 Can Premiere
Houston plays with the conventions of old time newsreel reporting—staccato voice-overs narrating heroic achievements—as NYC artist Chuck Webster cuts and prints a super-sized 8'x12' woodcut with a little help from his friends.

painting

Dir: Trish Middleton & Joel Taylor
Exp/Video/2001/Can/2:00 Vic Premiere
The filmmakers perform artistic interventions on Lotto billboards—to Edith Piaf's "Non, Je Ne Regrette Rien."

Whales & Orgies

Dir: Harry Kim Doc/Video/2001/USA/10:00 Can Premiere
A portrait of hyperkinetic LA tagger and Dave Choe. Watch as he blowtorches other people's work into a canvas for his two-fisted technique and hangs out of moving cars to paint protracted whales down freeway partitions.

Buzzsaw

Dir: Chad Feeback Exp/Video/2001/USA/2:40 Can Premiere
Sixties porn loops, Apollo 11 and God Bless America-style jingoism proclaim America is not for pussies!

I Only Have Eyes For You

Dir: Tom Jarmusch & Fabienne Gautier
Exp/Video/2000/USA/8:00 BC Premiere
A collaboration with Phil Kline, who composed music around the Flamingos hit "I Only Have Eyes For You" while Jarmusch and Gautier filmed images in B&W with Super 8, 16mm, and toy and consumer grade video cameras. A tripartite, entirely alluring and constantly evolving vision of the city at night.

Someone Flew Over the Brooklyn Bridge

Dir: Matteo Fiacchino
Nar/Video/2001/USA/Italy/23:00 N. America Premiere
In search of the American Dream, Paolo, a naive and cash-strapped Italian painter goes to NYC, where the dream becomes a nightmare. A gritty sepia-toned indictment of big city alienation and man's inhumanity to man.



510 Fort Street

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OPEN SPACE

visual arts

- September 14-16 & 19-22:** Antimatter Festival of Underground Short Film & Video
- October 4-13:** Roving Projects: Tyler Hodgins installation
Opening October 13, 3pm; Artists' Talk October 13, noon
- October 15-20:** Roving Projects: Chris Gillespie media based photography
Opening October 20, 3pm; Artists' Talk October 20, noon
- October 22-27:** Roving Projects: Jo Cook, Donna Eichel, Elizabeth Litton, Lance Olsen, Don Sutherland, curator: Roy Green
large-scale painting analysis
Opening October 27, 3pm; Artists' Talk October 27, noon
- November 9 - December 14:** Bev Pike Microscopic Remains & Carole Itter Pink Room
curator: Joan Richardson
paintings and installation
Opening November 9, 8pm; Artists' Talk November 10, noon

inter-arts

- September 24:** Monday Nights@Open Space: Collaboratory
Theatre of Sound (Vancouver), 8pm free; collaborator Monday Magazine
- September 28-29:** PERFORMATIVE: Salvation, curator Roy Green
Beth Core (Victoria) + David Bateman (Calgary);
Hilary Peach (Gabriola Is) + David P. Smith (Victoria) 8pm tix \$5
- October 22:** Monday Nights@Open Space: Collaboratory
Nancy Patterson (Toronto), 8pm free; collaborator Monday Magazine

new music

- September 17:** Imagine the Sound: The October Revolution in Jazz
a film by Bill Smith & Ron Mann, in conjunction with Antimatter
- September 26:** Bill Smith, James Pett, Michael Libby Performance/Workshop 8pm, tix \$4
- September 27:** Eye of Newt (Victoria); 8pm, tix \$12 & \$16; in conjunction with Cinecenta, UVic
- October 19:** Amy Denio (Seattle); 8pm, tix \$10 & \$15
- November 27:** Robert Ashley (NYC); 8pm, tix \$15 & \$20; in conjunction with UVic Music

Open Space gratefully acknowledges the financial support of the Canada Council, Province of British Columbia through the BC Arts Council, The Capital Regional District through the Municipalities of Esquimalt, Metchosin, Oak Bay, Saanich and the City of Victoria, and the generous support of our membership and donors



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Sat Sept 15 11pm

quiver

Sex, death, power and addiction inhabiting the terrain of the human body.

Smoking is Beautiful

Dir: SuZiZett (Suzi Zimmermann)
Exp/Video/2000/USA/1:10 World Premiere
Subliminal pleasure signals fail to defeat psychedelic nicotine overload and eventual burnout.

Zipped

Dir: Mia Wood
Exp/Video/2000/Can/4:00 Vic Premiere
A sweet soft porn/hard rock video from Gulf Islands Film & Television School. *Zipped* is a full-on infatuation with the human fly in hand-processed Super 8 with a wacky French(ish) theme song .

Une P'tite Vite (Sexy Spins)

Claude Lamarche – 2/NPC
Exp/Video/2001/Can/1:20 W. Can Premiere
Frank non-airbrushed nudity spins and morphs in an attempt to understand the nature of attraction.

you're the one for me, asshole

Dir: Tricia Middleton & Joel Taylor
Exp/Video/2001/Can/2:15 Vic Premiere
One of a suite of seven videos called "Attachments," *you're the one for me, asshole* juxtaposes text against the gyrations of a real life rock and roll goddess in this audiovisual examination of contemporary relationships.



Inner Arms

Dir: Casper Haight
Exp/Video/2001/Can/5:30 Vic Premiere
Jarring edits married to a brilliant cut-and-paste soundtrack propel this experimental video portraying heroin (ab)use.

Quiver

Dir: Scott Beveridge Exp/Video/1999/Can/5:00 Vic Premiere
"A memoir of pain were the line between consent and assault is as blurred as the separation of the character's past and present." *Quiver* is a disturbing journey into the psyche of one man's memory. It is a mirage of sexual violence in the midst of AIDS, love, regret and exoneration.

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Cyberslut

Dir: Jonathan Gann
 Nar/Video/2001/USA/8:50 Can Premiere

"A computer lets you make more mistakes faster than any other invention in human history, with the possible exception of handguns and tequila." *Cyberslut* is the infinitely detailed and completely riveting confession of one gay man's obsession and fascination with finding sex on the internet.

Phallocy

Dir: Jay Sennett
 Exp/Video/2000/USA/3:20 W. Can Premiere

"All of my life I've been searching for the perfect man, so I can become him." How does a 32 year old lesbian become a man? *Phallocy* is an autobiographical film exploring the struggles of a female-to-male transsexual. The double-exposed, sepia-toned footage and sharp editing create the mood for the filmmakers confrontation with living as a female-bodied man.

The Lines I Draw Upon My Body

Dir: Dena Ashbaugh & Jody Franklin
 Exp/Video/2001/Can/5:00 BC Premiere

A deeply personal but unsentimental account of one woman's twenty-year struggle with eating disorders. Images from her childhood and her modelling career, as well as medical slides, are projected on to her body as she reveals her story. The result is an abstract, fragmented and disturbing portrait of a body at war with itself.

Family Values

Dir: Eva Saks
 Doc/Video/2001/USA/25:00 Can Premiere

Meet Becky & Donna, a traditional American family. With Justin, Donna's son from a previous marriage, they run a business cleaning up death scenes in Philly. Donna is a cop. They have two cars—Donna's Homicide Unit and Becky's Crime Scene Restoration Van. They have a dog named Blitzie. By turns a love story, a critique of prevailing definitions of family, and an analysis of a business start-up in a growth industry, *Family Values* is an absorbingly deadpan documentary for our changing times.

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The largely narrative films in this program fathom the results of choices made or not, and expand upon the effects of alienation and notions of crime and punishment.

Thou Shalt Not Kill

Dir: Yuk Ting Chan
Anim/Video/2001/Hong Kong/USA/3:30 World Premiere
A computer generated animation illustrating the consequences of both crime and punishment.

City Hole

Dir: Joshua Simon Nar/Video/1999/Israel/9:00 Can Premiere
Simon uses Tel Aviv's Rabin Square as Ground Zero to tell the story of Ari and Iva. Ari is in this movie because he robbed a bank (and lost the money). Iva doesn't really know why she's in this movie. He's a poet, she's a painter and this is a postmodern love story set against the external historical violence of the Middle East but driven by the personal violence of betrayal.

The Man from Venus

Dir: James Diamond Exp/Video/1999/Can/4:00 Vic Premiere
Scrambled social transmissions poetically unscrambled in this Super 8 petition for comprehension in an incomprehensible world.

Ultraviolet

Dir: Paul Budnitz Nar/Video/2001/USA/14:00 Can Premiere
"They call me the watcher, cause that's what I do for a living. I watch. I have a pretty simple job and I like it that way. I don't know who I work for and that's just one less distraction. In my line of work you just can't afford distractions. Distractions lead to mistakes. The people I work for have zero tolerance for error." Urban antihero addicted to inhaler-junk acts as one-man cleanup crew, negotiates urban rat race, plays video games, gets stoned, obsesses over shop girl. Gets caught in maze.



The Duty Free

Dir: Matthew S Martin
Nar/Video/2000/USA/5:44 World Premiere
"There are people in the world that have ideas. These are the people who have meaning. I always wanted to be one of those people; the people whose ideas are true. Someone who is no longer wrestling with their inner truths... There comes a time in one's life, a time when after tireless review, one must make a choice. My choice has been made." So says protagonist Anderson in this Super 8 B&W bullet about alienation, dispossession, compliance and action. With music from Chatanooga punksters Pasto de la Morte and the Jack Palance Band.

Punchbag

Dir: Jon Shaikh Nar/Video/2001/UK/23:00 BC Premiere
Once again, Shaikh directs a stellar ensemble of British character actors in this story of Danny, a young boxer from North London on the brink of his first Pro fight, torn between loyalty to his mates and the expectations of his father. In *Punchbag*, Danny must face the limitations of his past and future while coming to understand that sometimes you have to lose everything in order to move in any direction at all.



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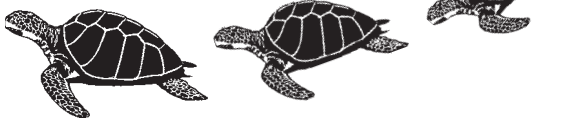
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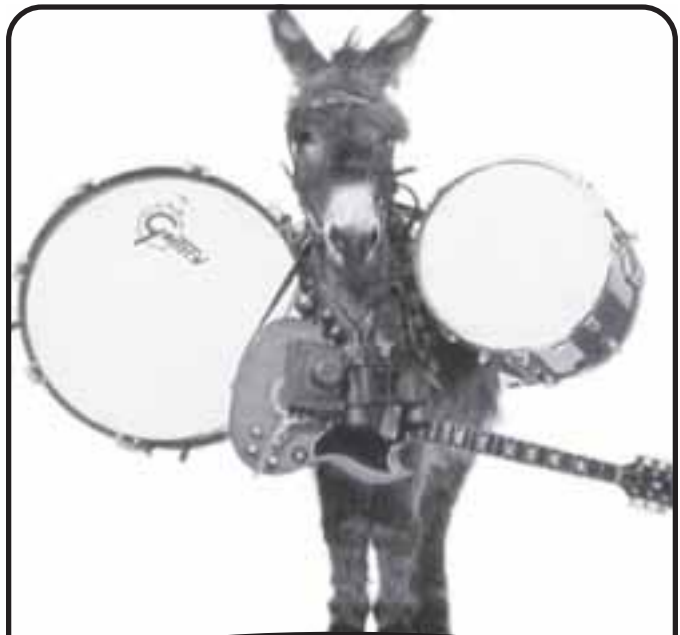
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a sense of place

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presents

Foreign Matter: New Zealand

Curated by Deborah Lawler-Dormer,
Moving Image Centre, Auckland

A selection of recent films specifically programmed to reflect upon history and look forward to the future using the knowledge learnt from examining the past. Works most notably in this vein are *Rihi and Rhona*, *Behind Me Is Black* and *Styx*. Interwoven with works of this nature are short films which celebrate and question the connections and contrasts across cultures due to overarching issues such as that of desire as explored in *Lure* and *Mesmer*. To complete this journey towards the future are the fantastical stories aided by digital technologies as illustrated in the fast and symbolic *Noise* or the more humorous shorts *DELFI* and *Playing Possum*. In total a complex programme guaranteed to challenge, entertain and invoke thoughts about living and working in the Pacific.

Te Ika A Maui

Dir: Rongotai Lomas & Philip Peacocke
Music: Che-Fu, Teremoana Rapley
Anim/Video/2000/NZ/2:00

Te Mangai Paho Maui is born, fishes up Aotearoa, then sacrifices some of the land back to Tangaroa so there will be peace between them. A beautiful digital evocation of one of Maoridom's most loved myths.

Rihi and Rhona

Dir: Lisa Reihana
Nar/Video/1998/NZ/6:00

What can we tell from a photograph? Why was it taken? Whose gaze holds the power? Using a (seemingly) colonial model we can deduce that the politics haven't changed much, just the look. This drama is one of seven, a component from the video installation *Native Portraits n19897* commissioned by the Papa Tongarewa Museum of New Zealand.

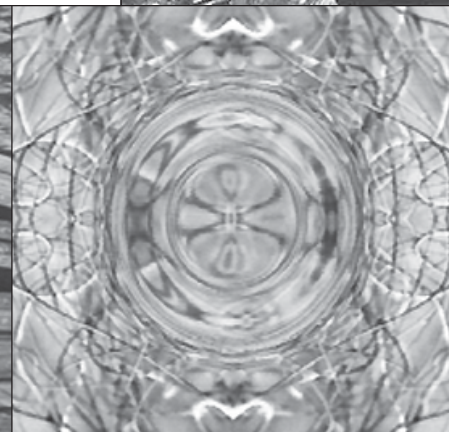
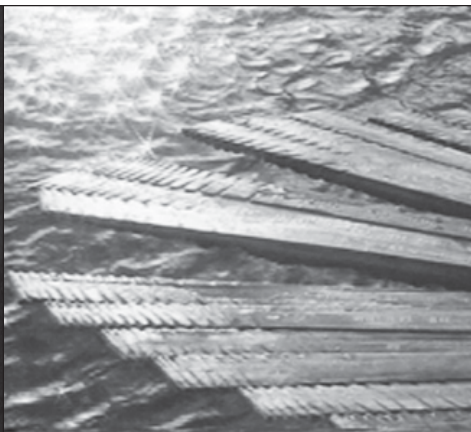
Styx (Sticks)

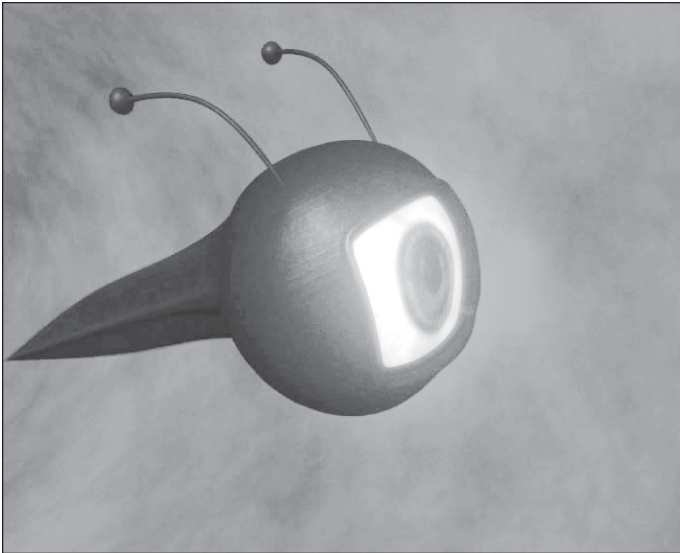
Dir: Virginia King
Exp/Video/1997/NZ/9:00

Styx (Sticks) parallels the destruction of the Ancient Kauri forests with the stages of grief symbolised in Greek Mythology by the five underworld rivers: Styx, Acheron, Cocytus, Phlegethon and Iethe. The floating sculpture reflects the huge herringbone rafts formed to transport Kauri logs to the mills.

Noise (theme and variations)

Dir: David Downes
Exp/Video/1998/NZ/8:00
Noise is a juxtaposition of many different visual and aural textures chosen for their contrast and concord with each other. They are presented together as (blocks) in time. Throughout the piece aural and visual (blocks) gradually begin to develop their own rhythm and create a counterpoint to each other and then (synch up) again.





Lure (First Light)

Dir: Olivia Lory Kay Exp/Nar/35mm on Video/1999/NZ/16:00
 Lost love mingles with history. This sensual piece evokes a sense of flux inherent in a constant state of desire. The project is a collaborative moving image, text and sound work involving a writer and four other artists who have provided audio and visual material from Berlin, Sydney, New York, Rome and Venice according to a brief which outlined thematic and technical requirements. The video and sound material was then assembled with narrative sequences in NZ.

Mesmer

Dir: Morag Brownlie Exp/Nar/Video/1998/NZ/11:00.
 Mesmer is a magical, surreal and comic look into a slice of urban life and an impossible romance.

Behind Me Is Black

Dir: Seductor Productions
 Exp/16mm on Video/1999/NZ/10:00
 Black-and-white footage of family portraits shot in the 1970s by artist Paul Johns are woven together in the 90s to evoke a mood of nostalgia and memory.

DELF

Dir: James Cunningham
 Anim/35mm on Video/1997/NZ/5.20
 Two organic lifeforms get trapped within the computer world of wireframes and x, y and z axes. Character 3D animation at its best.

Playing Possum

Dir: Peter Salmon
 Nar/Video/NZ/7:00
 The chase is on...and anything is possumble. *Playing Possum* is a quirky antipodean comedy romance, running at terminal velocity.

Deborah Lawler-Dormer is Director of the Moving Image Centre in Auckland, a non-profit organisation dedicated to the promotion of media arts in New Zealand through exhibition and distribution of innovative and challenging film, video, installation and new technology art, visits by international artists and filmmakers and the supply of information to filmmakers and artists. For more about the Moving Image Centre go to www.mic.org.nz.



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Sun Sept 16 9pm

la puerta

Dualities, quantum physics,
parallel universes and
other mind-fucks.

Me & Myself

Dir: Juanan Eguiguren

Exp/Video/2000/UK/10:00 Can Premiere

A day in the life of Kalim/ Hardeep, two parts of a whole, as they slope around London and consider things. Looped conversations present a smart and witty portrait of one man's interior life. *Me & Myself* is a hip film about those strange confabulations we have with ourselves every day.

Schrödinger's Cat

Dir: Nova Jacobs & John Sinclair

Nar/Video/2000/USA/26:00 Can Premiere

An obsessed Professor abandons his research in quantum physics for a normal life in a small town, but as his reality begins shifting, he must confront the same equations he has tried to leave behind.

The Gaze

Dir: Park Ji Won

Nar/Video/2001/S. Korea/13:00 World Premiere

A reluctant voyeur succumbs to the hole in the wall of his new apartment. Slowly, his reality begins to disintegrate as desire bleeds into fantasy.

4 ways he tried to tell you

Dir: Jennet Thomas Exp/Video/1999/UK/7:00 Can Premiere

A tale of absurdist haunting in quartet form. A child recounts the various ways that something has tried to contact him while the thing itself continues to attempt contact with the audience, through onscreen textual communication.

"It usually ends when you take the stick away from the man, and it if you make it clear to him that you didn't understand at any point what he was trying to tell you and that also you don't care/this makes the man so ashamed that he has another go at dying/but he never really manages it properly."

La Puerta

Dir: Gonzalo Calzada

Exp/Video/2001/Argentina/16:00 World Premiere

In an attempt to rewrite history, a man and an immobile child enter the secret inner workings of a film projector. Guided by alchemical drawings, the man attempts to navigate his surroundings in a desperate search for intervention. He and the child become separated by a mysterious doorway where, in a moment of indefinable violence, the film action arcs back to its beginnings, questioning our perceptions and the circular nature of existence and time.



Mon Sept 17 8pm
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Wed Sept 19 7 pm
dual

Seven tales
of transmutation.

Rabbit's Tale

Dir: Cervando David Martinez
Nar/Video/2001/USA/7:00 Can Premiere

A contemporary retelling of one of the many Zapotec legends pitting the trickster Rabbit against Coyote: this very famous one tells us why we have a rabbit in the moon and why coyotes howl at it. Using actors wearing giant papier-mache heads to portray these eternal combatants in the arid B&W countryside of Texas, and wonderful narration by El Cheverote, Martinez has captured the vitality and invention inherent in these Oaxacan myths with intelligence and humour.

Dance of the Sugar Plum Fairies

Dir: Jason Hujber
Nar/16mm/2000/Can/5:50 W. Can Premiere

Two hugely likeable plums defend their alternative lifestyle to a crabby apple.

Dual

Dir: KC Kim
Nar/Exp/16mm/2000/S. Korea/20:00 World Premiere

In this trippy Asian story of duality, Korean's got mail from himself. He's supposed to pick himself up at the airport. Korean finds that American is his alter-ego. They talk about their girlfriend and Korean begins to understand his memory of a red blouse...

Thanksgiving

Dir: Jack Shynk
Exp/Nar/16mm/2001/USA/10:30 Can Premiere

A very weird B&W morphine-induced vision of an inside-out delivery room ecstasy/nightmare. A bolted and riveted turkey carcass with a telescoping doll head is coaxed

through labour and delivery. Although we're not entirely sure, *Thanksgiving* seems to serve as a surreal allegory on the dangers of reproductive technologies

The Goddess Method

Dir: Punam Sawhney
Exp/16mm/2000/Can/6:00 W. Can Premiere

A luscious supersaturated dreamscape loosing the fantasies of a young man constrained by critical parents, rigid tradition and a loud superego.

The Workshop Junkie

Dir: Rob Bruner Nar/16mm/2000/Can/29:00 Vic Premiere

Vancouver's Nebbish King Bruner writes, directs and stars in this distinctly West Coast tale about a repressed janitor who gets addicted to, and is ultimately transformed by, personal growth workshops. Despite (or perhaps because of) his broad and extremely funny take on the self-realization movement, the film resounds with some simple truths and the people who inhabit this film will strike you as very, very familiar.



Wed Sept 19 9pm

rude rolls

A funhouse of
visually flamboyant and
narratively bent stuff.

Niko El Chocomilero (Niko the Chocomilk Man)

Dir: Alexis Rodil & Arcadi Palerm
Doc/Video/2000/Mex/3:00 World Premiere

Sun, sand, sea and frozen chocomilk! Rodil and Palerm film the story of Niko "El Rey del Esquimo" from the perspective of a hummingbird on acid. A smart and cheeky portrait of a tropical winner, *Niko* proves revenge is a dish best served cold.

Tastes Like Tuna

Dir: Mike Booth Nar/Video/2000/UK/9:00 Can Premiere
This deadpan mockumentary from Bristol takes the concepts of pain, discipline, sacrifice and consumption to an extreme culinary conclusion. *Tastes Like Tuna*, blending eroticism with black humour, is a still life with supplicant.

The Thief of Souls

Dir: Clancy Dennehy
Anim/Video/2000/Can/5:00 Vic Premiere
Carnal and menacing but nonetheless tongue-in-cheek Hitchcockian horror psycho-stalker video—animated with puppets! Oddly beautiful and terrifically atmospheric.

La Langue

Dir: Frederic Gaudry
Exp/Nar/Video/2000/Can/12:00 World Premiere
A hairy dude with recurring nightmares and odd personal habits engages in radical depilation, then must satisfy an insatiable urge to create.

The Terror of the Invisible Man

Dir: Adam Roffman & Wayne Kimball
Nar/Video/2001/USA/1:20 Vic Premiere
Be careful what you wish for...

I Was A Strip Club Virgin

Dir: Rachel Max Anim/Video/2001/USA/3:00 Can Premiere
Droll animated account of X-chromosome excess, narrated in the inimitable Max style.

Lunch

Dir: Matthew Ehlers
Nar/Video/2001/USA/4:00 W. Can Premiere
In just under four minutes and without the benefit of dialogue, Ehlers tips his audience over with this film about a worker bee throwing off the shackles of servitude in the corporate lunchroom.



Rude Roll

Dir: Rick Raxlen Anim/Video/2001/Can/6:00 World Premiere
Raxlen has animated the "How To Dance Ska" diagrams from the back of obscure LP covers and intersticed these images with dead-accurate Warholian animations of himself and a cast of other colourful characters. The action in *Rude Roll* explodes across the screen like high-end fireworks and is driven by an unrelenting soundtrack by the filmmaker's son. This film marries Raxlen's formidable animation talents to the distinct style of his visual artwork perhaps more than any other of his many films.

Mother & Son

Dir: Matthew Silver Nar/Video/1999/USA/15:35 Can Premiere
Truth really is far stranger than fiction: Silver tells the stories of his Grandma Ping and her 48 year old son Andy, who live together. To further add veracity, Silver has his Grandmother and Uncle "acting" their own roles throughout. High weirdness and paranoia ooze from every frame of this meshuge little kvetch-fest. Insane, inspired and unrestrainable performances, as well as sure handed direction from Silver, make *Mother & Son* both the funniest and scariest film in this festival.

Thurs Sept 20 7pm
**posesión
extraterrestre**

FOREIGN MATTER: COLOMBIA

Courtesy of El Vicio Productions
and Sonofilms, Bogota.

All the work in this program was created by, or in conjunction with the El Vicio Video Cooperative, based in Bogota, Columbia, whose founding members are Elkin Calderon, Carlos Franklin, Simon Hernandez, Santiago Caicado and Richard Decailled. El Vicio's collective intent is to alter the syntax of the things which surround us and rewire our perceptions—while resisting the specious generalizations often subscribed to work from Columbia as magical realistic pap or the fruits of endemic violence. The work in this program suggests Bogota as the new Ground Zero for a post-millennial South American avant garde. El Vicio a su servicio.

Note: All are Canadian premieres. None are subtitled or dubbed in English, however, this will not detract from your enjoyment.

Om

Dir: Santiago Caicado Exp/Video/1:15

Caicado creates a transcendental and contemporary alternate reality as a magic bus morphs and flies over topographical and aerial maps of Bogota and computer generated urban skylines appear and disappear on the horizon like an architectural video game.

Coqueta (Temptress)

Dir: Simon Hernandez Exp/Video/8:00 Spanish

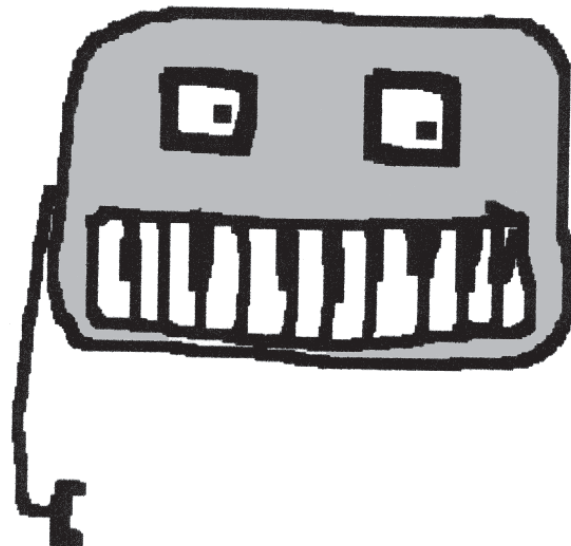
Against an anterior soundtrack of women phoning in requests for love songs to a Bogota radio station, Hernandez has excerpted dialogue from Mexican tearjerkers (i.e. *Coqueta*, 1968)—looped and pasted over archival footage of a wedding ceremony. The fragmented and suggestive lan-

guage of a nascent love affair (“I am very happy...all this is beautiful...you make me feel happy”) form the basis for the lovers’ continued exchanges (“let’s make a pact the way they do in the romance novels”) in this lingering look at traditional notions of femininity—the apparent and hidden contracts of love.

Zoom 256 / Playchig

Dir: Casiotone Exp/Video/3:00

An enigmatic group of musical co-conspirators create lo-fi video with hi-fi sound using bargain basement equipment and the venerable Casio keyboard.



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As Ever William

Dir: Elkin Calderon Exp/Video/11:30 Spanish/English

The title and text comprise a letter by a foreign ethnobotanist writing from Bogota in January of 1953. The narrator is on a mission to obtain the drug Yage (*Banisteriopsis caapi*), worshipped for its ability to improve the visual acuity of hunters and produce shamanistic visions. The film is a critique of documentary conventions and the constraints inherent in "seeing" what is really in front of us, as well as an elegant and damning examination of foreign intervention.

Posesión Extraterrestre

Dir: Jairo Pinilla Nar/Video/37:00 Spanish

During a visit to the Planetarium with his recently widowed mother, young Jorge Aristizabal Pinto becomes possessed by the spirit of an alien. Jorge undergoes a mysterious spurt of growth, turning from a boy to a man in 24 hours. Infected by a growing malevolence, Jorge unleashes violence upon those who displease him, and seduces a family friend who has come to visit. Once he has planted his demon seed, Jorge reverts back to a seven year old, while the woman he has seduced grows monstrously pregnant with the alien's child. Full of cheesy effects, casual plot twists, dubbed

dialogue and eyebrow acting, this film is enormous fun, questioning the existing political order through seemingly insignificant details, clever reversals and archly written dialogue.

Considered the Colombian Ed Wood, Pinilla has been consumed with the tropes of B horror films—zombies, mad scientists, voodoo, reincarnation and extraterrestrial possession—since as a child in third grade he was paraded past the corpse of a schoolmate's dead father, inexplicably on display in the school gymnasium. An iconoclast from the outset, Pinilla's work (*Funeral Siniestro, 27 Horas Con La Muerte, Triangulo de Oro*) has always resisted the conventions of the Columbian cinema and the pretensions of international art films in favour of more commercial and sensational interests. Pinilla's work has long been a thorn in the side of the conservative and state run national cinema (Focine), creating obstacles in his attempts at distribution. Now in his sixties, Pinilla has been rediscovered by a new, younger audience, and, in *Posesión Extraterrestre*, collaborating with El Vicio, he makes his first foray into digital editing.

With thanks to Jesse Lacayo for translation/interpretation support.



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Thurs Sept 20 9pm

evidence

Ten films which implode traditional narrative form and push the limits of the experimental genre through a range of singular techniques.

Yellowknife

Dir: Christoph Oerti

Exp/Video/2000/Can/Switz/6:00 Vic Premiere

Yellowknife catapults the viewer into the void of nothingness leaving behind vanishing pieces of light. Trembling faces are encapsulated within beads ricocheting through space like UFOs. Alternately suggesting a slot machine windfall, ball bearings, billiard balls and molecular ping pong, *Yellowknife* oscillates between spatial and temporal dimensions.

Spit

Dir: Jeremy Drummond

Exp/Video/2000/Can/2:30 W. Can Premiere

In an attempt to recodify the regulations governing our bodily fluids, *Spit* celebrates the joys of a so-called distasteful act and exists within the beauty of the action.

A Letter (Reflections on Memory, Movement and Bicycles)

Dir: Jason Middleton

Exp/Video/2001/USA/6:40 Can Premiere

A young man's inconsistent recollections of a moment in time at the end of a relationship, involving bicycles and letters. Intercutting images from different periods of time which sometimes contradict each other, *A Letter* reflects the struggles of the narrator trying to accurately recall a set of events which seem more and more elusive as he tries to recall them. In Super 8 B&W.

Time To Move On

Dir: Bob Preston Exp/Video/2001/Can/6:00 World Premiere

Preston captures and digitizes an intruders's foray into a stand of crows with shifting frames and disorienting focus. With the benefit of a minimal soundtrack which perfectly conveys a sense of avian occupation, this experimental video explores a moment of apprehension and consequent action through non-human senses.

Snowfarm

Dir: Sheridan Shindruk

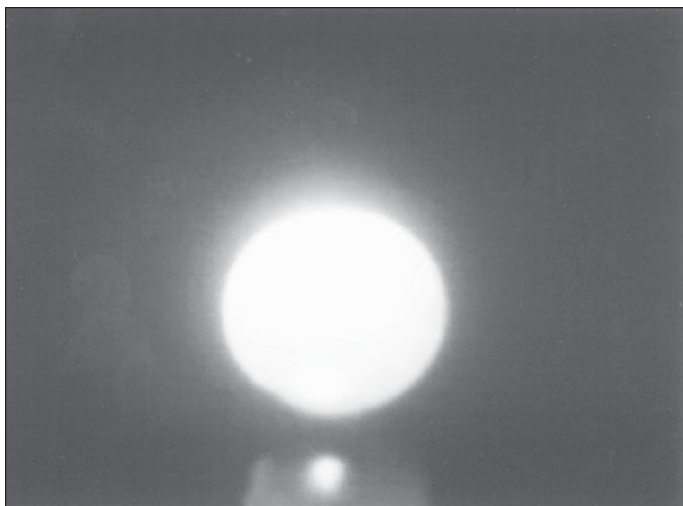
Exp/Video/2000/Can/4:00 Vic Premiere

Snowfarm looks at spatial-perceptual frameworks in relation to desire. Architecturally-scaled human miniatures are presented in interior, designed spaces which are public and surveilled. A narrative is implied as the figures are depicted in situations or moments which allude to past, present or future events and modernist chairs act as surrogates for the body.

The Strip Mall Trilogy

Dir: Roger Beebe Exp/Video/2001/USA/9:00 Can Premiere

The Strip Mall Trilogy is a series of three city symphonies—Green Means Go, The Abecedaire, and X-formations—which succeed brilliantly in liberating form and colour from the sprawling consumerist landscape of postmodern America and the privileged terrain of suburban car culture.





Dragonfly

Dir: Kristiina Szabo
Exp/Video/2000/Can/9:40 Vic Premiere

Dragonfly is a fusion of visceral image and sound that interweaves an ancient fairy tale with the story of one woman's emotional journey following the loss of a loved one.

Evidence

Dir: Dustin Morrow
Exp/Video/2000/USA/8:00 Can Premiere

In April of 1979, an apartment complex in Bushnell, Illinois, was vacated virtually overnight. Twenty one years later, Morrow returned to the building to find it untouched since the eviction. The effect is both eerie and then tranquil as one imagines who lived in these discarded homes, littered with Kiss records, gods-eyes, gold pumps and Nancy Drew mysteries. Although the site is certainly a time capsule of objects, the evidence in the title refers more to the ephemeral memories and experiences born within these spaces.

The Morphology of Desire

Dir: Robert Arnold
Exp/Anim/Video/1999/USA/5:45 Vic Premiere

The Morphology of Desire explores the commodified representation of romantic love in popular culture and the relationship between the still and moving image, using digital image morphing to animate romance novel cover illustrations as a never-ending dance of unrealized desire. This unending movement is segmented into a minimalist narrative by short passages quoted from romance novels.

Sand

Dir: Percy Fuentes
Anim/Video/2001/Can/14:00 Vic Premiere

Fuentes cleverly renders Canadian urban cityscapes foreign and mesmerizing in this brilliant hybrid (traditional sand and 2D) animation layering dark and exquisite stories of lust, loss, revelation and regret over the surreal—psychic snails hitchhiking to Edmonton, but travelling in the wrong direction.



Fri Sept 21 7pm

machine

This highly experimental, largely process-oriented program deals with subcategories of technology: automation, conductivity, electricity, and the arrogance of science—as well as the ambiguous distinction between the human and mechanical.

Other Details

Dir: David Ratzlaff

Exp/16mm/2000/Can/2:30 Vic Premiere

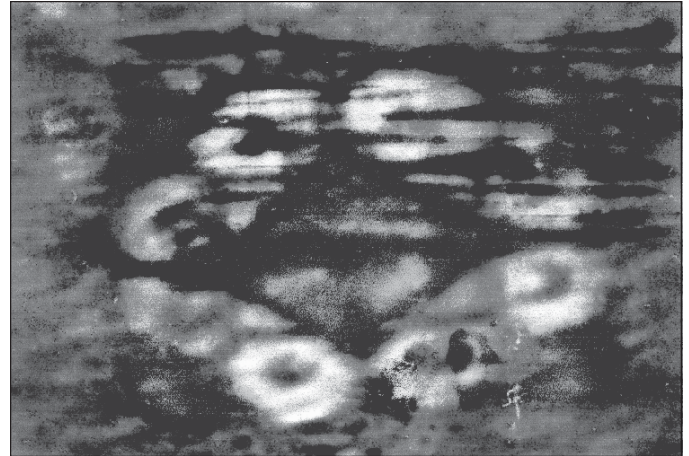
Another unique cameraless animation which uses scanned images printed directly onto the film stock via an inkjet printer. A tiny visual fiesta.

Machine Machine Machine Machine

Dir: Sara Maclean

Exp/16mm/2001/Can/5:00 W. Can Premiere

Consumed by toaster experiments and the lure of the switching yard, a pale mad scientist dresses up like a slightly automated Hugo Ball to enter the late winter landscape and bear witness to man's inhumanity to machines.



(de)compression

Dir: Shawn Yashar

Exp/16mm/2000/USA/8:00 Can Premiere

A visual and narrative recreation of the Gordian knot analogy. As a man in his urban apartment attempts to staunch a minor leak which progresses into a cascading rain, he soon begins to display obsessive behaviour in a futile attempt to contain the expanding leak. The protagonist has to face the choice of conceding to the will of the water, or, in his attempt to control it, committing an irrational form of suicide.



Soundings

Dir: Sandra Gibson

Exp/16mm/2001/USA/5:45 Can Premiere

A subterranean dissection of the film medium through the manipulation of new and found footage. A crude cinematic consciousness awakens, slowly coming into focus and gaining momentum while remembering what it originally "believed" cinema to be.

Spare Change

Dir: Don Best Anim/16mm/2000/Can/3:00 Vic Premiere

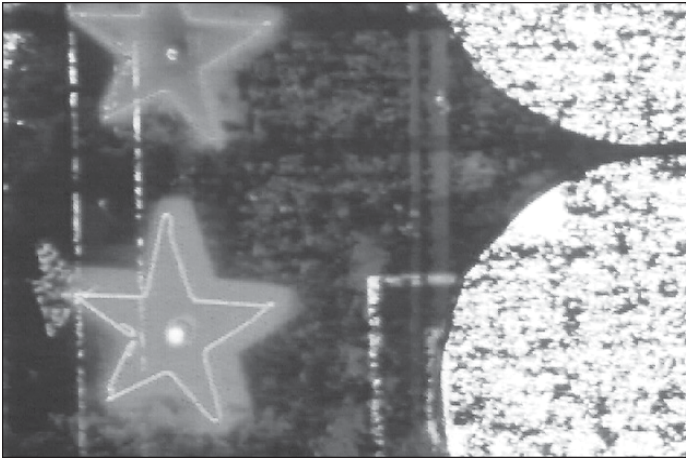
In this handmade cameraless animation, Best has placed objects such as coins, keys, scissors, etc. behind unexposed 35mm film stock and through friction, creating a relief image and, ultimately, an abstract mythology around everyday objects as they take off like rockets, spar, collapse on themselves and conjoin.

Cat Number Six Is A Coward

Dir: Jerome Gariepy

Nar/16mm/2000/Can/7:11 W. Can Premiere

"This man is an idiot, not an amateur idiot, but a certified diploma'd idiot, from the Institute of Idiotoxicology... unfortunately his hobby is quantum physics." Thus begins this cautionary and hysterical tale about a lot of things, but especially about the arrogance of science and philosophy. Educative psychotronic propaganda with a lullaby!



Drive: automatic/standard

Dir: Andrea Spakowski/Ian Toews
Exp/Doc/16mm/2000/Can/10:30 Can Premiere

An experimental film/analysis about monster trucks, highways, and the North American fixation with vehicles. Set against a revved-up soundscape, consumption, waste, excess, spectacle and the never ending movement of bigger-is-better car culture are documented, deconstructed and reassembled like a hot rod on the road to ruin.

Extremely Bright Lights and the Sound of Explosions

Dir: Simon Tarr
Exp/16mm/2000/USA/3:00 Can Premiere

Dwelling in a place between humour and fear, semiprofessional wrestlers pound on each other with fists and chairs. Ringside commentary is provided by the computerized voice of Agnes, who recites appropriate passages from a civil defence manual, dispensing sage advice.

The Magic of Radio

Dir: Greta Snider
Doc/16mm/2001/USA/23:00 Can Premiere

Snider's three-part documentary is a tribute to the original geek boys and girls of ham and community radio, featuring Erin Yanke, Grinder Bitch and Feral, and Robert Magnani K6QX7 (this guy can bounce signals off the moon!). For these folks, radio is more than just a medium to transport information, but rather, the means to omnidirectional contact with the world. The ionosphere at night, skip signals, the Big Bounce—these are the sexy and mysterious operational tenets behind this arcane brotherhood. Through the radio communities' creative embrace of the singular and iconoclastic, and the sheer weight of time-honoured common-sense science, *The Magic of Radio* reminds us that when modern-day telecommunications and the internet go down in the flood, radio will still be around to tell the story. The audio track includes sound collages from Snyder's personal archive—favourite cryptic voices that any listening enthusiast will recognize—as well as a Morse code narration for the hard core!



Fri Sept 21 9pm
small gauge
wonder

THE
INDEPENDENT
FILM
CHANNEL **IFC**
presents

A Program of Canadian Super 8

Curated by Alex MacKenzie
from The Blinding Light!, Vancouver

Well over three decades after its introduction as a home movie format, Super 8 continues to thrive. In this wide-ranging and intensive evening of small gauge films, Super 8 is explored as physical material, political tool, spontaneous fluid recording device and more. Whether working exclusively in this slim celluloid format or using it as an integral starting point, these makers demonstrate that Super 8 is about flexibility, freedom, accessibility and wonder. Here's the proof, and the inspiration.

Objects Are Larger Than They Appear

Dir: Heather Frise & Shawn Chapelle
Exp/Video/2000/Can/5:00

In this collaboration between veteran image makers Frise and Chapelle, saturated colour Super 8 from a road trip to Mexico is creatively cut into as a thoughtful diary voice-over considers travel companions and the idea of leaving home in order to find it again.



Girl From Moush

Dir: Garinee Torrosian Exp/16mm/1993/Can/6:00

Applying Super 8 frames onto 16mm stock and refilming these, Torossian creates a profound and haunting poem to Armenia which reflects on culture, gender, and memory.

Closet Case

Dir: wrik mead Exp/16mm/1995/Can/4:00

In this true 'coming out' film a man struggles to break free from his literal and social confinement, simultaneously exploring control, pleasure and queer politics.

Speck

Dir: John Kneller Exp/16mm/1997/Can/5:00

Scenes of high spectral intensity, sun drenched water crashing into rocks, filming directly into a projector lens, overexposed Kodachrome melted frame by frame—all superimposed upon itself to create this stunner from Toronto's master optical alchemist.

Blue Tone

Dir: David Miklos Exp/S8/1999/Can/6:00

Hand-processing with a blue hue transforms this vivid and visually dramatic film into a moving cyanotype, finding the beauty and wonder of the abstract in the everyday.

Toilet Mouth

Dir: Velveeta Crisp Exp/Video/1999/Can/4:00

Bathroom fixtures never tasted so good in this fetishistic discovery of that very precise place where disgust meets desire.

Reading Canada Backwards

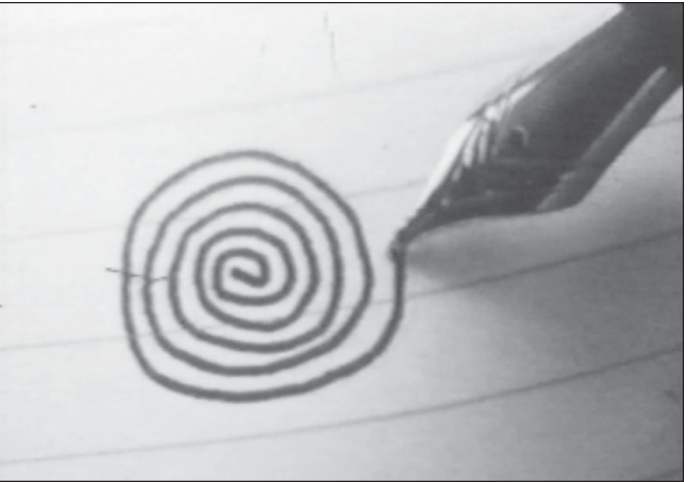
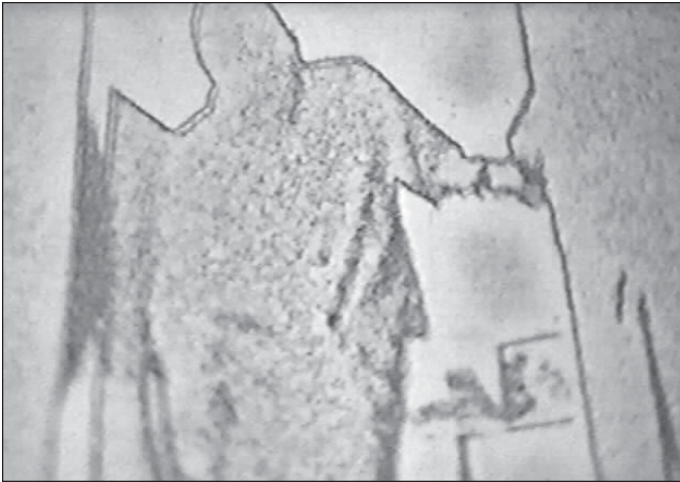
Dir: Steven Topping Exp/16mm/1995/Can/12:00

A travelogue of a technical object keeping time on the iron horse. The camera points east: 12000 frames and 4000 miles from Vancouver to Halifax, shooting 3 frames of film for every mile on the roof of a fast moving freight train.

Fashion

Dir: Kika Thorne Exp/16mm/1995/Can/3:00

Victimization and its simultaneous resistance; we don't always want what we desire.



Ladies in Waiting

Dir: Lulu Keating Doc/Video/2000/Can/6:00

A gorgeous blending of brilliant Kodachrome and rich hand processed black and white Super 8 footage studies the lives of a group of diverse and intriguing women who seek partners in life but struggle to find and keep the right ones.

Time Passes

Dir: Nelson Henricks Exp/Video/1998/Can/6:30

In documenting the interior and exterior of his apartment, and inspired by the work of Virginia Woolf, Henricks examines writing as a metaphor for addressing temporality and impermanence.

Frames of an Instant

Dir: Yun Lam Li Exp/16mm/1998/Can/6:30

Using colourized and superimposed images along with musical and mechanical sound effects a dreamlike mindscape examines the complex struggle between two people's desires.

Unseen 1: Electricity

Dir: Brad Poulsen Exp/S8/1997/Can/3:00

Rendering the mundane sublime, this mesmerizing hand-processed and solarized film explores the invisible force of electricity in a modern city.

Nine + 20

Dir: John Price Exp/16mm/2001/Can/10:00

The dancing grain of the celluloid evokes the dance portrayed - visually sumptuous, the film parallels the materiality of the celluloid with the personal nature of the work.

Notebook on Lightning Bolts & Turntables

Dir: Christopher Chong Exp/16mm/1999/Can/4:30

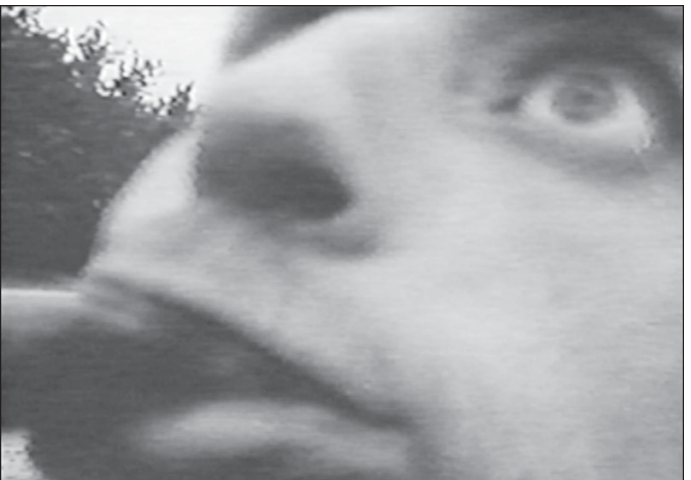
A brilliant blend of claymation, cel animation, and live action trip through the city seeking solace and safe haven.

Hi I'm Steve

Dir: Robert Kennedy Nar/16mm/1999/Can/6:00

An absurdist and very funny film from S8 stalwart Robert Kennedy about telepersonal dating and extreme fetishes.

Alex MacKenzie's multi-screen film performance Nightsky is featured at Antibody on Saturday, September 22.



Fri Sept 21 11pm

measure

Experimental work which visually explores the spaces which exist between internal and external dialogue.

Family Outing

Dir: Mark Bradley
Exp/16mm/2001/Can/5:20
World Premiere

Family Outing is a reconstruction of the filmmaker's identity through the use of home movies as found footage. Bradley re-edits his source material with clinical precision to produce a film of enormous strength which, through image alone, acts as a kind of early warning system for the tsunami of coming out.

fix

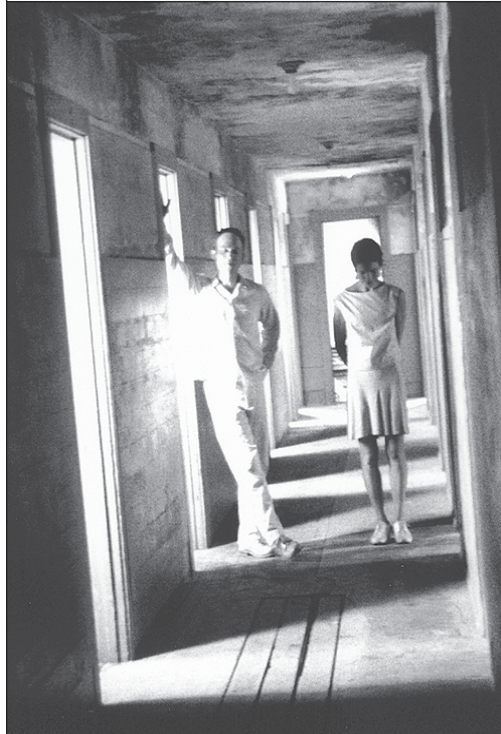
Dir: Michele Stanley
Exp/16mm/2001/Can/3:30
W. Can Premiere

Hand painting and scratching on 16mm, 8mm blow-ups, and photo-animation are all used to manipulate images of urban, natural, and body landscapes. Traditional compositions are gradually transformed as the emulsion is forcibly eroded and then reapplied by hand—ultimately culminating in total abstraction.

Blutrausch (Bloodlust)

Dir: Thorsten Fleisch
Exp/16mm/1999/Germany/4:15
Can Premiere

In an extreme attempt to develop a human/machine dialogue, Fleisch has mutilated himself and pressed the film leader onto the wound, as well as had his blood taken by a nurse, in order to paint the leader with it. *Blutrausch* creates an audiovisual document of the filmmakers' lifeblood as seen/heard with the eyes/ears of a film projector with optical sound.



If

Dir: Diane Bonder
Exp/16mm/2000/USA/12:00
Can Premiere

Through the restless and aimless gaze and actions of a preoccupied woman, the room which she occupies and the objects within in come to signify our emotional perceptions of space and the ennui attached to longing.

missed

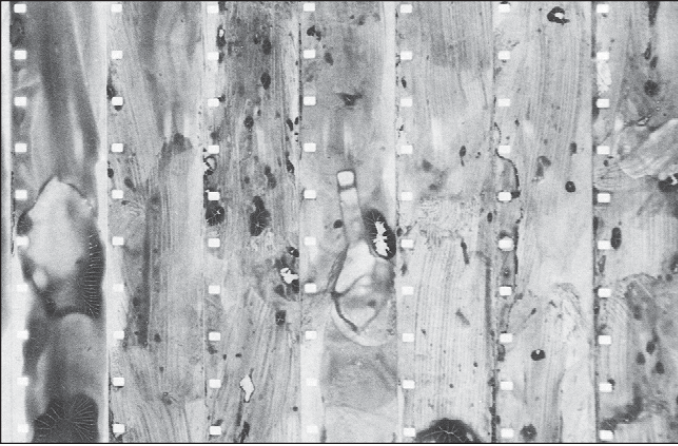
Dir: Melanie Jeffrey
Exp/16mm/2000/Can/11:00
Vic Premiere

An elegiac tone poem and process-based documentary about the suicide of a friend and the emotional consequences of missing his funeral. *Missed* explores the limits of love, and the effects of guilt and longing in the absence of ritual.

Measure

Dir: Dayna Hanson & Gaelen Hanson
Exp/16mm/2001/USA/7:00
Can Premiere

Seattle-based dance theatre company 33 Fainting Spells uses a cramped decaying corridor of a deserted boarding school on Washington's Bainbridge Island as the set of *Measure*. This film conveys the ongoing relationship between two people through the use of disorienting edits, lyrical cinematography, rhythmic steps and missteps, light and expression.



Somewhere, I Was Born

Dir: Tony Gault

Exp/Doc/16mm/2000/USA/8:00 Can Premiere

"Somewhere I was born and there I died, but you took no notice": from these cinematic words emerge this micro and macroscopic look at evolution, religion and "the complex harmonic systems" which thread throughout our lives and deaths. Gault, who has developed an oeuvre of experimental biographical work around the body, made this film as a response to a diagnosis of terminal cancer, and the erosion of prior belief systems in response to such a situation. Unflinchingly humorous but nonetheless transcendental, this film was shot almost entirely on Super 8 and then blown up to 16mm.

FILM(lode)

Dir: deco dawson

Exp/16mm/2000/Can/13:00 W. Can Premiere

Interpreting the occlusive, life threatening and alienating cold of a depressive Prairie winter, as well the resulting self-imposed house arrest—and cabin fever which it engenders—dawson has used an Arizona gold mine as the departure point for *FILM(lode)*. Deep below the parched and barren surface, two men "agitate the infinitely satisfied bellows of the earth," eating, sleeping and thumb wrestling inside the mine, they work with no means of escape and dream of an unattainable outside world. Rendered in dawson's trademark style of epic B&W soviet montage.

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Sat Sept 22 2pm

maximus

The narrative works in this program describe both the positive and negative effects of our proximity to others.

Bike Ride

Dir: Tom Schroeder

Anim/16mm/2000/USA/6:35 Can Premiere

This brilliant animation tells the story of James Peterson's epic 50 mile journey on bicycle from The Cities to Milaca to visit his girlfriend—just to get dumped. Schroeder's scrolling fluid B&W drawings, and Peterson's wry, unsentimental narrative conspire beautifully with a second supercool percussive sound track syncopated to the beat of Twin Cities' jazz drummer Happy Apple.

"...Schroeder spent over a year drawing the 4,138 pictures that make up the film, from first to last without knowing ahead of time what he was going to draw... It's stream of consciousness imagery takes unexpected turns but always stays loosely tethered to Peterson's comically heartbreaking story." Charles Bowe, *Pulse*

Rattus Maximus

Dir: Melanie Hubbard

Nar/16mm/2000/USA/9:20 World Premiere

Almost everyone can relate to the appeal of animal friends vs. human ones, but what happens when you can't cross back over the line? Holland Parish's introverted life revolves around his pretty little beer swilling best rat buddy, Winston. But when Winston kicks the bucket, Holland plummets into a rat world of grief until a warm and sinuous female worms her way into his grieving heart.

Georgie Porgie

Dir: Benjamin Meyer

Nar/16mm/2000/USA/23:30 Can Premiere

Voted Best Short Film at the Chicago Underground Film Festival, *Georgie Porgie* tells the story of Sam and Susan who share a small cluttered relationship in a sunny urban studio apartment. Rife with claustrophobic menace and exploring the uncontrollably malignant give-and-take inherent in truly dysfunctional relationships, this film makes a great case for the single life, and maid service.

Dim Bulb

Dir: Kerryn Z. Miller

Anim/16mm/2000/USA/8:00 Can Premiere

Phil Lament is a curious bulb who'd rather be off than on. A cautionary tale about caution, and the dangers of hiding your light under a bushel.

Linda California

Dir: Felicia Michaels

Nar/16mm/2000/USA/25:00 Can Premiere

A hard little noir gem about how moral ground can shift when it's under the feet of the hunted.

"Amongst the handful of shorts I was able to see at the Taos Talking Pictures Festival Felicia Michael's *Linda California*, a kind of politically incorrect latter-day O. Henry version of Abel Ferrara's *Ms. 45* had wit and performance to spare."

— Ray Pride, *Indiewire Magazine*



A Great Place to Refuel After Festival Screenings!

The Garrick's Head Pub, located in Downtown Victoria, just around the corner from the Antimatter Festival, is one of the oldest drinking establishments in the city. Sampling the wide range of local craft brewed and imported beers on tap, as well as selections from an extensive menu, is a great way to spend the evening after film festival screenings. You will always be welcome at the Garrick's Head. See you there!

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Sat Sept 22 7pm
multivideo

FOREIGN MATTER: RUSSIA

Curated by Tania Gorucheva &
Olga Shishko, Moscow MediaArtLab

MultiVideo is the name of an international video art festival organized by MediaArtLab as a part of the Media Forum of the 13th Moscow International Film Festival in June 2001. The program prepared for Antimatter presents recent Russian videos and films selected for this competition.

Included art works reflect the basic concept of the MultiVideo festival and at the same time one of the most interesting tendencies in the development of contemporary video art—polyphony of methods, tools, techniques and genres used by artists in their work with moving images. Almost all of the videos were produced by a young generation of artists and represent different approaches to the exploration of nature and the function of signs and symbols of screen language and communication. It's no wonder that the problem of representation and distribution of information as well as exchange with it, whether advertising, TV news, internet text and images, or even historical quasi-mythology, etc.—became a core aspect in creation of our art expressions now, for these artists in particular. Information excess and often quite aggressive forms of its delivery to consumers make us face the problem of collapse of communication channels when the aesthetic gesture risks being dissolved amongst senseless signs and images. Most of the selected Russian videos are not only artists' reflections on formal, structural and substantial aspects of communication but also attempts to discover its new levels by meaning for art.

Also included in the program are works representing experiments by Russian video artists with the television context from Media Forum's special program *TVpresence by Extension*.

Virtual Body of God

Andrei Velikanov & Julia Velikanova, Moscow, 2000, 6:00

The poem by Andrei Velikanov from the cycle *The Index of Ideal Love* in the form of a prayer. Its sacred character is underlined by quotations from the Psalms and other religious texts. Meanwhile, the general meaning of the text is an advertisement of faith as a consumer product. The beautiful faces of young boys and girls, appropriated from TV commercials, look solemn and pious even in the process of putting a new brand of chewing gum in their mouths or washing their hair with a new brand of shampoo.

Bad Move

Anna Kolosova, St. Petersburg, 2001, 4:00

Television and cinema have gained speed significantly since they came into existence. The old films appear very slow to us already. This video originated as a reaction to the velocity of modernity. *Bad Move* poses the question: what if film accelerates to such a rate that images would simply become undiscernible and only lines and movement remain?

The Silence

Dmitri Trofimov & Angela Ashihmina, Moscow, 2000, 5:00

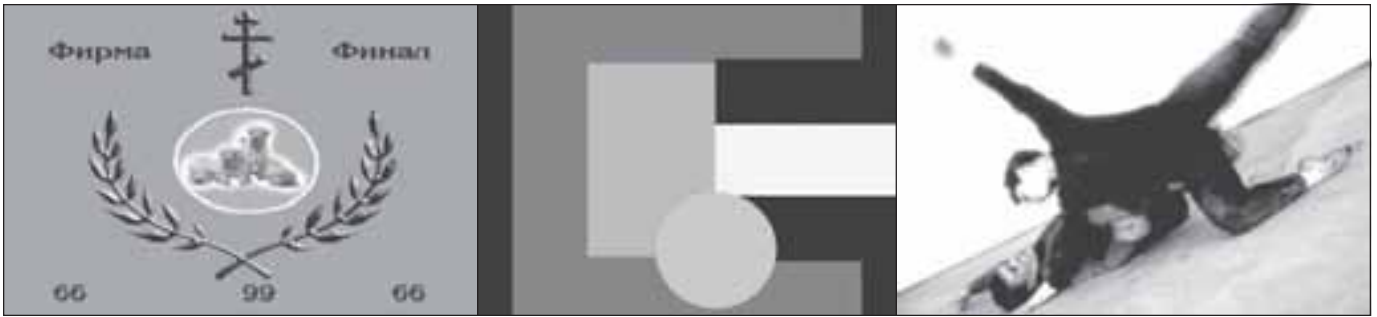
Colour photography, portraits of women.

Dog's Advertisement

Dmitry Bulnygin, Russia, 2000, 2:30

First presented as part of Dog Fights project, Novosibirsk,





November 2000. A pseudo-advertising unit of five videos. The objects advertised are goods and services seemingly needed for keeping dogs in contemporary society, such as food/unfood, entertainment, destruction. There's no real client. Materials used: TV commercials, film stills, video art fragments from the 90s, original animations.

Lenin and Stalin. Parts 1, 2 and 3

For ANONYMOUS and FREE Art, Russia, 1998-2000, 11:00

The first three parts of a parable film series of surrealistic miniatures about Lenin and Stalin. All characters are represented by basic geometry figures to underline their mythological and symbolic interpretation. The concept is based upon Vasyli Kandinski's colour and form theory.

20 . 21

Galina Myznikova, Sergei Provorov
Russia/Germany/Sweden, 1999, 23:00

Developing a millennial theme, the film creates a contemporary image of Archives and Library as Time Preservatives. The main characters are the Man and the Book. The Man's need to read the Book becomes the cause of its deConservation and the process of deStructure.

TV Trouble

Maxim Zonov, Novosibirsk, 2000, 3:00

A problem/story about the main achievement of human communication—the TV set. Art activity is presented as an available means of realizing one's social/sexual/eating complexes.

The End

Natalia Borissova, Russia/Germany, 2000, 3:00

An endeavor to make a dynamic and complex work with an underlying subversive edge in a really simple way. All footage for this movie was found on the internet. Visual footage: animated internet GIF files (most likely created by children). Sound footage: short sound pieces from American cartoons and children's television programs.

Subscribers

Olga Stolpovskaya, Victor Olimpiev, Russia, 2000, 11:00

They wanted to fly away and didn't make it; they were all subscribers. A deconstructive story about the dream of flying. Deconstruction is the characters' life style. They come to an airport, named Vokzal (station) but don't fly anywhere or even go away. Their dream must stay a dream. The film is positioned between image and sound. The telephone conversation of a disabled man (or a man passing for one) and the woman who introduces herself as Katya—is also about flying.

Doctor Lucik

Roman Kornienko, Novokuznetsk, Russia, 2001, 4:30

An improvisation on the theme of improving drug addicts' health by surgical means.

For more information on Moscow MediaArtLab go to www.mediaforum.danet.ru.



Sat Sept 22 10pm

antibody

presented by



Antibody is presented with assistance from the Greater Victoria Intermunicipal Committee through the Municipalities of Esquimalt, Oak Bay, Saanich and the City of Victoria.

Closing Night: Transmedia / Performance

A series of hybrid media experiments incorporating film and video with elements of music and live performance. Blending various techniques and technologies—both old and new—these performances explore possibilities of re/inserting the body—the human touch—into machine and digital age media.

narc / Black Plague: INOCULATION

An aural exploration of viral culture in the age of corporate feudalism.

In this media saturated age of vested interests, culture is no longer a slowly evolving entity rooted in tradition and myth, gingerly passed from generation to generation. Instead, it has devolved into just another commodity—manufactured, packaged and electronically force fed to the members of the corporate fiefdom using economies of scale as the only judgement of its viability. Surprisingly, in the IPO driven vortex of bizspeak laden history and targeted marketing portfolios

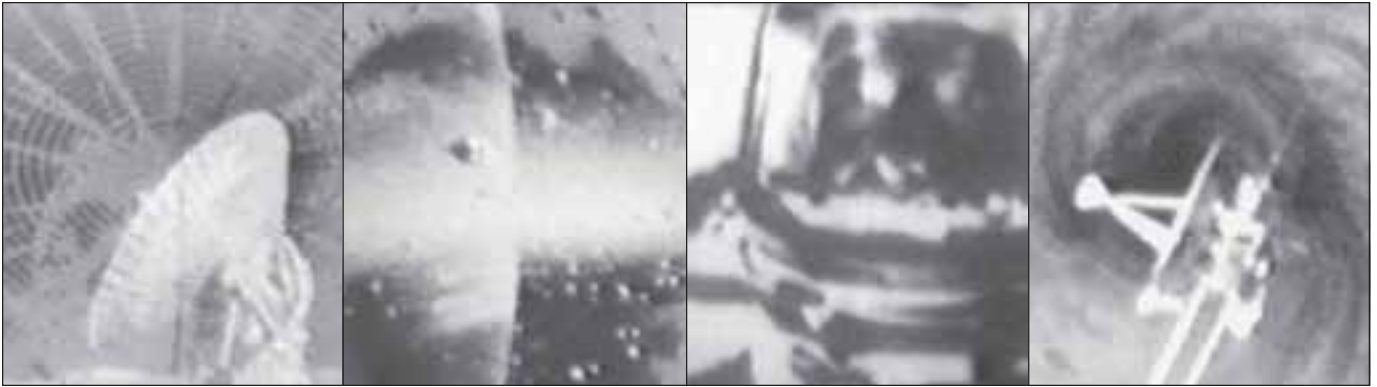
lurks an unexpected subtext of a particularly viral nature. The prescribed catch phrases and hidden agendas get quickly derailed, resulting in a collision of new meanings and unintended insights that, like a sensory cancer, spreads from member cell to member cell, replacing the original intent with its own agenda. This viral culture solely exists due to the methodologies of the corporate host and as such, provides a vital reflection of the caustic environment which has spawned it.

The intent of Inoculation is to provide an aural and visual assault from within the realms of viral culture. To further this aim, a multi-media installation combines with audio performance to create a uniquely cohesive result. The visual cues are taken from various source streams including video (live and pre-recorded), 16mm film and 35mm slides. Audio augmentation is supplied by two viral entities: narc and Black Plague.

narc's investigations of dissonance and disassociation have been ongoing for the past ten years. Using various synthesis and sampling techniques, sound is combined to act as an "outlet for tonal effluent and social stress."
Info: moron@industrial.org.

*Using four turntables, numerous sound effects records and hundreds of miscellaneous trax, two samplers, a stack of effects processors, two Commodore 64 computers and a host of other electronic esoterica, **Black Plague** slaughter the myth that turntables are incapable of being original vehicles of expression.*
Info: earraid@home.com.





Alex MacKenzie: NIGHTSKY

NIGHTSKY is a three-screen film and audio performance piece. Using a collection of Super 8 “Technicolor” brand cartridge projectors (circa 1969) reloaded with original hand-processed footage and a live sampler/custom burned CD soundscape, NIGHTSKY combines both modern and outmoded audiovisual technologies to reposition evocative imagery stolen and recontextualized from classroom science films. Solar radiation, planetary patterns, gravity, the moon landing and the outlying universe are presented as rephotographed hand-processed Super 8, manipulated with gels, masking, lenses and sleight-of-hand to explore space in all of its manifestations.

“I am interested in reconfiguring, repositioning and recontextualizing outmoded and ephemeral film materials and media devices in order to examine them beyond their original intention and as a formal attempt to dehistoricify and reinvent meaning.” – Alex MacKenzie

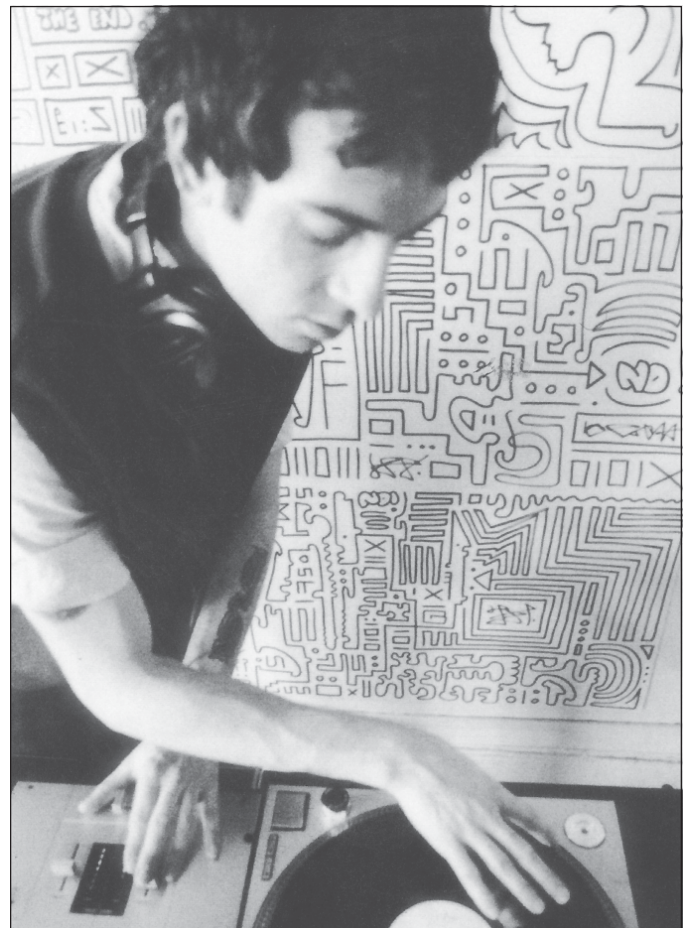
“The sheer virtuosity of Mackenzie’s live film performance is enough to blur the line between cinema and historical re-enactment. NIGHTSKY unfolds like a window-seat view of a return voyage to the Sea of Tranquility, its images accumulate, overlap and recede with mesmerizing calm, sea and sky gradually yielding to a horizonless black space teeming with stars and satellites and fellow sojourners. Frail souls like us, blanched and zealous faces barely visible behind their visors, the grainy, re-photographed and hand-processed found footage of Armstrong et al evokes more than the (admittedly exquisite) pathos of watching an excessive century’s grandest icons nearly vanish before our eyes. Earthbound in the mortal intimacy of an obsolete ‘home-movie’ technology and the all-too-human touch of Mackenzie’s performance, we surpass nostalgia. This is history—that which is made only when reproduced—the vital urge to comprehend what has not been lived, to find meaning in the abandoned fragments of mere grandeur.” – Jeremy Rigsby, MEDIACITY Festival of Experimental Film and Video

Alex MacKenzie works as a media curator, filmmaker and performer in the film and video fields. He is the primary programmer and coordinator of *The Blinding Light! Cinema*, an alternative and underground screening and performance space in Vancouver, Canada, and Festival Director for the *Vancouver Underground Film Festival*.

Joshua Gabriel: 2 TURNTABLES, 2 BONGOS, 1 VIDEO PROJECTOR

Brooklyn DJ/filmmaker/artist Joshua Gabriel brings his unique one-man performance to Antimatter. Simultaneously cutting up records and playing percussion to projected film and video footage, Gabriel mixes distinctive turntable stylings with his own drawings and images from the streets of New York.

Joshua Gabriel's Video 1: Get Addicted shows Saturday, September 15 at 9pm.



contacts

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How Do You Feel; Tastes Like Tuna, Bolex Brothers, England, 117 985 8000, cindy@bolexbrothers.com

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Inner Arms, Casper Haight, Victoria, BC, 250 385 3455

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I Was A Strip Club Virgin, Rachel Max, Washington, DC, 202 338 9799, rachelmax@earthlink.net

The June Bug Symphony, Walter Forsyth, Halifax, NS, 902 422 0486, av603@chebucto.ns.ca

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La Puerta, Gonzalo Calzada, Buenos Aires, Argentina, 5411 4703 3661, mercuriofilms@interlink.com.ar

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The Man From Venus; Painting; You're The One For Me, Asshole, Video Out, Canada, 604 872 8449, videoout@telus.net

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Time to Move On, Bob Preston, Victoria, BC, 250 383 9561, prestonb@camosun.bc.ca

Tour Tips: Lesson #14, Beware The Day Off In New Orleans, Danny Plotnick, San Francisco, CA, 415 452 9323, s8romeo@aol.com

Ultraviolet, Paul Budnitz, Brooklyn, NY, 636 594 5251, beautifulpictures@minidisco.com

Une P'tite Vite (Sexy Spins), Claude Lamarche – 2/NPC, Larouche, PQ, 418 480 8932, 2NPC@videotron.ca

Video 1: Get Addicted, Joshua Gabriel, Brooklyn, NY, 718 625 4475, 372music@aol.com, www.joshuagabriel.com

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