

ROGUE ART PRESENTS THE FIFTH ANNUAL

# ANTIMATTER

Festival of Underground Short Film & Video



SEPT  
20 - 28  
2002

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# ANTIMATTER

## Festival of Underground Short Film & Video

### Dates

September 20 to 28, 2002.  
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 *Santo vs. Antimatter* (Fri, Sept 20, 10pm) and *Antibody* (Sat, Sept 28, 10pm) are \$6. Tickets available at the venue, 30 minutes prior to screening time. First come, first served, no advance tickets.

### Staff

Festival Director

**Todd Eacrett**

Curator

**Deborah de Boer**

Programming Coordinator

**Emily Goodden**

### Information

250 385 3327 or [www.antimatter.ws](http://www.antimatter.ws)

### Antimatter / Rogue Art Society

F – 1322 Broad St, Victoria, BC, Canada V8W 2A9

Tel/Fax 250 385 3327 / 250 385 3339

[www.antimatter.ws](http://www.antimatter.ws) [info@antimatter.ws](mailto:info@antimatter.ws)

# 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.

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September 17 - October 6, 2002  
**Garage Sale** by David King

October 29 - November 24, 2002  
**Mary's Wedding** by Stephen Massicotte

December 3 - 22, 2002  
**Wingfield on Ice** by Dan Needles

January 14 - February 9, 2003  
**Time After Time: The Chet Baker Project** by James O'Reilly

April 8 - May 4, 2003  
**Proof** by David Auburn

**FESTIVAL.03**

February 18 - March 2, 2003  
**Ivanka Chews the Fat**

March 4 - 9, 2003  
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March 18 - 19, 2003  
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March 20 - 22, 2003  
**Second Skin**

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# SCHEDULE

## FRIDAY • SEPT 20

- 7pm Aporia**  
New York Casino, Colourless Green Ideas Sleep Furiously, Kino Quebec..., Silver Screen, Sundog Verga Matrix, Aporia, Self-Portrait Post Mortem, The Bisected Rifleman, Dive, Calling All Cars, FILM(dzama)
- 10pm Santo vs. Antimatter**  
Opening Night Mextravaganza

## SATURDAY • SEPT 21

- 7pm Clown Time**  
Timmy's Wish, Skating Becomes Vermoutha, Boogyman, Clown Time
- 9pm Experiments in Terror**  
Evil of Dracula, Tuning the Sleeping Machine, Journey Into the Unknown, The Psychotic Odyssey of Richard Chase, Mystery 3D Theatre, Spiders in Love, The Virgin Sacrifice, The Joy of Walking, plus special features!
- 11pm Nocturne**  
Mister E, The Rape of Lucrece, Clowns, Afraid of the Dark, Sacrum, Lustmord, Nocturne, Moving Back from the Beyond

## SUNDAY • SEPT 22

- 5pm Here Now**  
25 Years of Ed Video
- 7pm If You Lived Here...**  
Without Leave, Going Back Home, Reminisce, If You Lived Here, You'd Be Home By Now, My Name is Billie, Fake Clouds, Yin Yin/Jade Love
- 9pm The Local Sky Enlarger**  
The Eyeglasses, Untitled, Summer Light, Larry in Relation to the Ground, The Local Sky Enlarger

## MONDAY • SEPT 23

- 7pm Skip**  
Breath/Respire, The Duchess, Ghostworld, Skip, A Woman, A Mirror..., The Brand New Triathlon, Kampfansage 2
- 9pm et cetera**  
Tea Leaf to Tree, Water from the Moon, Telephone, The Wheelbarrow, Thanksgiving, Thought Bubble, et cetera

## TUESDAY • SEPT 24

- 7pm Chump**  
Found Footage, Bad Coffee, The Gas Club, Pugsly, Singing Sticks, The 8 Husbands of Zsa Zsa Gabor, Dead Kitty, Fork Keeps, Chump, Resurgence II, The Bug
- 9pm Residence**  
Bus #7, Hazlo Por Cuba, Ma Chute du Mur, Private Residence, Soleil de Minuit, The Voice of Foxton, Petropolis

## WEDNESDAY • SEPT 25

- 7pm Robot City**  
In the Future, Switch Center, Transmigration, Hatching Beauty, Robot City, How Does it Work?, Parlor, Introduction to Living in a Closed System
- 9pm Transfixed**  
Camouflagehead, The Shortest Distance, Decisions, Themepeau, Samsara, A System for Writing Thank You Notes, Color Samples, Leave Luck to Heaven, Transfixed, Nostalgia for Elevators, Bad Ideas for Paradise

## THURSDAY • SEPT 26

- 7pm Dustup**  
Welcome to CB Land, Sigh, Thirst, Twin Set, A Visit from the Incubus
- 9pm Byromania**  
Chopstick Bloody Chopstick, Shut Up White Boy, The Nagel Incident, Byromania
- 11pm Party Time**  
It's Party Time, Small Tuxedo Blowjob Adventure, Le Diamant des Damnes, Carpet Cleaners

## FRIDAY • SEPT 27

- 7pm Residue (Foreign Matter: Australia)**  
Playground, Passing Through, Green Deep, A Riddle, The Tree Dream, Flux, Hamrtyme, In Absentia, The Last Boy in the World, The Plastic Wars, Toying with Paradise, Off ya trolley
- 9pm 69 Minutes of Fame**  
The Mixtape Chronicles, Have You Seen Axl Rose?, 69 Minutes of Fame
- 11pm Sex Machine**  
I'm Hot, Erotography for the Fastidious Connoisseur, The Storage Room, Axiom/e, ASFR, Now Show Yours, An Objective Measure of Arousal, 12x, Teaparty!

## SATURDAY • SEPT 28

- 5pm Machomen & Guonderguomen (Foreign Matter: Mexico)**  
No D.R., María, Al Vacio, Tráfico, Sub, Sujeto/Autorretrato, 999, Boda, Viajes Personales, Inter, Autorretrato, Phonestex, Juego Diferido, Recuerdos de Maricela, Table Garden, Una Banda Color de Rosa, Yo No Elegí Este Cuerpo..., Ventana, Sujeto Morfológico, Filofobia, La Teta Es la Neta, Baba de Perico, Estrellas
- 7pm Steno-Bongo**  
O Canada, Jon's Point, L.A., cba cab bac bca abc acb, Boilt Pixels 1, Ice, Glink, Toilet, Steno-Bongo, Life Program, Aural Fixation, Is It Strange?, Armor of God
- 10pm Antibody: Transmedia/Performance**  
The Queen Bee, In Praise of Shadows

FRI SEPT 20 7PM

# APORIA

*A selection of highly experimental works as individual as fingerprints.*

## **New York Casino**

*Dir: Kyle Henry Exp/Video/2002/USA/4:19 Can Premiere*  
Las Vegas has come to Manhattan. Prepare for debt consolidation.

## **Colourless Green Ideas Sleep Furiously**

*Dir: Troy Rhoades Exp/16mm/2001/Can/2:45 Vic Premiere*  
Leaf patterns reverberate and jitter across the screen in this abstraction of fused light and nature. Punk Brakhage.

## **Kino Quebec: Three Short Films About Quebec City**

*Dir: Walter Forsberg & Matthew Rankin*  
*Doc/Video/2002/Can/3:17 BC Premiere*

Kino Quebec is a Super-8 newsreel-style mini-epic detailing the tribulations of the masses at the Free Trade Agreement of the Americas in Quebec: A tiny Canadian *Battleship Potemkin!*

## **Silver Screen**

*Dir: Thorsten Fleisch*  
*Exp/16mm/2000/Germany/5:00 Can Premiere*  
Another work in Fleisch's iconoclastic process-driven oeuvre. *Silver Screen* is a film made entirely with tin foil, revealing a landscape of shifting light and shadow against the sonic roar of crumpling foil.

## **Sundog Verga Matrix**

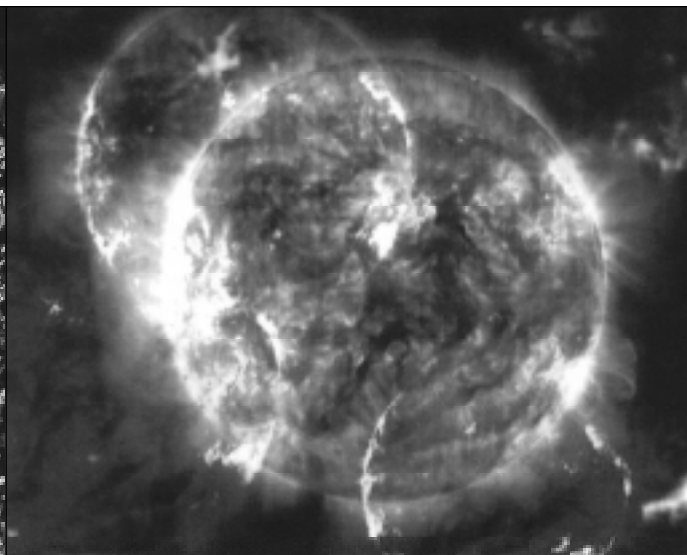
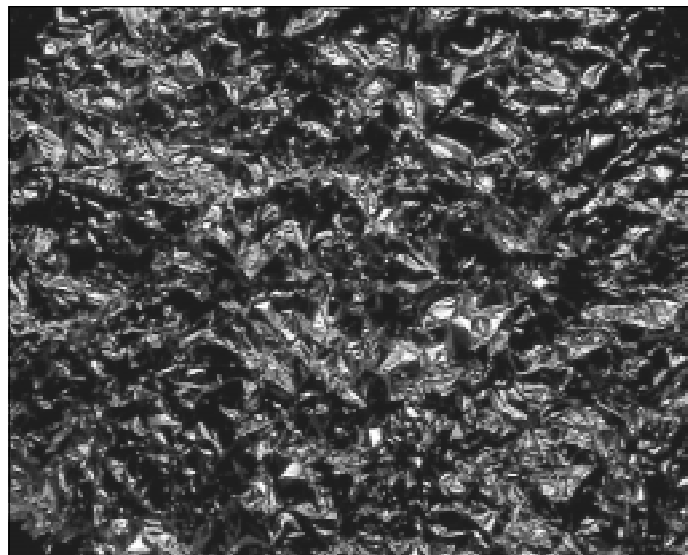
*Dir: Simon Tarr Exp/16mm/2002/USA/4:00 Can Premiere*  
Put on your Bersek-o-Matic Trance Spectacles! Misusing common 3D glasses in combination with footage downloaded from observatory satellites, this film is the synthesis of simulacrum and solar Max. Viva Las Vegas!

## **Aporia**

*Dir: Nathan Moles*  
*Exp/16mm/2001/Can/4:00 W. Can Premiere*  
An abstract pseudo-materialist exploration of the relationship of the artist to his medium, mediated through the optical printer: a single 24-frame strip of Moles' inky fingerprints on clear leader printed in every conceivable variation.

## **Self-Portrait Post Mortem**

*Dir: Louise Bourque*  
*Exp/16mm/2002/Can/2:30 Can Premiere*  
An unearthed time-capsule—consisting of long buried footage of the filmmaker's youthful self—reveals an exquisite corpse with nature as collaborator. A metaphysical pas de deux in which decay undermines the integrity of the image but in the process initiates a transmutation.





## The Bisected Rifleman

Dir: Mikkel Eskildsen

Exp/Video/2001/Denmark/11:00 N. American Premiere

The dream of the rifleman begins in a group. As the rifleman steps away from it, the group vanishes and the camera slides through a rifle barrel into the interior of a rifle workshop. A woman and her alter ego repeatedly and expertly control the rifle. The weapon becomes our conduit to yet another reality, where the rifleman is in possession of it. He shoots directly at the screen and the film is halved, as is the image of the rifleman. *The Bisected Rifleman* is an experimental paean to wholeness in light of the fracturing nature of reality.

## Dive

Dir: Minna Parkkinen

Exp/16mm/2001/Finland/5:30 N. American Premiere

An exquisite and moving dive to the depths of sorrow and back to life. *Dive* is a film about remembering, and the convolutions of meaning attached to our everyday surroundings when facing the loss of a loved one.

## Calling All Cars

Dir: Alfonso Alvarez Exp/16mm/2001/USA/4:50 Can Premiere

Manipulating newsreel footage, Alvarez tells the story of an exciting day in the life of a rookie lawman. In this idealized scenario, he has never had to fire his weapon, he respects his superiors and like a good Boy Scout, he is prepared for any emergency—day or night.

## FILM(dzama)

Dir: deco dawson Exp/16mm/2001/Can/22:00 Vic Premiere

Winner of the Best Short Film prize at last year's Toronto International Film Festival, *FILM(dzama)* rekindles the lost form of surrealist cinema made popular in the 1920s by Dali, Buñuel and Man Ray. Motivated by the sheer magic, humour and disobedience of Marcel Dzama's visual art, deco dawson has created a stunningly original, entirely fictional biography of the artist.



FRI • SEPT 20 • 10 PM

# SANTO VS. ANTIMATTER

Join us for our opening night Mextravaganza to celebrate the cult phenomenon of lucha libre and the cinematic masterpieces it inspired.

An evening of audiovisual mayhem with Santo, Blue Demon, Mil Mascaras and other favourite luchadores!

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SAT SEPT 21 7PM

# CLOWN TIME

*A quartet of indelible and irreverent black comedies using a variety of approaches to frame the consequences of misguided desire, critique sacred cows and evoke general mayhem.*

## Timmy's Wish

*Dir: Tom Ballatore Nar/16mm/2002/USA/9:40 Can Premiere*  
*Timmy's Wish* is a wildly entertaining and utterly berserk take on the cautionary tales that warn us to be careful what we wish for. Upset and angry because he's been sent to his room for refusing to eat his vegetables, Timmy fervently prays to heaven to be delivered from his cruel parents. Much to his immediate surprise, rising horror and eventual glee, his wish comes true, proving the Lord does indeed work in mysterious ways.

"A twisted little masterpiece!" – San Francisco Indiefest

"Maybe the best film ever featuring Jesus as a central figure..." – *Film Threat*

"I've seen the future of religious cinema and its name is *Timmy's Wish!*" – Lloyd Kaufman

## Skating Becomes Vermoutha

*Dir: David Ozanich Nar/16mm/2002/USA/23:27 Can Premiere*  
Set against the backdrop of the 1984 Olympics, *Skating Becomes Vermoutha* is a B-movie style morality tale pitching Rusty O'Connor, effete gold-medal hopeful and virginal Golden Boy, into the middle of a love triangle composed of his girlfriend Brandy Morgan, a manipulative all American überbitch (with a Dorothy Hamill bowl cut) and "Stalin of Skating" Vermoutha Volchnayek. Shut out emotionally and sexually by the otherwise libidinous Brandy (she's doing the entire Canadian hockey team), Rusty's stratospheric sperm count drives him into the arms of the accommodating Soviet siren, setting the scene for cold war intrigue, sex, love and death on ice. Cheerfully offensive and featuring a scary soundtrack of hits from the 80s, *Skating Becomes Vermoutha* is a campy indictment of sports fueled patriotism and overachievement.



## Boogyman

*Dir: Brian Joseph Davis*

*Nar/Video/2002/Can/4:30 W. Can Premiere*

Two children communicate with Satan using their Lite Brite. *Boogyman* skewers superstitious fears by using adult actors to mime the everyday behavior of normal children to recreate the visual conventions and effects of horror films like *The Exorcist*.

## Clown Time

*Dir: Robert Barnett Nar/Video/2001/Can/28:00 W. Can Premiere*

Barnett has created a dark and incredibly funny mockumentary about the lives of washed up "clown genius" Smiley and his overtaxed grown son and general factotum Andy. Smiley reminisces about his glory days as the "worlds greatest sad clown," gripes about his exclusion from the Clown Hall of Fame, terrifies young children at a birthday party, and spews boozy vitriol at the world in general. Throughout, the devoted and addled Andy fusses over his father's every whim, ultimately revealing a loving, yet potentially patricidal relationship as compelling as a car wreck.



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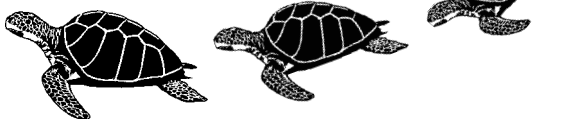
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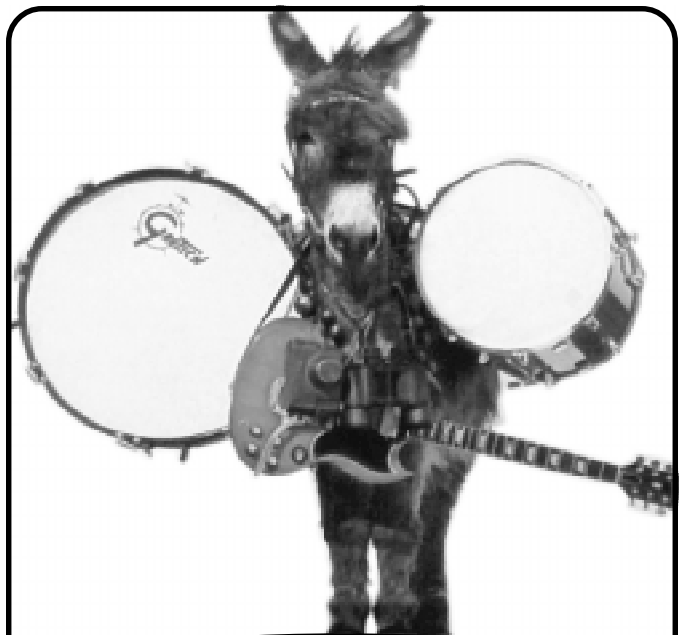


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**SAT SEPT 21 9PM**

# EXPERIMENTS IN TERROR

## The Horror Film and its Spawn

Curated by J.X. Williams, *Other Cinema*, San Francisco.

*Experiments in Terror* exhibits recent work of experimental filmmakers working within and in dialogue with the genre of the horror film. As a counterpoint to that dialogue, we have also assembled a rarely screened collection of trailers, clips, and other celluloid strangeness from the best (and worst!) of cinematic horror.



### **A Date With Death**

trailer/16mm/5:00

A demonstration of subliminal messages in PSYCHORAMA!

### **Evil of Dracula**

Dir: Martha Colburn 1997/Super-8 on 16mm/USA/2:00

A Hypno-Psycho-Vampiric spazzm of fanged advertisements with money-hungry, blood-thirsty grins. This animated film in fangtastic colour is enough to cause a line-up at your local blood bank. Made with home-spun special effects of funnel-vision and hand-coloured film. With a blood draining soundtrack by the legendary Lyrical Monster Song Master Jad Fair and musical madman Jason Willett.

### **Tuning the Sleeping Machine**

Dir: David Sherman 1996/16mm/USA/13:00

In *Tuning the Sleeping Machine* David Sherman uses images and figures from classic horror films to examine early cinema's fascination with the subconscious.

### **Fall of the House of Usher**

trailer/16mm/1:00

### **Murder in the Blue Room**

trailer/16mm/1:00

### **Journey Into the Unknown**

Dir: Kerry Laitala 2002/16mm/USA/4:00

Filmmaker's revenge in technicolor. Rigorous, rhythmic structure for your visceral pleasure.

### **The Psychotic Odyssey of Richard Chase**

Dir: Carey Burt 1999/16mm/USA/6:00

Using mainly dolls like Todd Haynes' *Superstar*, Carey Burt has made one of the most creepy, properly representative documents about the negative and horrific nature of schizophrenia this side of *Helter Skelter*.

### **Psycho**

trailer/1960/16mm/8:00

Alfred Hitchcock's guided tour of the Bates Motel.

### **Mystery 3D Theatre**

Dir: J.X. Williams 2002/16mm/USA/3:00

See the most fantastic sights the human eye has ever held in not one... not two... but three dimensions of reality!

### **Horror at Party Beach**

clip/16mm/4:00

See the monster attack the slumber party!

### **The Night Child**

trailer/16mm/0:30

### **Bug**

trailer/16mm/0:30

### **Spiders in Love**

Dir: Martha Colburn 1999/Super-8 on 16mm/USA/3:00

Loose-limbed arachnids are hot and hungry in this legendary "psycho-spazzumentary" from the woman, the myth, the maniac, Martha Colburn.





**unknown witchcraft documentary**

*excerpt/16mm/0:45*

**The Occult: An Echo from the Darkness**

*16mm/6:00*

Satanic Cults in San Francisco circa 1972.

**Sister Midnight**

*trailer/16mm/3:00*

One of a kind trailer for Peter May's early 70s L.A. underground film.

**The Virgin Sacrifice**

*Dir: J.X. Williams 2001/16mm/USA/9:00*

A terrifying, screaming plunge to the depths of hell! Dawn, Queen of the Black Witches and her wolf-pack of voluptuous virgins invade Satan's tortured realm of the unknown.

**The Joy of Walking**

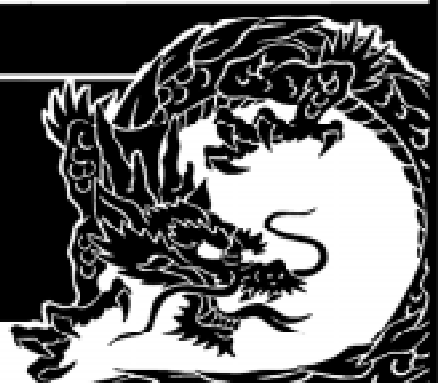
*Dir: Ben Rivers 2000/16mm/USA/17:30*

Two girls are walking in a forest one morning. Then they come across something from their past... Stunning, pristine, black and white cinematography reminiscent of Bergman both in content and form.



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SAT SEPT 21 11PM

# NOCTURNE

The films in this program employ a distinctly gothic tone to conjure the shadow-worlds of fear, madness, secrets and death.

## Mister E

Dir: Giulia Frati Nar/16mm/2002/Can/5:40 BC Premiere

A conundrum in the form of a film which proposes the captive power of nightmares.

## The Rape of Lucrece

Dir: Nicole Berger Nar/Video/2002/USA/8:00 Can Premiere

Employing the archaic conceits of silent horror films, Berger has reinterpreted the eponymous Shakespearean sonnet in a thoroughly modern and entirely shocking way. Set to a soundtrack of 60s mood music, this revenge fantasy tells the story of self-mutilating and suicidal Lucrece, stalked and taken hostage by a fledgling psychopath named Titus. Responding to his attempted domination with feigned affection and feculent disdain, Lucrece reverses the equation and the intended victim becomes the victimizer.

## Clowns

Dir: Jeremy Edwardes Nar/Video/2001/Can/11:00 World Premiere

Edwardes brings together gifted performers from three separate schools of clowning in this nightmarish little clownfest. Ick, a young female clown, finds her dreams controlled by Evil Bob. In them, she is stalked by Rutabagan, Bob's twisted sidekick. Saved momentarily by her silent guardian Etienne, she is eventually captured and taken to Evil Bob's throne room where she is presented with a hideous gift.

## Afraid of the Dark

Dir: Karen Knighton Anim/Video/2001/USA/5:00 Can Premiere

A superb animation about a little girl named Daisy and her faithful companion, her doll Lily. Nocturnally stalked by an imposing monster and his malevolent henchman—a mutant slug—Daisy struggles to keep herself and Lily safe.

## Sacrum

Dir: Rustyna Edwards Nar/Video/2001/U.K/13:00 Can Premiere

"A condensed and disconnected journey through the power and magic of a child's mind. In a visually haunting dreamscape, fragments of intimacy and distance express unexplainable events through movements that take place in a timeless family house. Here, the child discovers the bizarre, repetitive and painful world of adults that are ghosts of his memories, imaginings about his future and his curious playful reality." [RE]



## Lüstmord

Dir: Gwynne Fulton

Exp/16mm/2002/Can/10:50 Vic Premiere

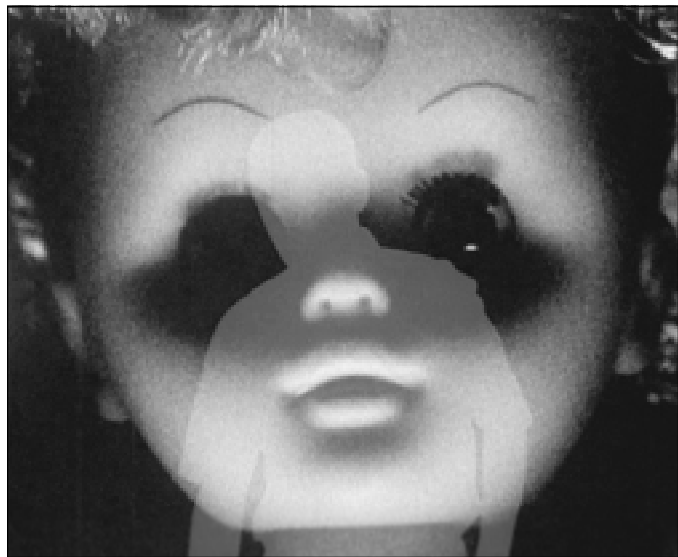
An experimental psycho-horror film about a deranged hospital chambermaid's nightmarish vision of her repressed fantasies. Shot in black and white and optically printed on colour stock, *Lüstmord* is a carnival of the perverse where sexual paranoia triggers fears of infection and sickness as punishment for moral and sexual transgression.

## Nocturne

Dir: Jay Johnson

Exp/Video/2001/Can/7:15 Vic Premiere

Inspired by *The Wax Dolls of Lotte Pritzel* by Rilke, *Nocturne* recounts a melancholic tale of magic and metaphor as seen through the eyes of a small androgynous doll.



## Moving Back from the Beyond

Dir: Paul Tarrago

Nar/Video/2002/UK/14:00 Can Premiere

A small rend appears in the membrane separating this world from the next. Ethereal wormholes open up between the underworld and firmament; spirit worms make their way back and forth. A seance takes place with Little Bright Eyes as our child guide, while the unbodied begin to remember and consider

their options. This Super-8 jewel from the prodigal Tarrago masterfully considers the state of loneliness and things inbetween.

"Faced with the possibility of return, the dead consider their next move. Whilst hesitation holds sway at the point where here meets there, others from the non-corporeal realm venture forth... An experimental narrative tale with live action, animation + pathos." [PT]

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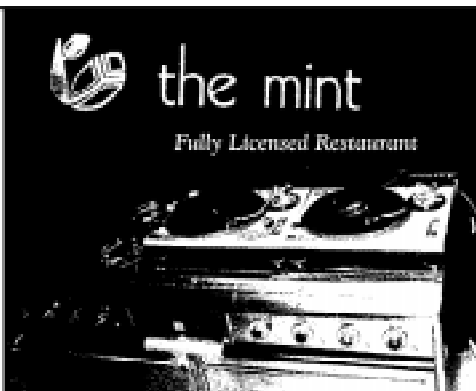
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## 25 Years of Ed Video

Curated by Nelson Hendricks

Writing history is a paradoxical problem. On one hand, we have the unyielding permanency of grand narratives and imposing monuments. On the other, there is the problem of forgetting. My generation (and those younger than myself) are regularly accused of wilfully contributing to the erasure of history. The real dilemma is that the nature of what we understand to be history has been destabilized considerably over the past century. There are not one, but many histories. Some need to be reinforced, others need to be rendered more fluid. Our responsibility is to learn to distinguish between the two.

In the archive of an artist-run centre like Ed Video (a media access facility that has operated in Guelph, Ontario since 1976), history is both tangible and elusive. An illustrated evolution of the video medium is shelved floor to ceiling in Ed's video archive, starting with clunky, seventies 1/2" open-reels on the top, and ending with tiny, modern Mini-DV cassettes on the bottom. The old reel-to-reel videotapes are now virtually unplayable; their images are tantalizing and invisible. The 3/4" U-matic cassettes sandwiched in the middle, which make up the lion's share of Ed's archive (and which dominated artists' video production throughout the eighties), are an endangered species. Very soon, they too will be mute and mysterious. These images too will disappear.

When you insert a bulky 3/4" cassette into the beige, utilitarian face of a U-matic deck and punch the PLAY button, the machine literally wheezes into action. It begins to whir musically and images sputter onto the screen in fits and starts. It is then that you realize that video, in a very literal sense, is a time machine. It hoards time. It conjures time. Like music, cinema and performance art, time has always been more fundamental to video than television. You press a button, and pictures out of the past dance before your eyes.

To bring those of you who don't know much about Canadian video art up to speed, Guelph is—along with Vancouver, Toronto, Montreal and Halifax—a significant point of origin for independent media in this country. Certainly the community here merits the serious scholarly attention that Karen Knights accorded it in *Distinguishing Features: 15 Year of Artist's Video at Ed Video Media Arts Centre 1976–1991*. This detailed and comprehensive document—complemented by 4 hours of video work—is an amazing testimony to the vitality of independent media production in Guelph. Anyone interested in learning more about Ed Video would be well-served to consult this package.

Because of the existence of *Distinguishing Features...*, my approach was necessarily different. It would be redundant to curate *Distinguishing Features Two: The Next Generation* (nor were the resources available for Ed and I to do so, so it's a bit of a moot point). My response was more celebratory: to create a mixed tape for the 25th anniversary of Ed Video showcasing the diversity and exuberance of productions made in and around Guelph over the past quarter century. As I poured through an ever-increasing pile of works, certain thematic motifs insinuated themselves. Some of these are so grand and sweeping that they can be applied to video as a medium generally (identity politics, oppositional gestures, fragmented narratives) while others seemed specific to Guelph and Ed Video itself (reflections on landscape, parents relating to children, structuralism and its legacy, and so on). But this is not meant to be an index of tendencies or genres, or a who's who of

video in Guelph. It is not meant to be a history.

The criteria that guided my selection were deeply intuitive, subjective and therefore, difficult to articulate. If pressed, I would have to say that I was looking for the "here-and-now-ness" of history. Certain works in the archive seemed to retain the sense immediacy that video so famously embodies. These authors speak to us directly in the year 2001, creating momentary links between historical and contemporary moments. By juxtaposing works from Ed's recent and not-so-recent past, I hoped to make these links even more evident. The works in this selection speak to one another, sometimes across decades. My job was to chair the discussion: to be attentive to what these artists and authors were saying, and to make sure that everyone had a chance to be heard.

History is notoriously retooled to serve the needs of the present. Such an approach is both lazy and selfish: an open invitation to forgetfulness. If we can learn to imagine the past with the same urgency that we accord to the present, then perhaps we have found a way to subvert the totalizing effects of monument building. The past must be felt with all the immediacy of the here and now in order to properly do it justice; in order to evade the misfortune of forgetting.

— Nelson Hendricks

### **Trailer Song** Rhonda Abrams/8:30/1998

In the tradition of the musical theatre of Brecht and Weill, Abrams tells us the tale of an urban professional who trades big city woes for rural serenity. "This is the life for me! Happy as I can be!" sings the protagonist. A post-modern musical; a dream of escape.

### **The Further Adventures of...** Greg Hill/0:15/1975

Punch the clock. Portrait of the artist as a time machine.

### **Birth's Child** Noel Harding/3:15/1973

A mother/son duo on screen, the father behind the camera. Tension mounts, both on screen and in the audience. Relief comes in the form of rhythmic jump cuts.

### **Cheap Housing** Mike Constable/0:45/1997

Big box stores put small merchants out of business and into big boxes. From the "Big Box..." compilation.

### **Spare Me the Details** Kate Wiwcharuk/5:15/1979-80

"The first time I went to Hollywood, it was because my face was discovered by a Hollywood director." Wiwcharuk juxtaposes two couples: one fabulous, the other mundane. Fantasy collides with reality in this story of fame, fortune, and weekly budgeting.

### **Burford: Tobacco King** Greg Hill/0:30/1975

Smoke break. Logo branding for the king of tobaccos.

### **Peter** Bonnie Bettridge/4:15/1997

Part experimental video, part urban ethnography, *Peter* investigates the life of a man caught in a confusing web of wants and needs. From the "Big Box..." compilation.





**Bigger Isn't Always Better** *Mike Constable/0:30/1997*  
Big box stores wreck neighbourhoods. From the "Big Box..." compilation.

**Newsmakers** *Anne Milne/9:00/1982*  
*Newsmakers* illustrates the mechanisms with which the media constructs truth, while simultaneously deconstructing the same. Random information is sutured together in order to create a compelling and sometimes humorous illusion of meaning.

**Tax This - A Reminder** *Native Indian & Inuit Photographers Association (NIIPA)/2:30/1993*  
This short yet concise activist work emphasizes the importance of taking a stand in native land claims issue. A call to action.

**Walking Piece** *Charlie Fox/1:30/1974*  
The artist takes us for a walk in the park, and then leaves us there.

**Come Back** *Teri Chmilar/5:30/1979*  
A woman and three children perform a mysterious action in a farmyard. Who is abandoning whom? Is it a game, or a rehearsal for some future emergency?

**Untitled** *Paul Hess/2:00/1974*  
In this sparse structuralist work, the artist creates a hypnotic vision of continuous arrival and departure that elegantly evades fixity. An undercurrent of restrained violence flows throughout.

**Laugh Track** *Ray Cinovskis/3:15/1982*  
"Q: How do find a worm's asshole? A: Roll him in flower and wait 'til he farts." Four friends on a relaxing afternoon. Jump cuts and loops create a brief documentary study of voice and gesture.

**F Pun** *Marlene Hoff/1:15/1975*  
Excerpted from an alphabet of 26 short videos, *F Pun* elaborates kinky wordplay from the point of view of a whip-wielding dominatrix.

**Ha-Ha!** *Eric Cameron (with Marlene Hoff)/1:15/1976*  
Two laughing mouths merge towards mutual embrace.

**Drink of Water** *Greg Hill/2:00/1975*  
In this simply staged work, a drink of water becomes intimate and surprisingly sensual.

**An Obscure Sense of Possible Sublimity**  
*Janet Cardiff & George Bures Miller/3:15/1987*  
Communication breakdown. Possible violence. Creepy voyeurism. Cardiff and Bures Miller's now famous work with narrative is consistently evocative and evasive, as this early example illustrates. A world organized by sound, rendered chaotic by silence.

**The Secret Episodes of Equanimity**  
*Kevin Hogg/7:30/1993*  
In a series of ghostly tableaux, Hogg meditates on the fragility of language. Narration and misunderstanding become the airy substance of this dreamlike work.

**Numb Bares** *Eric Cameron (with Marlene Hoff)/0:30/1976*  
Conceptual wordplay. Double meanings. Numbers racket.

**2510037901** *Steve Loft/2:00/2000*  
By reappropriating of his Native Status number in a visceral manner, First Nation's artist Steve Loft demonstrates how personal gestures of resistance can create magical escape routes. From the "My Life in Two Minutes" series.

**Two Minutes** *Greg Hill/2:00/1975*  
The artist lends time a material presence in this restrained yet suspenseful performance work.

**Resume** *Keith McHattie/0:30/1979*  
Who are you? Nothing more than the sum of the parts.

**Bald** *Reena Katz/6:00/1996*  
Identities contain within them contradictions. History repeats, but it sometimes reverses roles. The tools of the oppressor can become tools for resistance. And language remains a place of struggle.

**Oh La La** *Nick Hall/1:00/1986*  
Nothing but flowers.

**Supercat!** *Mary Cross/3:00/1998*  
A mother's video letter to her daughter, *Supercat!* is a poignant reflection on that which is discovered, lost, and found again on the road from girlhood to womanhood.



SUN SEPT 22 7PM

# IF YOU LIVED HERE...

*The dissolution/reconstruction of memory as mediated by the concept of home and issues of freedom and ownership.*

## Without Leave

*Dir: Gary Evans Exp/Video/2002/Can/3:28 World Premiere*  
Evans uses toned and manipulated film stock and disjunctive visual narrative to powerfully convey the sense of movement, urgency and exhilaration in this story service-men going AWOL.

## Going Back Home

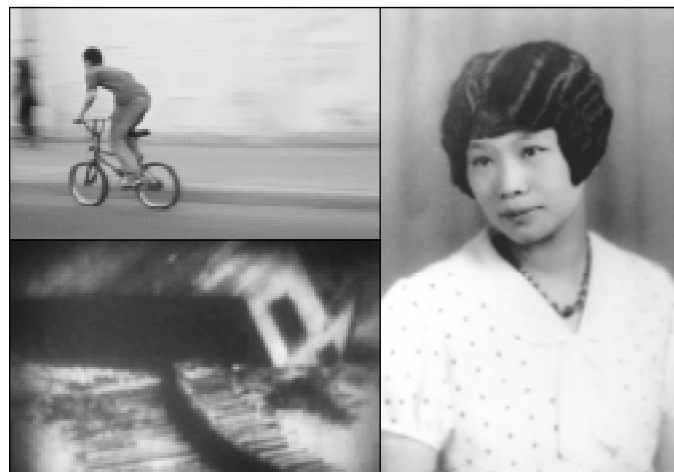
*Dir: Louise Bourque Exp/16mm/2000/Canada/00:40 Vic Premiere*  
"The disasters of life can make it hard to go home. Bourque's brief, beautiful and affecting film goes by so quickly, it's printed twice on the reel so you can get a second look." – Images Festival

## Reminisc

*Dir: Ward Howarth Doc/Video/2001/USA/4:58 Can Premiere*  
A sweet Super-8 snapshot of American adolescence and skateboarding culture.

## If You Lived Here, You'd Be Home By Now

*Dir: Diane Bonder Exp/16mm/2001/USA/15:00 W. Can Premiere*  
*If You Lived Here, You'd Be Home By Now* is about the ongoing divisiveness over land, the relationship of public and private space in small town America, and the concept of home. Using documentary strategies, landscape stills are juxtaposed to stories "ripped from the headlines" of a small town newspaper. The struggle over public space described in the stories reflect universal concepts of space, privacy and property ownership everywhere.



## My Name is Billie

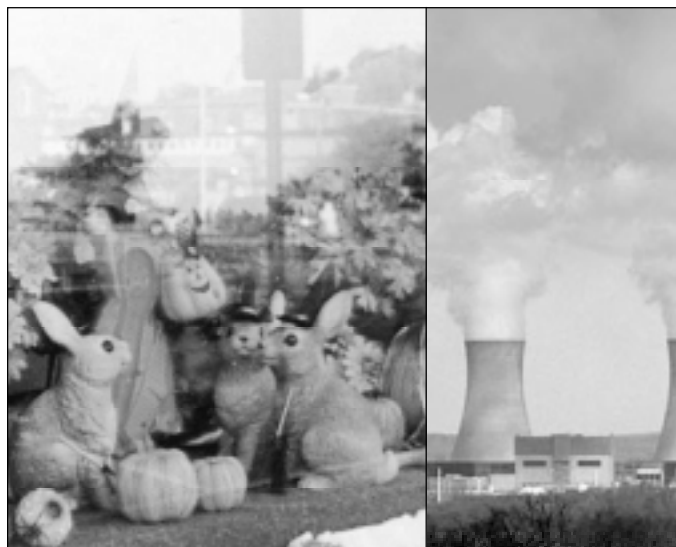
*Dir: Gregg Archambault Doc/Video/2001/USA/9:11 World Premiere*  
Billie is an engaging 91 year old woman with Bette Davis eyes who shares her opinion about a number of subjects. Her colourful recollections are undercut by old fashioned morals, a Messianic complex and the kind of deeply ensconced racism and homophobia that is more shocking for its casualness. Shot in sepia toned black and white, Archambault manipulates the image of Billie behind the voice over, to create a visual displacement in sync with her often suspect logic.

## Fake Clouds

*Dir: Andrea Campbell Nar/Video/2002/USA/7:30 Can Premiere*  
Coming of age in the shadows of a nuclear power plant's monolithic cooling towers becomes a singular threat to a young boy, who nevertheless finds humour in living next to something so potentially dangerous. The anthropomorphic villain in this film is inflated through an adolescent imagination with the power to create a catastrophic China Syndrome—and the antithetical synthetic clouds that drift serenely through the protagonist's young mind.

## Yin Yin/Jade Love

*Dir: Carolyn Wong Doc/Video/2002/Can/27:57 W. Can Premiere*  
*Yin Yin/Jade Love* is a complex and incisive portrait of the filmmaker's grandmother, assembled after her death in the form of an experimental film. Largely shot in Victoria where Yin Yin spent the majority of her life, the film layers childhood recollections, family secrets, mementos and snapshots over footage of Yin Yin's house on Mason Street, now vacant of her corporeal self but teeming with the spirit and memories used in her posthumous reconstruction.



# SUN SEPT 22 9PM

## THE LOCAL SKY ENLARGER

*Transmutation, alternate realities and the volatility of perception.*

### The Eyeglasses

*Dir: Irina Sitkova Nar/Video/2002/Russia/15:00 World Premiere*

Sitkova fashions a magical story about a young artist whose degenerating eyesight pushes him closer to the lucidity of his dream state and away from his indistinct reality. When all modern interventions fail to restore his sight, he is fitted with telescopic eyeglasses which, at a four to one ratio, will allow him to write and draw, but should not be worn outside. When the lure of the external world proves too strong for our protagonist, his new hypereality melds with his dreams. A film which explores the power of illusion and the nature of perception.



### Untitled

*Dir: Jono Lee Anim/Video/2000/USA/3:45 Can Premiere*

A curious girl entices a one-eyed aardvark into giving her a covered wagon in exchange for a mysterious cube.



### The Local Sky Enlarger

*Dir: Jennet Thomas Nar/Video/2002/UK/28:50 Can Premiere*

Another incomparable film by Thomas, *The Local Sky Enlarger* is the first in a yet-to-be-completed trilogy. There's a weird and magical scab in the skies over Southern England. Gingham eggs litter the ground beneath it. Objects cast up into this patch return to earth greatly enlarged. It moves towards London and an old man named Charlie, who's sporting its mirror image on his head. The closer it gets, the more agitated Charlie becomes, as it imparts to him superior knowledge and prescience. Meanwhile, the lady behind the curtain controlling everything sends out her idiot savant son in multiple guises to prepare the old man for a mysterious ritual, culminating in his insemination with God's Dark Sperm! Look for filmmaker Paul Tarragó's mute but powerful performances as Postie/Indian/Nursey.

"There are two musical numbers, featuring an instructive folk song, to help everyone understand exactly what's going on." [JT]

### Summer Light

*Dir: Daina Krumin's Exp/Video/2001/USA/17:00 Can Premiere*

Krumin's work is best known for its sense of surreal perceptual experimentation. Often created over many years (*Summer Light* took 17 years to complete) her films employ optical printing and time lapse photography as well as digital effects. *Summer Light* is concerned with the preoccupations of a summer's day set against a miraculous evolving landscape revealed to be a nature that is not necessarily re-ordered and re-imagined, but rather, one seen at a higher resolution than normal: magical but not illusory. Krumin takes the conventions of Victorian aesthetics—fairie photos and oddities, spiritualism and utopianism—energizing them through the peculiar vision of her filmmaking and its suggestion of the shadow side of pastoral ideals.

### Larry in Relation to the Ground

*Dir: Ted Fisher Exp/Doc/Video/2002/USA/3:00 Can Premiere*

In 1982 Larry Walters looked up at the sky, tied weather balloons to his lawn chair and floated across Southern California. Eleven years later he killed himself. A powerful requiem in the form of an experimental film.



MON SEPT 23 7PM

# SKIP

The films featured in this program are largely concerned with physicality and movement—from Butoh to martial arts, the action becomes choreography—constructing persona.

## Breath/Respire

Dir: Joshua Dorsey Exp/Video/2002/Can/2:00 Can Premiere  
Dorsey's camera follows the breath and captures a moment of panic and an attempt at escape.

## The Duchess

Dir: Eric Koziol Exp/Video/2002/USA/15:16 Can Premiere  
A psychogenic portrait of a lonely and demented aristocrat. *The Duchess* is filled with long repressed memories of a once glorious life, now lost. Spectres of death invade her mind and materialize within her sanctuary. She conjures an heiress, through whom she takes vengeance on an imaginary beau. Her personality fractures into multiple animalistic forms as feelings of dread, loss and hysteria surface. Her past and present collide, launching sonic shards and psychic debris. Visually opulent, the action of *The Duchess* is set amongst the Prussian palaces of Sans Souci and the ruins of Fabrik Potsdam. This film is a adaptation of the Butoh Dance/Action Theatre performance *Cockroach*, conceived and directed by Shinichi Momo Koga.



## Ghostworld

Dir: Alex Geng  
Exp/16mm/2001/Can/7:23 W. Can Premiere  
As the camera captures the ephemeral essence of two souls lost in a transparent world, *Ghostworld* examines the choreographic nature of dance, sound and film itself.  
"It's beautiful. Wonderful dance and wonderful film."  
— Michael Ondaatje

## Skip

Dir: Ann Steuernagel Exp/Video/2002/USA/8:00 Can Premiere  
*Skip* is composed of found footage of children at various stages of cognitive and physical development attempting to overcome an array of obstacles. Steuernagel adds abstracted sounds from old records to stress the edits and emphasize the rhythms and patterns of the movements within the frame.





**A Woman, A Mirror: Portrait of a Girl, Abstracted and Containing Moments of Reflection on the Relationship of Women to Air Transportation**

Dir: Roger Beebe Exp/16mm/2001/USA/15:00 Can Premiere  
*A Woman, A Mirror...* combines disparate elements—dance, movement, images of women in the Air Force from WWII, a speech given by Amelia Earhart, illustrations of flight manoeuvres—to explore the complex interconnections of these different discourses of gendered technology. The film also lays bare the physical effort required for flight, a quality that is commonly repressed in the metaphoric association of flight with freedom, romance and beauty.



**The Brand New Triathlon**

Dir: Rick Raxlen Anim/16mm/2002/Can/9:00 World Premiere  
 A triathlon for the new millennium! Using gestural brushwork, drawings and printmaking techniques, Raxlen brings this People's triathlon (of Tai Chi, Bowling and Cricket) to life. Music by Gamelan Pacifica.

**Kampfansage 2**

Dir: Johannes Jaeger Nar/Video/2001/Germany/20:44  
 German with English Subtitles Can Premiere  
 Mario is fed up. He's lent his old friend Henning money for years, but never seen any returned. No problem for old friends, right? But Mario's in debt himself, and after a visit from an

enforcer, Mario demands Henning pay off his debt at once. Or else. Henning doesn't have the cash, but he does have an idea... However compelling it may be, the storyline of *Kampfansage 2* takes a back seat to the superlative choreography of the fight sequences in this fast and furious masterpiece of Kung Fu fighting from Germany.

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MON SEPT 23 9PM

# ET CETERA

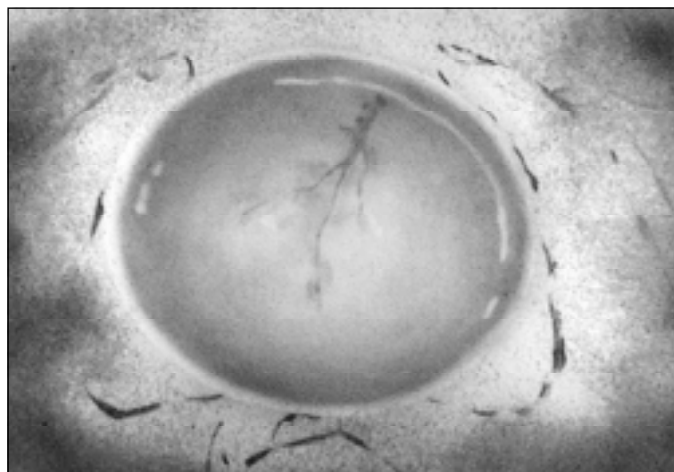
*Narrative works that displace black or white responses in order to examine the emotional gray areas of human experience.*

## Tea Leaf to Tree

*Dir: Jung-Eun Kwon Anim/Video/2002/Can/4:30 Vic Premiere*  
An evocative and minimalist meditation depicting the natural cycle of the tea tree culminating in a personal tea ceremony using sand animation coupled with gestural brushwork.

## Water from the Moon

*Dir: Jenny McCracken Anim/16mm/2001/USA/8:30 Can Premiere*  
Based on the short story "The Angel Project" by surrealist writer Jose Pierre, and inspired by animator Jan Svankmajer, *Water From the Moon* uses live action marionettes to tell the story of a lonely washerwoman who discovers a winged man in her closet.

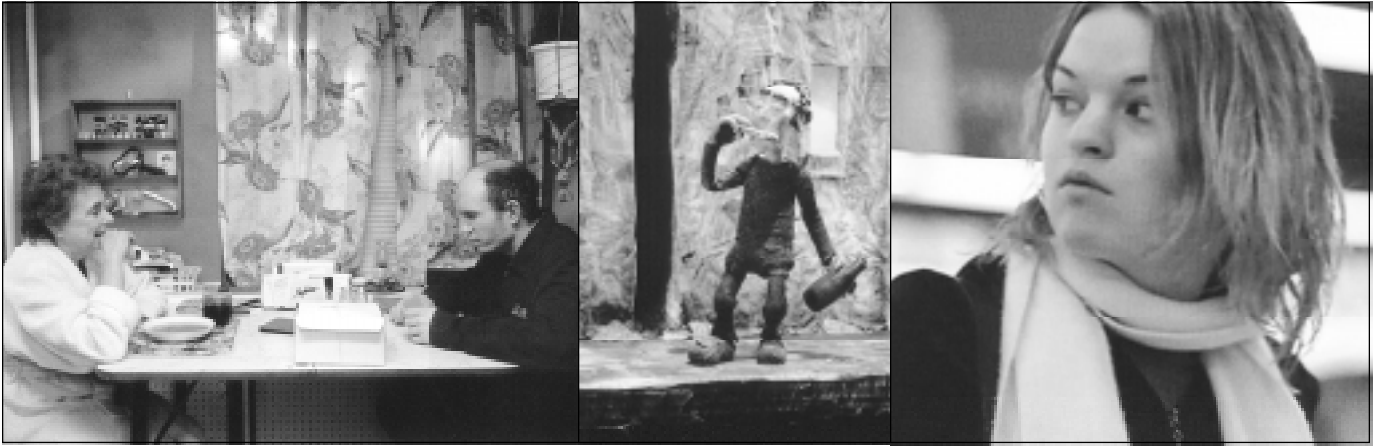


## Telephone

*Dir: Terry Montlick Nar/16mm/2001/USA/18:46 Can Premiere*  
Superlative writing and acting distinguish this stylish black and white period piece tackling personal responsibility in the face of corporate morality and the psychology of authority. In 1960, a man is trying out for a white collar job with a pharmaceutical company. With a pregnant wife at home and desperate for a job, he is alone in a small, grim office with only a telephone connecting him to the outside world. Everything goes well until an unexpected phone call presents him with an untenable choice.

## The Wheelbarrow

*Dir: Riccardo Alaimo Exp/Video/2001/Italy/3:00 World Premiere*  
The existential angst of a workhorse wheelbarrow.



### Thanksgiving

*Dir: Alex R. Johnson Nar/16mm/2002/USA/16:54 Can Premiere*  
 Rather than spending the holiday alone, a young man accepts the only offer extended to him—dinner with eccentric Great Aunt Ruby. A darkly comic consideration of the proviso that “you can’t choose your family.”

on the streets in a city made of paper. This is the last film that Billy Greene made before he was shot to death outside his home last September in an act of random violence.

“It has something I rarely see in short animated films: SOUL.” – Chel White

### Thought Bubble

*Dir: Billy Greene Anim/Video/2001/USA/4:00 Can Premiere*  
 Thought Bubble is an astonishing clay animation which convincingly animates the lonely inner and outer lives of a wino, living

### et cetera

*Dir: Mark Herzig Nar/Video/2001/USA/21:09 Can Premiere*  
 The unsentimental retelling of an all-consuming day in the life of a classically trained dope fiend—from methadone clinic to NA meeting, shoplifting to pawn shop, homicidal dealer to bent cop.

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TUES SEPT 24 7PM

# CHUMP

Black comedy, burlesque conventions  
and other worthwhile diversions.

## Found Footage

Dir: Clancy Dennehy Nar/Video/2001/Can/4:00 Vic Premiere  
March 12th, 1965. A Vancouver family goes for a walk in the woods. Prepare to suspend your disbelief!

## Bad Coffee

Dir: Elizabeth Moore Nar/Video/2001/USA/3:05 Can Premiere  
This hallucinatory short film illustrates a moment in the life of a girl who thinks she has just witnessed an alien abduction at a 24 hour falafel stand. She is actually suffering a delusion while incarcerated in a Turkish prison for urinating in public during the month of Ramadan.

## The Gas Club

Dir: Ollie Langridge  
Nar/Video/2002/Australia/5:10 W. Can Premiere  
Set in an Australian Irish pub, *The Gas Club* is a taboo-breaking comedy short that builds to an explosive climax.

## Pugsly (a.k.a. Manhattan Dog Story)

Dir: Dmitry Torgovitsky  
Nar/Video/2001/USA/8:00 Can Premiere  
The world's cutest pug is used as part of a pick-up scheme in the Big Apple, but Pugsly might have plans of his own...

## Singing Sticks

Dir: Christine Panushka  
Anim/Video/2002/USA/4:00 Can Premiere  
*Singing Sticks* is a mythical folkloric dance that tells the tale of a ritual held secret for centuries, animated entirely with hand-carved rubber stamps.

## The 8 Husbands of Zsa Zsa Gabor

Dir: Heather Harkins Anim/16mm/2001/Can/0:70 BC Premiere  
By cataloguing the many Misters in the life of one Missus, this brisk and playful short salutes dogged optimism and the shameless fortitude of romance.

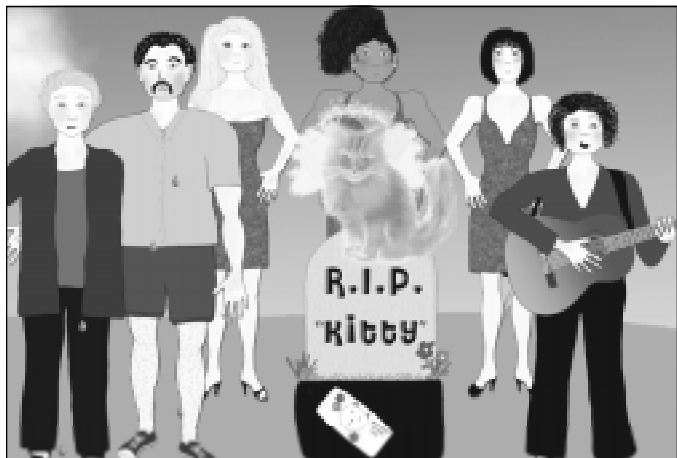


## Dead Kitty

Dir: Rachel Max

Anim/Video/2002/USA/3:30 Can Premiere

A rock tribute to a beloved pet killed at the hands of a groomer!



## Fork Keeps

Dir: Anne-Emanuelle Romanelli

Nar/Video/2001/Can/7:52 Can Premiere

A Goreyesque fable about desperate Alice, convinced that her single status has become an illness. Will she find a cure amidst her paranoia, destructive imagination and penchant for eating cutlery? And what are the compromises she will make for love?



## Chump

Dir: Sam Fell

Anim/Video/2002/UK/4:00 W. Can Premiere

Chump and Rat are mates. They perform pointless experiments on each other in a rusty old can orbiting a foul and polluted planet. A cheap-jack rodent exploitation grindhouse spanning simian odyssey beyond the bottom of the barrel. Filmed in Vank-o-Vision at the world famous Aardman studios.



## Resurgence II

Dir: G.J. Echternkamp

Exp/16mm/2002/USA/6:38 World Premiere

Recording the trials and tribulations of a rather inept filmmaker as he attempts to create an avant garde masterpiece, *Resurgence II* is a sharp and stylish satire that skewers the pretensions of the cinema.

## The Bug

Dir: Dylan Akio Smith

Nar/Video/2002/Can/12:30 World Premiere

A quintessential west coast story of Sam and the bug. They've been through everything together: different cities, girlfriends, the whole grunge thing. When the bug won't start, Sam figures that action needs to be taken. As his friends gather for their usual weekday afternoon routine of drinking, smoking and pseudo-philosophical argument, they are shocked to see the "For Sale" sign in the bug's back window. What's next? Marriage, kids, SUVs? Are they becoming grown-ups? Can they find a way to prevent this?



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TUES SEPT 24 9PM

# RESIDENCE

Place as reconstructor of memory.

## Bus #7

Dir: Ho Tam Exp/Video/2001/Can & China/3:00 BC Premiere

*Bus #7* follows the route of the artist's memory as it travels the streets familiar to Ho from his childhood in Hong Kong. In this video, *Bus #7* becomes an anthropomorphized toy. Imitating a child's POV, the bus is playful and infused with a life of its own as it runs through the city night and day.

## Hazlo Por Cuba

Dir: David Ellsworth Exp/Video/2001/USA/13:33 Can Premiere

This experimental documentary explores street life within the context of Havana's diverse urbanism and architectural styles. The film's title is derived from one of the ubiquitous government billboards found throughout Cuba and translates literally as "Do It for Cuba." With increasing tourist development, Havana faces the inevitable consequences of urban change. *Hazlo Por Cuba* aesthetically documents daily Habañero life as it unfolds in the shadow of a rich architectural heritage, revealing the human relationships that give meaning to the rapidly changing landscape.

## Ma Chute du Mur (My Fall of the Wall)

Dir: Lysanne Thibodeau

Doc/Video/2001/Can/5:00 W. Can Premiere

Thibodeau recounts her own experiences in Berlin as the Wall fell in November 1989. In the chaos of the first heady moments leading to reunification, friends and families find each other after years of separation, while the world media remains oblivious to the momentous import of this populist action.

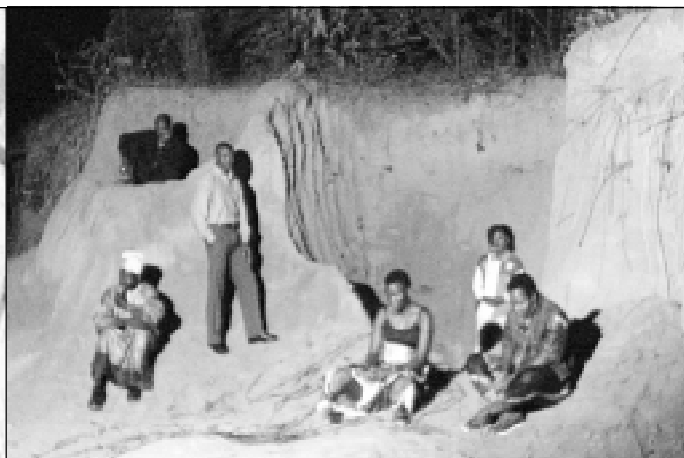


## Private Residence

Dir: Wendy Geller

Exp/Video/1974-2002/Can/USA/6:30 BC Premiere

The domicile as lover and protector: *Private Residence* consists of footage from 1974 of Geller's house in Carmen, Manitoba as Geller herself moves around inside ministering to a multitude of quotidian concerns. An intimate text narrative of the residence speaking to its inhabitant scrolls across the screen as the sounds of a snowstorm and birdcalls are heard in the background. This work was completed by Winnipeg Video Pool members as a tribute to Geller, who died in 1996.





## Soleil de Minuit

Dir: Michelle Eistrup & Marika Seidler  
Doc/Video/2002/Benin/15:00 N. American Premiere  
French with English Subtitles

This film was shot entirely in Benin, West Africa by Danish filmmakers Michelle Eistrup and Marika Seidler as part of a much larger project entitled *Housing Spirits*. Steeped in the roots of Vodou, which is practiced by ninety percent of Benin's population, *Soleil de Minuit* uses local actors to portray the true story of a haunting. A young man, Eddie, is in the habit of wandering around sleepless at night, entertaining politicians and chasing women at bars and clubs until he meets a woman who changes his perceptions of dating forever.



## The Voice of Foxton

Dir: Alex Staines  
Exp/Video/2002/New Zealand/6:40 Can Premiere  
*The Voice of Foxton* is an acid poetry postcard from small town New Zealand based on a poem written by the filmmaker.

## Petropolis

Dir: Michael Yaroshevsky  
Exp/Video/2001/Can/16:00 World Premiere  
Russian with English Subtitles

An exquisite evocation of Yaroshevsky's home town—Petrograd—utilizing footage of daily cycles, dreamlike time lapse, captured sound, and text adapted from Frances A. Yates' *The Art of Memory*: "It is better to form the the architecture of one's memory in a deserted and solitary place, for crowds of passing people tend to weaken the impressions. The spaces should not be too much alike. They should not be so large as to render the images vague. Nor so small as to crowd the images together. They should not be too brightly lit or the images will glitter and dazzle. Nor must they be too dark or shadows will obscure the images. The intervals between spaces should not exceed thirty feet. For like the external eye, the inner eye of thought cannot see that which is too far away."

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WED SEPT 25 7PM

# ROBOT CITY

*A vision of an uncertain future: the collision of technologies, propaganda whores and man/machine hybrids.*

## In the Future

*Dir: Mike Hoolboom Exp/Video/2001/Can/3:00 W. Can Premiere*

A montage of Hollywood moments are offered here as science fiction, revealing the possible worlds of the imagination left for us to inhabit in the future.

"A disturbing prophecy on the final outcome of cinema's ever-extending influence. Hoolboom pushes past the vision presented in *The Truman Show*, predicting a virtual human merged with the medium that dominates him... *In the Future* is a culture jamming film, one of the most concise and poetic of its kind." – Barbara Goslawski, *Take One*

## Switch Center

*Dir: Ericka Beckman*

*Exp/16mm/2002/Hungary & USA/10:00 Can Premiere*

This film is a tribute to the Soviet architecture of the future, and at the same time a reaction to seeing it transitioned to shopping malls or global corporate office structures.

"I was invited by Balazs Bela Studio in Budapest to produce a short experimental film in Hungary. I was the first American artist to be invited by this famous film collective after the fall of Soviet power. The collaboration took place in August 2000, culminating in *Switch Center*... shot in many defunct Danube water works locations on the outskirts of Budapest. The architecture of a 1960s water purification plant, left intact for 25 years, inspired me to make a document of the factory, to recreate the workings there in sight and sound." [EB]

## Transmigration

*Dir: Chenyu Hsieh Anim/Video/2002/Taiwan/4:00 Can Premiere*

A 3D computer animation that portrays reusable media as a metaphor for the human soul in its process of transmigration.

## Hatching Beauty

*Dir: Amy Hicks Exp/Video/2001/USA/10:00 Can Premiere*

Hicks uses the battle over women's bodies as a metaphor for the increasing commodification of the world at large. The high cost of living collides with the profit-driven biotech industry in this stop-motion, live action, found footage account of a single mother who considers selling her ovum in order to put food on the table.

## Robot City

*Dir: Malcolm Sutherland*

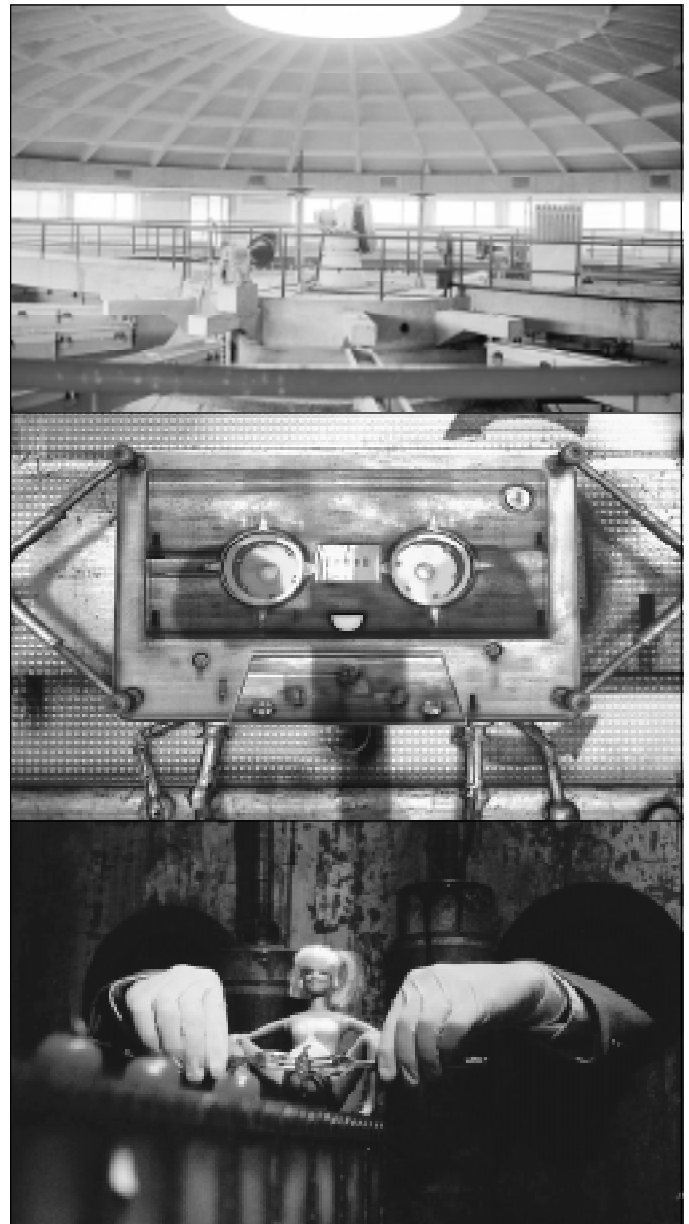
*Anim/Video/2002/Can/1:44 World Premiere*

A handmade homage to old newsreel films and "new" technologies.

## How Does it Work?

*Dir: Jonathan Culp Exp/Video/2001/Can/22:00 BC Premiere*

A psychic history of propaganda, constructed from dozens of classroom films, Hollywood has-beens, how-to albums, motivational speakers and other cultural detritus.





## Parlor

Dir: David Reynolds

Anim/Video/2000/USA/4:03 W. Can Premiere

Reynolds digitally manipulates clippings from 60s and 70s catalogues and magazines to create a shimmering alternate reality of mechanical and organic hybrids in this "self improvement tape for the robot of the future."

## Introduction to Living in a Closed System

Dir: Brittany Gravely

Exp/16mm/2001/USA/18:00 W. Can Premiere

*Introduction to Living in a Closed System* is a fractured educational film based on the idea of a biospheric utopia: a contained, self sustaining controlled environment which survives through dynamic and interconnective systems. The disparate elements variously unite or fall apart as all visions, fears and dreams of this retrospective/future space attempt to operate within the ideal of a unified, efficient system. The film serves as an introduction to the complexity of the poetry and the problems created by pastoral dreams of synthetic futures.

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WED SEPT 25 9PM

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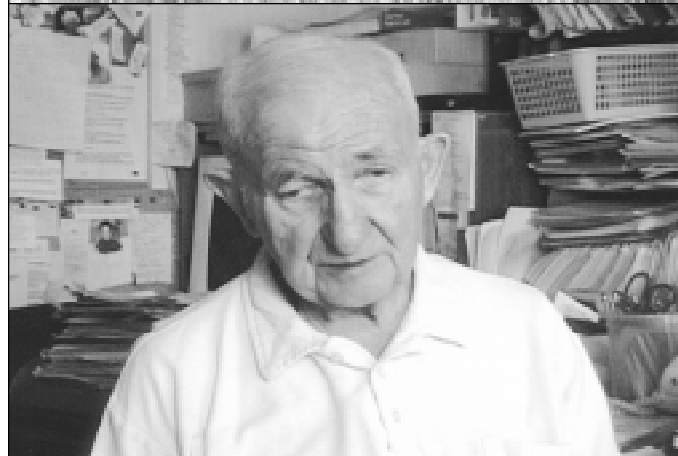
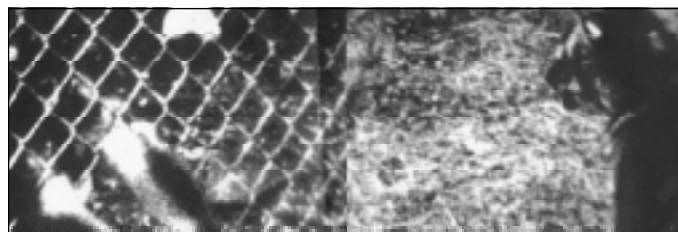
*Systemological media experiments.*

## Camouflagehead

*Dir: Diyan Achjadi Exp/Video/2000/Can/3:00 Vic Premiere*  
Achjadi projects crudely animated line drawings of soldiers and weapons onto a woman's head in this animated short that questions the gender politics of war.

## The Shortest Distance

*Dir: Brandon Doherty Exp/16mm/2001/USA/8:00 Can Premiere*  
The filmmaker documents his perambulation through a city's alleyways using stop-frame animation of the power lines and sky above him to create a map—a portrait of life both in, and beyond—the industrial maze.



## Decisions

*Dir: Dianne Ouellette Exp/16mm/2002/Can/1:50 World Premiere*  
A claustrophobic examination of constraint and the pressurized atmosphere of imminent resolution.

## Themepeau

*Dir: Patricia Pelletier Exp/Video/2001/Can/6:50 W. Can Premiere*  
An intimate portrait of a watery ritual.

## Samsara

*Dir: Goody B. Wiseman Exp/Video/2002/Can/2:00 World Premiere*  
*Samsara* is a melancholic look at the experience of joy and beauty. A dog rollicks and bounds through Elysian fields as text scrolls below relaying a brief conversation exploring the alternative to a lifestyle where drugs are contingent to feeling uplifted.

## A System for Writing Thank You Notes

*Dir: Neil Goldberg Exp/Video/2001/USA/8:30 Can Premiere*  
After his wife's death, the videomakers's father devised a system for responding to the numerous condolence cards and other offerings of support which he received. In this moving and uncomfortably funny experimental portrait, he details this system for the camera.

## Color Samples

*Dir: Jim Simmons Exp/Video/2002/USA/1:20 World Premiere*  
Found poetry in the form of paint store colour sample cards. A new twist on the concept of "tone poem."

## Leave Luck to Heaven

*Dir: Todd Lincoln Nar/Video/2002/USA/12:47 World Premiere*  
*Leave Luck to Heaven* is a multi-sequenced film composed of live-action and animated vignettes which together identify the loneliness of the human animal struggling to find its destiny in video games and suburban gated communities. This film is ultimately about how advances in technology often lead to isolation rather than communication.

## Transfixed

*Dir: Jason Britski Exp/16mm/2001/Can/1:48 BC Premiere*  
In less than two minutes *Transfixed* evokes the boundless joy of the vicarious, unlimited experience of childhood, while at the same time reminding us of life's accelerated velocity and transitory nature.

## Nostalgia for Elevators

Dir: Meesoo Lee

Exp/Video/2002/Can/2:35 World Premiere

Vancouver's king of the video-zine does some trendspotting, gently warning us of a time in the not-so-distant future when we'll long for the moments we stood around waiting.

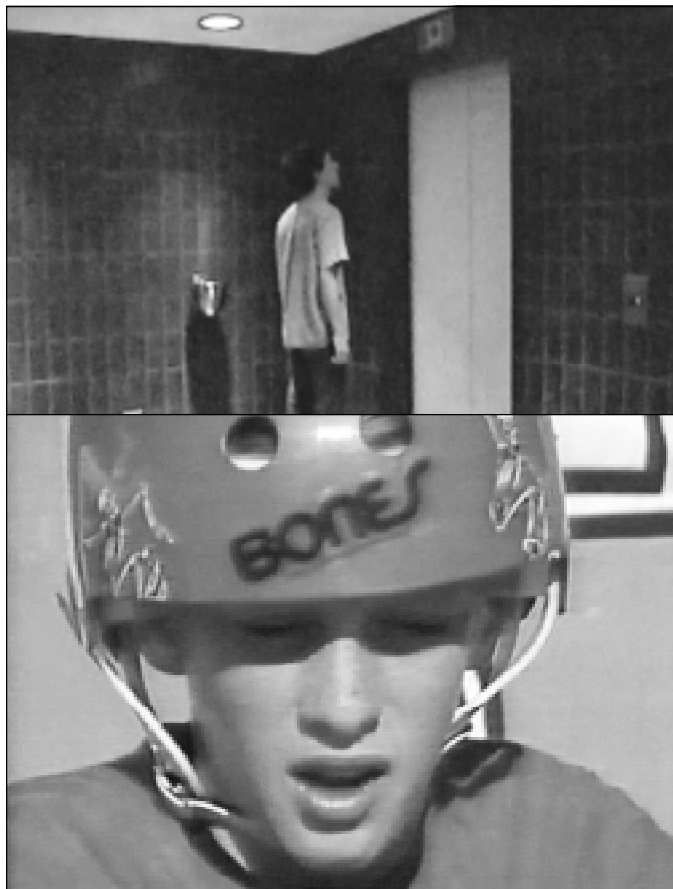
## Bad Ideas for Paradise

Dir: Emily Vey Duke & Cooper Battersby

Exp/Video/2002/Can/19:30 Victoria Premiere

"How to get to Heaven without really trying—a list of life choices that could land us eternal bliss or maybe heaven on earth, as long as we could actually get what we think we want. This process goes from determining if certain non-human creatures are better off than we are, to the age old 'what if'—if I weren't me, I'd be different." [EVD & CB]

"There is no such thing as self-esteem. Self-esteem as a construct is illogical and contradictory, so its frequent deployment as the lynch-pin of New Age discourse seems to me to be satisfyingly appropriate. I don't trust anyone who doesn't have frequent bouts of self-loathing." — Steve Reinke



Emi Honda

# Nest

October 4 – 20, 2002

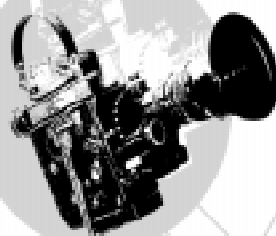
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THURS SEPT 26 7PM

# DUSTUP

Five films depicting female protagonists who have taken fate into their own hands to fight against internal and external codes of conduct, misogynistic radio geeks, nocturnal demons and Republicans.

## Welcome to CB Land

*Dir: Cheryl Hess Doc/Video/2001/USA/17:00 Can Premiere*  
Welcome to CB Land is an experimental documentary about the filmmaker's trials and tribulations over her creepy and obsessive Philadelphia neighbour whose CB radio and CB mindset has infected her electrical appliances, communications and life. An extremely effective but nonetheless humorous look at privacy, surveillance and ghosts in the machine—a sort of white trash *Poltergeist* in the city of brotherly love.

## Sigh

*Dir: Neil Kendricks Nar/Video/2001/USA/5:00 Can Premiere*  
A woman is a witness to an act of domestic violence and is faced with the decision to intervene or not. A portrait of two womens' search for change.

## Thirst

*Dir: Jessica Joy Wise Doc/16mm/2001/Can/15:00 Vic Premiere*  
"Tammy Ballaban wants to leave her mark, to be remembered, to stay safe. So she stops eating. *Thirst* is an unconventional and beautifully structured meditation about eating disorders, hunger and desire, our need for identity and control. A sumptuous collage of images and sound reflects the amorphous dialectic between conscious and unconscious drives, as Tammy's candid observations about her anorexia interweave with the off screen voices of police radio calls, therapists and family members." – Lynn Fernie

## Twin Set

*Dir: Eva Saks Nar/Video/2002/USA/12:30 World Premiere*  
Saks takes on American politics in this timely morality tale about the über-Republican Albatross family. Family Values candidate Virginia Albatross is running for office while her socially progressive but agoraphobic twin Lavinia is content to stay inside her apartment and create the Great Wall of China out of tea boxes. Virginia (whose motto is "America is for

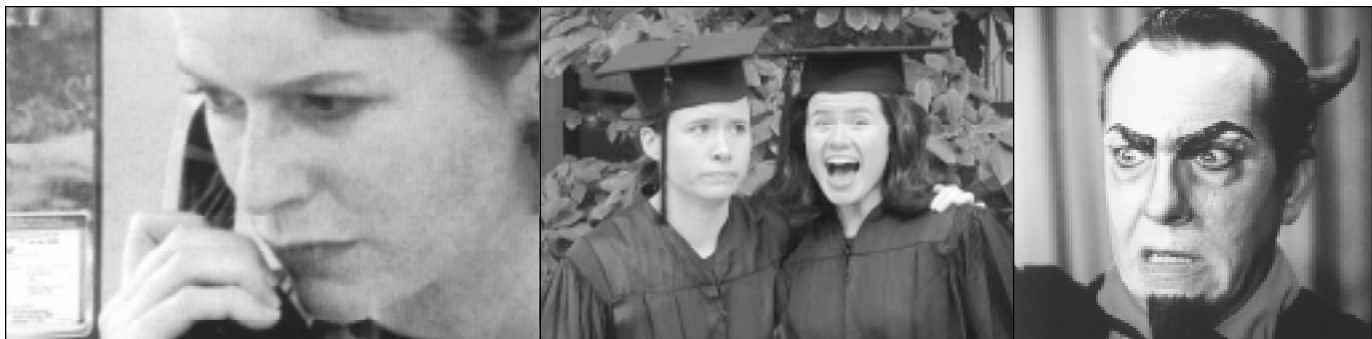


Americans. If they really wanted to be American, they'd be born here. My family was.") attempts to bully her sister into appearing at a rally on their birthday, but Lavinia would rather spend it with a pork bun. Virginia's manipulations backfire when she finally forces her sister to confront her fears and honour her own values in this homage to Patty Duke and Bugs Bunny.

## A Visit from the Incubus

*Dir: Anna Biller Nar/16mm/2001/USA/26:00 Can Premiere*  
Biller writes directs and stars in this horse opera for the 21st century. Borrowing surely and freely from old Technicolor westerns, musicals and Hammer horror films, *Incubus* tells the story of a young Victorian woman in the Wild West tormented by nightly visits from an incubus. In an attempt to take back control of her life, she auditions at the local saloon and lands a paying gig. Much to her irritation the incubus is also on the bill, and Lucy figures she'll beat him on the stage if she can't beat him in the bedroom.

"This film represents a wish fulfilment fantasy of female empowerment through the character of Lucy who becomes a star on the saloon stage and beats the incubus who suddenly appears as a vaudeville ham. The use of outdated genres, masquerade, handmade sets and costumes and visual fetish follows in the tradition of such artists as Cindy Sherman and Jack Smith." [AB]





THURS SEPT 26 9PM

# BYROMANIA

Films on the edge of a nervous breakdown! Revenge fantasies with no brakes, gender-bending protagonists, drug-mania and gay subculture pushed to the brink.

## Chopstick Bloody Chopstick

Dir: Wayne Yung & Shawn Durr

Exp/Video/2001/Can/14:00 Victoria Premiere

Billed as the first ever "Rice Queen Slasher flick," *Chopstick Bloody Chopstick* employs split screens and uses Chinese archival and propaganda footage as a backdrop to the central plot involving a neurotic white guy telling his break-up stories to his mute Asian boyfriend, as the bodies pile up nearby.

## Shut Up White Boy

Dir: vu t. thu ha Nar/Video/2002/USA/15:00 Can Premiere

A yellow-fevered white boy's exotification of a restaurant's staff of Asian dykes turns into an MSG nightmare x 3.

## The Nagel Incident

Dir: Cathee Wilkins & Steve Hall

Nar/Video/2002/USA/16:00 Can Premiere

Wilkins and Hall (*Deep Africa*) are back with this twisted story of two tweakers who kidnap a woman from a 99-cent store in order to transform her into the perfect "Nagel Woman": all bold dark lines over flat cool colours and instantly recognizable to those of you who stole your Daddy's *Playboy* magazines in the 80s or who for some unfathomable reason possess a copy of Duran Duran's *Rio*.

## Byromania

Dir: Jamil Said Nar/Video/2001/USA/30:00 Can Premiere

Said writes, directs and stars in this giddy tour-de-force about an unhappy young man named Byron. In addition to being married to a nasty little cheating ballbreaker, he's feeling trapped in his corporate cubicle and fantasizing about building a serial killer theme park to cope with his even deadier reality. Byron finally begins to crack under the pressure and the film spills over the top as he takes on the persona of fashion victim/fortune teller/Lord Byron, and begins giving psychic readings over the phone at work. When he finally gets fired, Byron becomes completely unhinged and, with the help of his drag queen buddy, conspires to acquire his wife's insurance policy to fund his dream. The action in *Byromania* continues to unwind with the arrival of two gullible Mormon missionaries whom Byron cheerfully corrupts. With the help of LSD laced hotdogs, he spurs them on towards a hilarious and deadly denouement.

"The film's reckless slams at religion, marriage, drugs, the workplace and the gay subculture could have easily been numbing in the hands of a lesser talent but Said speeds brilliantly through this demented landscape with an extraordinary sense of physical comedy and a happy disregard for good taste...

*Byromania* is truly a wild and wonderful achievement." – *Film Threat*



THURS SEPT 26 11PM

# PARTY TIME!

*Canadiana with a camp aesthetic: these films share supersaturated pop sensibilities with an absurdist bent and a commitment to excess.*

## Miss Edmonton Teenburger 1983 in: It's Party Time

*Dir: Amy Lockhart Nar/Video/2001/Can/17:00 Vic Premiere*  
Watch in awe as Miss Edmonton Teenburger 1983 graces the screen in her first featurette. A story as layered as her hair, as ephemeral as her style, *It's Party Time* is a pop explosion of Ukrainian delight that will leave you bedazzled. Are you ready?

"*It's Party Time!* evokes the films of Maya Deren and the Marx Brothers, *Alice In Wonderland*, *Peewee's Playhouse*, Cyndi Lauper and the art of Antonin Artaud, Mike Kelley, and Karen Finlay. This film's black humour is disgustingly childish, hilarious, and heroically Utopian." — *Lola Magazine*

## Small Tuxedo Blowjob Adventure

*Dir: Flick Harrison Nar/Video/2001/Can/5:40 World Premiere*  
Enticed and tormented by a series of posters, a man of diminished means seeks oral delights in the basement toilet of the Dominion Hotel.

## Le Diamant des Damnes (Diamond of the Damned)

*Dir: Ludovic Spenard Nar/Video/2002/Can/13:00 W. Can Premiere*  
*French with English subtitles*

Montreal's Frantic Productions is determined to create a truly Canadian oeuvre of low-fi B-grade horror film. This film—their

sophomore effort—involves a young couple on a weekend rendezvous to the mountains and features snow silenced woods, muscle cars, creepy yokels on snowmobiles and sleazebag bikers, as well as a cursed gemstone and an army of Mohawk zombies. Complete with all the requisite cartoon gore (ambulatory limbs, brains on sticks and blood squibs galore) *Le Diamant des Damnes* lurches back into the city to assert Quebec as the new splatter capital of Canada.

## Carpet Cleaners

*Dir: Jaimz Barton Nar/Video/2002/Can/26:00 BC Premiere*  
Amerika, Zed and Kyle are good friends until the excitingly undermedicated bitch goddess Trasha enters the frame, cutting Kyle off from his friends and their vacuous and unencumbered world of beer and porn. Amerika and Zed aim to free their friend from the clutches of his nutburger girlfriend by enlisting the aid of the Sappho Carpet Cleaners for some wet work. The plan goes awry when Trasha and her psychosis find themselves a paying gig and tables are turned, trashed and burned. Shot in grainy black and white, *Carpet Cleaners* is awash in mannered performances which vacillate between the appealingly somnambulistic and manic depressive. Based on a true story.



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FRI SEPT 27 7PM

# RESIDUE

## Foreign Matter: Australia

Curated by Experimenta Media Arts, St. Kilda, Victoria.

Since its inception in 1986, Experimenta has provided an important forum for the commission, exhibition and distribution of Australian experimental media art. Experimenta's programs embrace a broad representation of experimental media that is primarily screen based, and may incorporate installation, performance and sound.

Experimenta's overall theme for the *Residue* program is waste, underpinned by the exploration of issues such as environmental, corporate and human waste, technical obsolescence, the recycling of culture and cultural residue.

Experimenta's previous artistic director Keely Macarow set this agenda in 2000 and it has been a rich and broad theme to embrace. An exploration of waste is closely related to what we value as individuals and communities. What is considered trash, what is considered worthy of retention and memory? Gleaners work other people's trash to find value and eke out a living. Artists as gleaners reincorporate offcuts and older forms to create new work and new interpretations of these forms.

In 2001 Experimenta initiated a call for entries for film, video, interactive media and installation, providing an opportunity for artists to have their work seen by their peers. In the call, artists were asked to respond to the waste theme and we were struck by the amount of material submitted that related to personal residue. This is reflected in a number of the works comprising the *Residue* film program.

The range of ideas and approaches in the *Residue* program are broad and challenging. We hope artists and audiences alike are stimulated by the breadth of the waste theme and the artists who are working in experimental ways to communicate their ideas and our shared experiences.

### Playground

*Dir: Sumugen Sivanesan Australia/2001/3:00/Video*

Offsets various video streams to explore the visceral aspects of sound and image. The footage for *Playground* is from an

afternoon spent in a derelict hospital in the process of redevelopment, a scavengers paradise. Rapidly repetitive rhythms imbue the site with sinister, even uncanny, significance. Our attempts to discover a narrative in this dark stream are thwarted.

### Passing Through

*Dir: Tina Gonsalves Australia/2000/3:00/Video*

A reflective work that employs layering to evoke undercurrents of shared experience and memory. The boundaries between land and body are blurred, such that swaying reeds evoke hair, and anatomical diagrams become like cartographical maps. By overlaying evocative imagery of the landscape, with the signs of human intervention, Gonsalves suggests the transitory nature of material progress.

### Green Deep

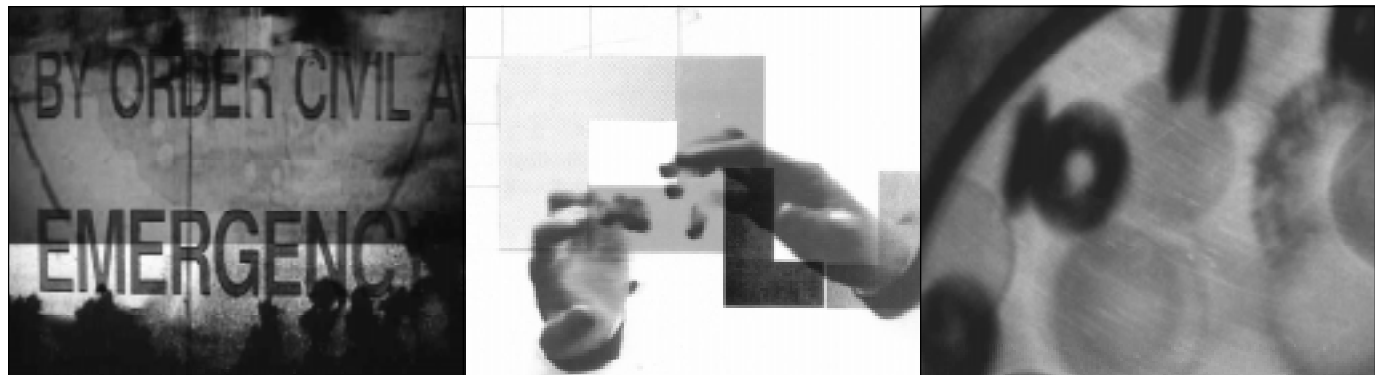
*Dir: Sally Dorsett Australia/2001/3:00/Video*

*Green Deep* comments on the way that society tries to enhance our lives by developing rules and creating forces that control us. Instead, it seems that many lives are wasting within these layers. The green light is where the journey begins. *Green Deep* is at once abstract and entirely familiar, its blurred lights and racing lines are part of the collective visual experience of the urban environment.

### A Riddle

*Dir: Valentina La Piana Australia/2000/3:00/Video*

*A Riddle* explores the nuances of human body language—that realm of human interaction based on the recycling of thought and presumption. Gestures are disconnected from their contextual meanings, making them mysteriously disembodied. By connecting unrelated screen fragments *A Riddle* presents a fabricated intimacy questioning the notion of authenticity within the context of the personal and the screen.





## The Tree Dream

*Dir: Molly Hankwitz Australia/2000/2:00/Video*

A brief non-narrative film which explores time, memory and loss through a dream fragment. This evocative landscape is painted in discontinuous text and image, where the boundaries between the real and imagined blur.

## Flux

*Dir: Michaela French Australia/1999/35mm on Video*

*Flux* is a film about trust, about an accident, about falling out of love and about emerging from grief. The narrative of *Flux* unfolds through the spoken word, as well as through rich imagery that borders on the surreal and a language of personal symbols from fish to ferris wheels.

## Hamrtyme

*Dir: Husein Australia/2001/4:00/Video*

The ghost of Hammer past pays a visit to the Grammy Award winning rapper turned preacher. This unlikely meeting of pop culture and religion suggests new and unexpected relations between high culture and low culture, sacred and secular.

## In Absentia

*Dir: Margie Medlin Australia/2001/4:00/16mm on Video*

This work is the cinematic off-shoot to a large multi media/ performance project that has been performed in Australia and Germany. Athletic bodies slip between absence and presence, dancing with each other as well as through each other, their bodies dissolving like the decaying architecture they inhabit.

## The Last Boy in the World

*Dir: Patrick Connolly Burns Australia/2001/4:00/Video*

Animated in a post-apocalyptic landscape, this surreal story muses on a childhood dream. It offers both an environmental warning and a hope for planet earth and "our common future."

## The Plastic Wars, Part One

*Dir: Richard Grant & David Thrussell Australia/2001/8:00/Video*

Sometimes the truth finds better form within the shell of fiction...and so it is with *The Plastic Wars Part One*...a tale so bold and incisive that no journalist could tell and live... authentic channeled histories and documents combine artfully in a work of fiction more challenging and compelling than any newscast or documentary.

## Toying with Paradise

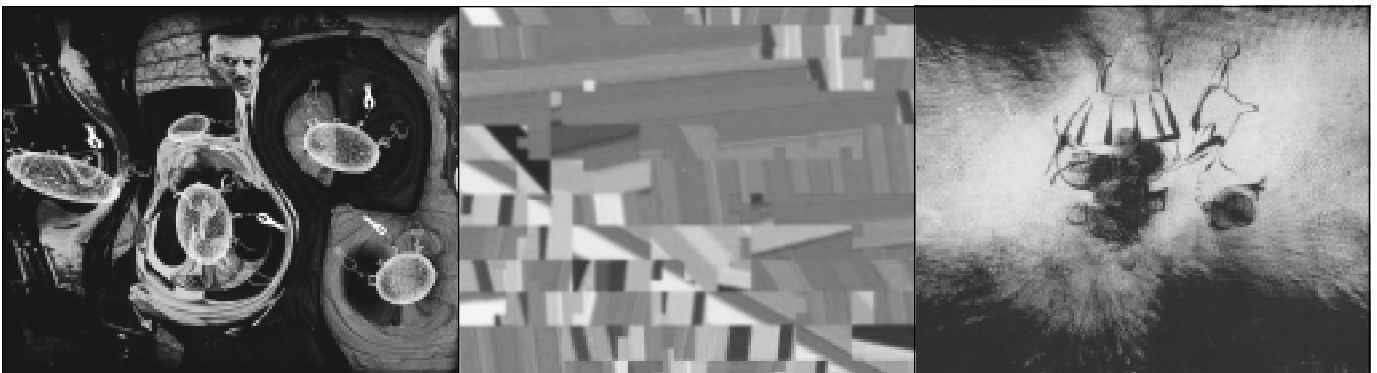
*Dir: James Geurts Australia/2000/9:00/Video*

A three phase journey exploring landscape. It shifts from the abstract fields of candy-coloured and pixellated data preformulating a place of utopia, to an exploration and waste of resources, and finally returns to harmony with the natural systems using the symbol of the surfer.

## Off ya trolley

*Dir: Anita Beckman Australia/1999/6:00/Video*

This handmade animation unfolds under a cloudy sky and against a fabric background. Like a theatrical circus where the boundaries between bodies and machines are ambiguous, a woman takes her four-legged and high-heeled shopping trolley for a walk.



**FRI SEPT 27 9PM**

# 69 MINUTES OF FAME

*A duo of rock docs celebrate the DIY spirit, while the ghost of Axl Rose drifts through the experimental film machine.*

## **The Mixtape Chronicles**

*Dir: Lester Alfonso Doc/Video/2002/Can/20:00 World Premiere*

People from all walks of life talk to filmmaker Lester Alfonso about their common passion. Folks get excited about their mixtapes—making them, sending them, collecting them, even drowning them. Constructed like the semi-random order of a mixtape itself, *The Mixtape Chronicles* sheds light on an underground but nonetheless widespread cultural phenomenon.

## **Have You Seen Axl Rose?**

*Dir: Lowell Northrop Exp/Doc/Video/2002/USA/6:12 Can Premiere*

In the year 2001 alone there were 236 confirmed bigfoot sightings in the USA, yet there were only 12 confirmed sightings of the legendary and reclusive rocker. Northrop creates an evocative experimental documentary using Super-8 footage narrated by eyewitnesses who claim to have spotted Rose in recent years.



## **69 Minutes of Fame**

*Dir: Mark Foster Doc/Video/2002/USA/46:00 Can Premiere*

Mark Foster has fashioned a completely engaging and wildly entertaining documentary about little known Long Island hardcore/punk rockers Two Man Advantage. As 2MA take leave of their white collar day jobs, Foster and his camera follow them on a nine day/eight city tour of the eastern seaboard with bad boy punksters Phil A Sheo and the Goods. Formed on a dare to perform at a Halloween party in 1997, 2MA has evolved into a fully committed musical entity legendary for their no-holds-barred live performances decked out in hockey jerseys, goalie masks and sometimes little else. Performing at venues as varied as Sweet Sixteen parties, CBGBs and Toys R Us parking lots, 2MA challenge all comers to a street hockey game in every city they play. Foster intercuts 2MA performance footage—extolling the distortion level virtues of beer, hockey and sex—with footage of the band in their other incarnations as family men and upstanding citizens. Either way, *69 Minutes of Fame* is much fun as a late summer house party before the cops get called and your bottle of Captain Morgan runs dry.

"Dude, for sure this is a future cult classic." — Matthew Mayer, *Ink 19*





FRI SEPT 27 11PM

# SEX MACHINE

*Sexuality and the terrain of the body as filtered through the man/machine interface.*

## I'm Hot

*Dir: Richard Newton Nar/Video/2002/USA/3:00 World Premiere*  
Jackie and Jonny attempt to cool off on a sweltering suburban day, but just find themselves getting stickier.

## Erotography for the Fastidious Connoisseur

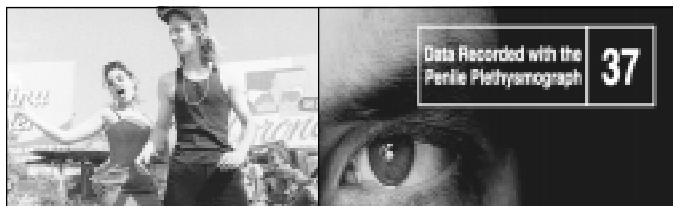
*Dir: Etienne Desrosiers Exp/Video/2002/Can/4:20 World Premiere*  
A search for the erotic ghost in the porn universe. Six scraps of 8mm found footage from the sixties are stripped naked in search of intimacy. Floating figures escape their sexual content in a saturated media canvas, and electronic music is combined with erotic hot flashes and spontaneous climaxes in this thriller-cum-blue movie.

## The Storage Room

*Dir: Jeremy Drummond Exp/Video/2001/Can/2:50 Can Premiere*  
Drummond reflects on his childhood, with parents who managed a Love Shop, and his expanded understanding of battery powered toys—amongst other things—as a result.

## Axiom/e

*Dir: Istvan Kantor Exp/Video/2001/Can/14:20 W Can Premiere*  
The newest project from the founder of neoism and all-around agent provocateur Kantor is the Machine Sex Action Group. Their current presentation, *Axiom/e*, “reveals Istvan Kantor’s neoist panorama-vision of technological takeover: a hyper-utopian landscape dominated by monuments of information storage machinery and ruled by computer controlled body-machines. Istvan’s unique vision is communicated through the use of interactive video transmission, gang-banging file cabinets, body-machine action and a big old machine-beat sound mix.” – Chris Barry



## ASFR

*Dir: Allison de Fren Doc/Video/2001/USA/6:50 Can Premiere*  
*ASFR* (alt.sex.fetish.robots) takes you on a random access tour of the world of technosexualism, where the perfect woman is a machine, circuitry is seductive and the only turn off is the power switch.

## Now Show Yours

*Dir: Richard Newton Exp/Video/2001/USA/3:00 Can Premiere*  
A disarming Super-8 pas de deux from the 70s is remastered for the new millennium.

## An Objective Measure of Arousal

*Dir: Fred Moffet Exp/Video/2001/Can/6:00 Can Premiere*  
To obtain more reliable information regarding an individual's sexual arousal pattern the implementation of physiological assessment procedures is highly recommended. By having each sexual offender participate in a penile plethysmograph evaluation, the clinician can obtain an objective measure of arousal.

## 12x

*Dir: Ryley Fogg Exp/Video/2001/USA/6:33 World Premiere*  
An intense perceptual assault where the graphic imagery of an old 16mm pornographic film is radically and mathematically reorganized into stroboscopic hybridized imagery. Copulating couples proliferate into one throbbing insect-like mass with six arms pulsing into solarized blue. The original image is disengaged from its referents, and made strange in a way that recuperates the surface image from its conventional narrative functions while engaging in a more active spectatorship.

## Teaparty!

*Dir: Margie Schnibbe Nar/Video/2001/USA/7:00 Can Premiere*  
*Schnibbe* (*Newhall 91321*) brings her iconoclastic vision to this innocent fetish film about two comely young women named Mrs. Beasley and Buffy (remember *Family Affair*) who decide to have a tea party with their stuffed animal friends on a lovely summer day. This twinkie-filled idyll is interrupted by stinging words and hurt feelings, degenerating into a pastel coloured food fight and semi-nude wrestling.



**SAT SEPT 28 5PM**

# **MACHOMEN & GUONDERGUOMEN**

## **Foreign Matter: Mexico**

*Contemporary video art from Mexico, curated by Alfredo Salomón and Claudia Prado of Tech-Mex.*

These two programs, curated by Alfredo Salomón and Claudia Prado, were assembled as a survey of young Mexican artists working in the medium of video at the beginning of the 21st century. Entitled *Machomen* and *Guonderguomen*, they consider the distinct approaches and wildly diverse techniques of the individual filmmakers, but also stress the unique, varying and differing conceptions of the world as experienced by men and women.

Tech-Mex is a group of independent artists working as a collective in the fields of video art and new medias. One of their major objectives is to share their work with other cultures, finding this experience enriching for both the artists and the communities involved. They are currently expanding their website ([www.tech-mex.org](http://www.tech-mex.org)), which will become a resource and home-base for artists and members of the public who are interested in the current state of technology-based art forms in Mexico.



## **MACHOMEN**

### **No D.R.**

*Dir: Alfredo Salomón 1999/0:50*  
Copyright control.

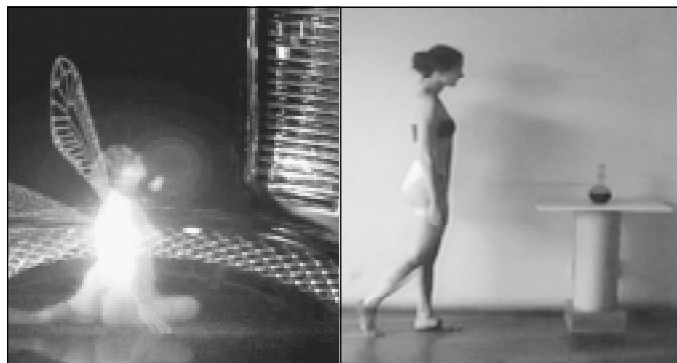
### **María**

*Dir: Ricardo Pareyón 2001/4:50*

María is sad. While she is walking and observing she hears the buzz of the flies. She drinks, eats and changes her clothes. She leaves her apartment for a walk and meets St. Wenceslao.

### **Al Vacio (Into Emptiness)**

*Dir: Alejandro Valle 1997/1:52*  
A fairy dies of disillusionment.



### **Tráfico (Traffic)**

*Dir: Héctor Pacheco 1996/2:00*

A day in the life of a bureaucrat, in a city full of bureaucrats.

### **Sub**

*Dir: Andrés Villalobos 1999/5:44*

Kitchen utensils are repeatedly dropped, beginning a strange dance.

### **Sujeto/Autorretrato (Subject/Self-Portrait)**

*Dir: José Luis García Nava 2000/2:57*

A digital self-portrait questioning established relationships between the face/body and notions of subjectivity.

### **999**

*Dir: Roberto López 2000/10:00*

A video-diary of the first month of the year 2000 in the city of Oaxaca, México.

### **Boda (Wedding)**

*Dir: Ivan Edeza 1999/2:30*

A look at a primitive rite that becomes a backbone for an ideology, using juxtaposed images from different sources (DV, VHS, Video-8 and Super-8).

### **Viajes Personales (Personal Trips)**

*Dir: Andrés Castañeda 2001/3:27*

Time stops. We look at things in a different way. The heart beats, gets lost. Now I am not here. I am going.

### **Inter**

*Dir: Eusebio Bañuelos González 2000/2:00*

A reflection on memory, based on the philosophical thinking of Bergson.

## **Autorretrato (Self-Portrait)**

*Dir: Oliver Cuauhtemoc Seemann Vollbrechtshausen 2001/2:30*  
Self-portrait on egg and peyote.

## **Phonsex**

*Dir: Héctor Doménico Cappello González 2001/0:58*  
A cynical look at relationships on the Internet.

## **Juego Diferido (Deferred Game)**

*Dir: Manolo Arriola 2001/2:22*

A fight that started as a game evolves in a new temporality when it is recorded and reproduced. The action in this video highlights and transforms the physicality of the fight.

## **Recuerdos de Maricela (Maricela's Memories)**

*Dir: Fabián Castro 2001/2:30*

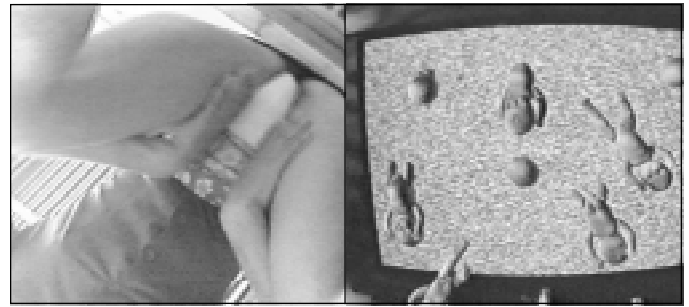
Love is: to visit the "plaza de armas" in Guadalajara with your partner.

# **GUONDERGUOMEN**

A women confronts the torture of uncertainty. Another watches vicariously through a window. A woman films herself dancing for the camera, revealing a hypnotic POV. Lips moan seductively, others try to force a smile. A women sows stars. These videos are explorations that guide us from our inner to our outside world.

The end of the nineties saw a new generation of female artists choosing to work with video as a medium of expression. This program includes the work of established Mexican artists such as Ximena Cuevas, Silvia Gruner, Claudia Fernández and Cecilia Navarro, as well as newcomers Grace Quintanilla, Alejandra Echeverría, Carolina Esparragoza, Paulina del Paso and Amaranta Sanchez. The works in *Guonderguomen* are poetic, intimate and revealing, confronting the spectator, engaging them for better or worse (at times we wish to see more, and other times we want to turn away). The videos in this program use the feminine gaze to take us on a journey through both contemporary and ageless feminine obsessions.

– Claudia Prado



## **Table Garden**

*Dir: Silvia Gruner 2001/4:00*

A women places a camera under her skirt and dances above it. A mesmerizing scene that seems to never end.

## **Una Banda Color de Rosa (Pink Strip)**

*Dir: Amaranta Sánchez 2001/1:30*

A long wait is reflected in a pink coloured strip.

## **Yo No Elegí Este Cuerpo, Yo No Soy Este Cuerpo (I Did Not Choose This Body, I Am Not This Body)**

*Dir: Alejandra Echeverría 1998/3:16*

"In this video I have described my own body in a methodic and scientific way. Mocking the importance and value these 'physical' characteristics have today when trying to say something about us. I do not consider myself as being my height, my weight, my straight nose or the colour of my eyes. This is my body, but I am not it, nor did I choose it to be such." [AE]

## **Ventana (Window)**

*Dir: Paulina del Paso 2001/7:00*

A contemplative gaze into the intimate moments of others.

## **Sujeto Morfológico**

*Dir: Carolina Esparragoza 1999/1:34*

Anybody can be happy!

## **Filofobia**

*Dir: Cecilia Navarro 1997/1:48*

At the turn of the century, in an artificial world where it is believed that everything can be controlled, reality exceeds us. This is the paradox.

## **La Teta Es la Neta (Tits Are It)**

*Dir: Grace Quintanilla 2001/7:00*

Mama taking a seven minute shower equals seven minutes of a baby's desperate cries.

## **Baba de Perico**

*Dir: Ximena Cuevas 1999/4:00*

Sensous lips moan and invite you closer.

## **Estrellas (Stars)**

*Dir: Claudia Fernández 1998/2:00*

The artist creates the metaphor of a domestic cosmos in which, through sacrifice, an intimate universe begins to evolve.



**SAT SEPT 28 7PM**

# STENO-BONGO

*An A/V explosion of sonic sampling woven into the fabric of the image.*

## **0 Canada**

*Dir: Sister Dorothy Exp/Video/2001/Can/2:30 BC Premiere*  
A steel drum version of our national anthem celebrates a Super-8 prairie winterscape.

## **Jon's Point, L.A.**

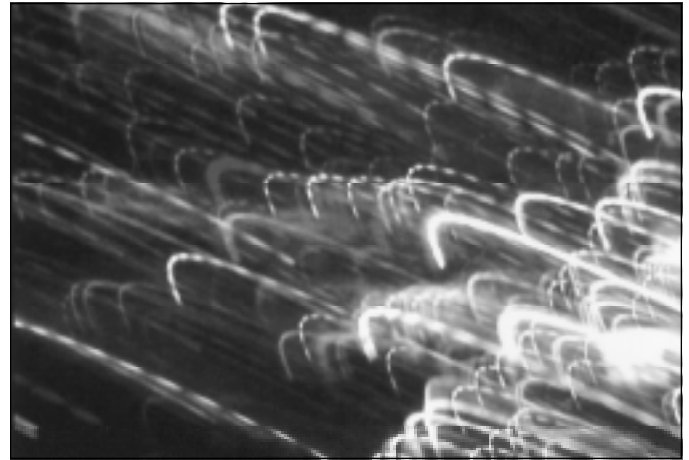
*Dir: Jack Beck Exp/Video/2001/USA/3:30 Can Premiere*  
A portrait of the City of Lights at the speed of light. Nicholas Scherzinger creates the synthesized and re-synthesized musical element to represent the images, which were then mixed into a musical shape.

## **cba cab bac bca abc acb**

*Dir: Tamio Teshima*  
*Exp/Video/2002/Japan/7:00 World Premiere*  
Prismatically regenerated footage of Japanese urban and rural landscape with a soundscape by Cacoy.

## **Boilt Pixels 1**

*Dir: Oliver Hockenhull Exp/Video/2001/Can/5:00 Vic Premiere*  
Based on data of quantum fluctuation in a vacuum. The data was obtained via supercomputer simulations of Quantum Chromodynamics on a 24 x 36 space-time lattice using a 128-node thinking machine. The image sequence was then aestheticized by cross association of digital peaks and valleys of Bach played backwards, and colour pixel values and placement calculated through the filter of my own astrological chart... [OH]

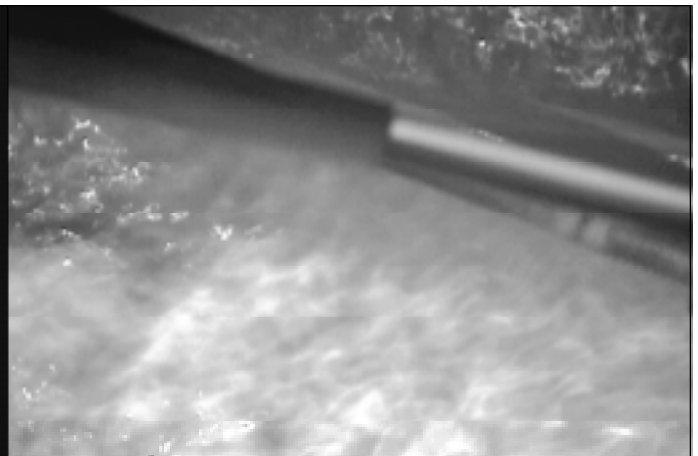
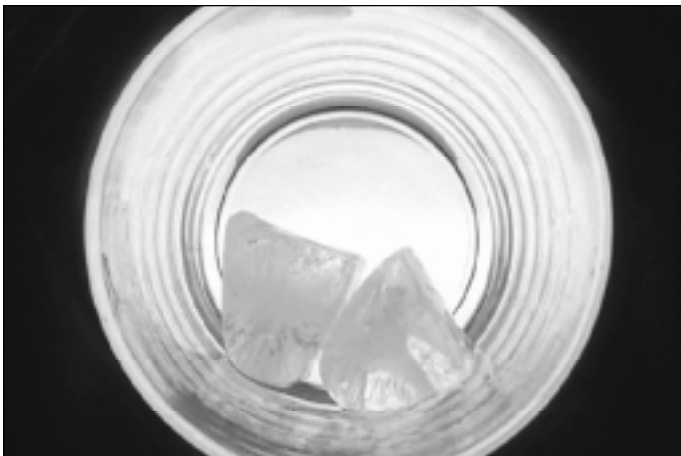


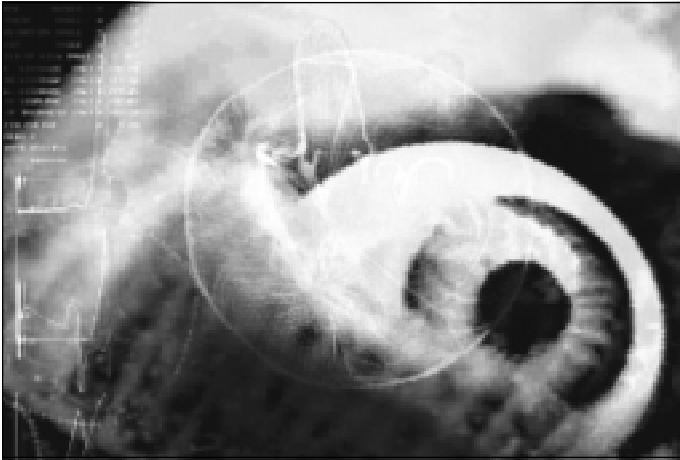
## **Ice**

*Dir: Kyra Garrigue Exp/Video/2002/USA/1:15 World Premiere*  
Part of Garrigue's ongoing series of videos reconstructing atmospheric sound into musical structures. Here, the subject is ice, and the story of its journey from the freezer to the glass.

## **Glink**

*Dir: Sean Eno Exp/Video/2000/USA/7:27 Can Premiere*  
Shot in the underground pedestrian pathways of the World Trade Center, *Glink* reformats the tracery of bodily enterprise during rush hour in a busy metropolitan hub. Scored by Bola, *Glink* becomes a powerful memorial to spectral lives in transit—after the fact.





## Toilet

*Dir: Kyra Garrigue Exp/Video/2001/USA/1:56 Can Premiere*  
 One minute and fifteen seconds is the time it takes a toilet to refill with water after being flushed. In that time period a variety of sounds are recorded from inside the tank, capturing the movements of water releasing and refilling.

## Steno-Bongo

*Dir: Eltractor (Boris Firquet, Fabrice Montal, David Michaud) Exp/Video/2001/Can/11:37 W. Can Premiere*  
 Quebecois digital sound and image savants Eltractor use internal and external circuitry, thermal imprints, anatomical diagrams, nuclei and rhythm to create the audial pulse which animates organic matter in a digital world.

## Life Program

*Dir: Brian Ziffer & James Lloyd Anim/Video/2001/USA/4:23 Can Premiere*  
 The world as program from beginning to end. Using a combination of the theory of evolution and religion, *Life Program* formulates a prediction of a pending future. As life multiplies, resources are consumed, depletion and over population occur, leading to disaster. Without the intercession of the individual, this is the program's output. Set to a trip hop soundtrack by Naoism.

## Aural Fixation

*Dir: Helen Zeda Spitzer Exp/Video/2001/Can/5:00 Vic Premiere*  
 This film is the result of a year of self imposed celibacy and the soundtrack belies my total obsessive music geek-dom. [H2S]  
 "Music that beats the image and rocks the film, as the candy spins to a black and white lollipop that is this hand processed product, better known as *Aural Fixation*." – Hi Mom Film Festival

## Is It Strange?

*Dir: Meesoo Lee Exp/Video/2001/Canada/4:53 Vic Premiere*  
 Appropriated footage from the original *Star Trek* series slowed down and synchronized to the dreamy title song by The Radio.

## Armor of God

*Dir: Jim Haverkamp & Bret Ingram Doc/Video/2001/USA/12:45 Can Premiere*  
 Does earsplitting improvisational noise count as "Christian Music?" North Carolina musician Scotty Irving certainly thinks so—he builds instruments out of hockey masks and crutches, cranks up the volume, and praises Jesus in his own bizarre and unique way as The Clang Quartet. *Armor of God* uses Irving's own arresting performance to peer into his motivations for venturing so far out on musical and theological limbs.



**SAT SEPT 28 10PM**

# ANTIBODY

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## Closing Night: Transmedia / Performance

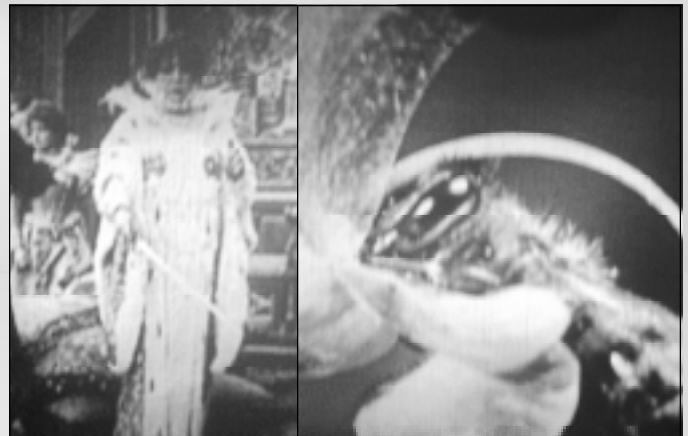
*A pair of hybrid media experiments incorporating film and video with elements of music and live performance. Blending various techniques and technologies—both old and new—these performances explore possibilities of re/inserting the body—the human touch—into machine and digital age media. Admission \$6. Must be 19 or over.*

### **The Queen Bee**

*K'ari Fisher: projection*

*Stephen Franke: musical accompaniment*

A quick and dirty survey of Canada's own backyard. Darwinian evolution peaked out with the fruition of the British Royalty. An illustration of the troubles besetting the Queen of England/the busy frenetic of life as a colony of worker bees reveal the obsessions of all earth dwellers. Are we much better off now that we grew legs? Get closer to the truth with this tabloid representation inspired by found film documentaries: a visual quagmire of loops, slides and narration with a live musical soundtrack.



### **In Praise of Shadows**

*Lee Hutzulak: acoustic guitar/voice/electronics/  
photography/videography*

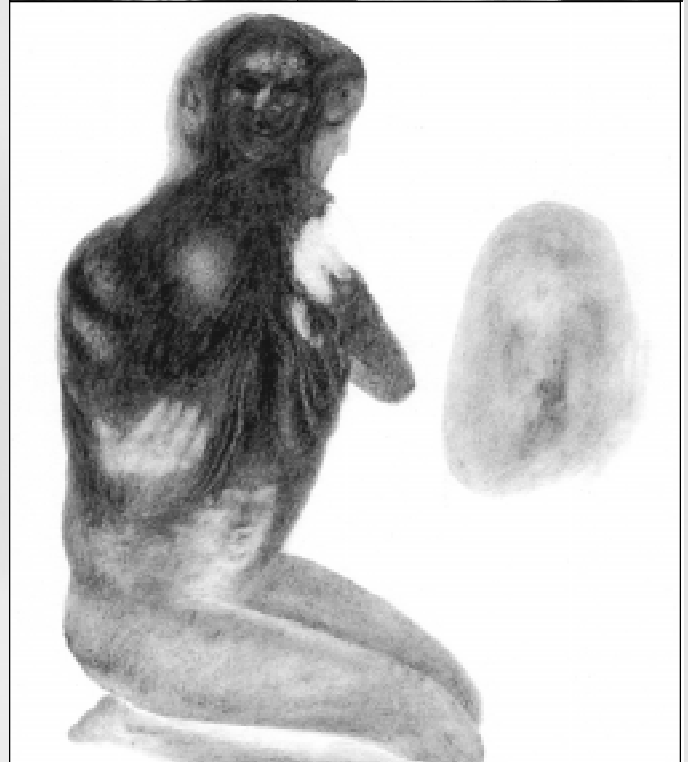
*Masa Anzai: electronics/saxophone*

*Thomas Shields: electronics/synthesizers*

*Todd Mason: percussion/sampling/electronics*

*Madoka Hara: video post production*

*In Praise of Shadows*, by Junichiro Tanizaki, is a study of the effect technology and changing values have had on our physical and philosophical environments, particularly in regard to light. Similarly, as electronic voices infiltrate every day gadgetry, the sonic environment is evolving. With this reference point the performance combines video (live and recorded) with live musicians in a study of light and dark, sound and silence, motion and stillness. Working with both scripted scenarios and video projection, *In Praise of Shadows* articulates a series of dream spaces (and some very real spaces), as austere minimalism drifts into lush romanticism, simultaneously rewarding and challenging the audience.





# CONTACTS

## 12X

Ryley Fogg, Salt Lake City, UT  
801 637 2682, fogg@sisna.com

## 69 Minutes of Fame

Mark Foster, New York, NY  
646 279 3129  
mfoster3@nyc.rr.com

## The 8 Husbands of Zsa Zsa Gabor

Heather Harkins, Halifax, NS  
902 454 5720  
harki@wildmail.com

## Afraid of the Dark

Karen Knighton, Pasadena, CA  
626 396 1747  
karenknighton@yahoo.com

## Aporia

Nathan Moles, Toronto, ON  
416 255 3265  
n\_moles@hotmail.com

## Armor of God

Jim Haverkamp & Bret Ingram  
Durham, NC, 919 220 8583  
hovercraft@ipass.net

## ASFR

Allison de Fren, Los Angeles, CA  
323 663 7080, defren@usc.edu

## Aural Fixation

Helen Zeda Spitzer, Guelph, ON  
519 823 4649  
auralfix@uoguelph.ca

## Axiom/e; Steno-Bongo; Themepeau

La Bande Vidéo, Quebec, QC  
418 522 5561  
labandevideo@meduse.org

## Bad Coffee

Elizabeth Moore, Brooklyn, NY  
718 383 2644  
plasmatic46@hotmail.com

## Bad Ideas for Paradise; Bolt Pixels 1; Chopstick Bloody Chopstick; Samsara

Video Out, Vancouver, BC  
604 872 8449  
videoout@telus.net

## The Bisected Rifleman

Mikkel Olaf Eskildsen  
Copenhagen, Denmark  
00 45 3537 4308,  
mikkeloeskildsen@hotmail.com

## Boogyman

Brian Joseph Davis, Toronto, ON  
416 588 3168  
yakuza5@yahoo.com

## The Brand New Triathlon

Rick Raxlen, Victoria, BC  
250 598 1937  
no-room@islandnet.com

## Breath/Respire; Going Back Home; Ma Chute du Mur; Petropolis; Self Portrait Post Mortem

Cinema Libre, Montreal, QC  
514 861 9030  
ubavka@cinemalibre.com

## The Bug

Brad Dryborough, Vancouver, BC  
604 689 5593  
akio\_33@hotmail.com

## Bus #7; 0 Canada; Private Residence

Video Pool, Winnipeg, MB  
204 949 9134  
vporders@videopool.org

## Byromania

Jamil Said, Washington, DC  
202 421 4842  
superfectafilms@yahoo.com

## Calling All Cars

Alfonso Alvarez, Berkeley, CA  
510 915 1925  
alvamel@earthlink.net

## Camouflagehead

GIV, Montreal, QC  
514 271 5506, giv@videotron.ca

## Carpet Cleaners

Winnipeg Film Group, Winnipeg MB  
204 925 3451, 204 925 3452  
matthew@winnipegfilmgroup.mb.ca

*continues next page*



## John Abrams

bass recorder, MIDI wind instrument, laptop (Calgary)

## Daniel Barrow

manual animation, spoken word performance (Winnipeg)

## Steve Bates

cheap electronics, guitar, laptop (Winnipeg)

## John Boehme

video, slides, live performance (Victoria)

## Miranda July

multi-media performance, levitation (Portland)

## RGB

a/v trio, real-time sampling & processing (Victoria)

## Stefan Smulovitz & Coat Cooke

acoustic & electro-acoustic Improv (Vancouver)

## Tongues + Savage/Love

two multi-media plays by Joseph Chaikin and Sam Shepard,  
performed by actor Steve Young (California), percussionist  
Kelby McNayr (Victoria) and cellist Tom Flaherty (California),  
with transformed sculptures by Mowry Baden (Victoria)

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aggv.bc.ca or tictocfestival.org

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# CONTACTS

## **cba cab bac bca abc acb**

Tamio Teshima, Setagaya-ku, Tokyo  
81 3 3325 9719, tamiot@mail.goo.ne.jp

## **Chump**

Aardman Animation, Bristol, England  
emma.scott@aardman.com

## **Clown Time**

Robert Barnett, Toronto, ON  
416 421 3703, rob.barnett@rogers.com

## **Clowns**

Jeremy Edwardes, Toronto, ON  
416 408 3978, jedwardes@3mpro.com

## **Color Samples**

Jim Simmons, Apex, NC  
919 387 4921, yojimbo@nc.rr.com

## **Colourless Green Ideas Sleep Furiously**

Troy Rhoades, Edmonton, AB  
780 488 3467, artfilm@hotmail.com

## **Dead Kitty**

Rachel Max, Washington, DC  
202 338 9799, rach@rachelmax.com

## **Decisions**

Dianne Ouellette, Regina, SK  
306 525 8627, dianneouellette@hotmail.com

## **Diamond of the Damned**

Ludovic Spenard, Montreal, QC  
514 279 4033, axefrantic@hotmail.com

## **Dive**

Minna Parkkinen, Helsinki, Finland  
358 50 3695259, minpa@surfeu.fi

## **The Duchess**

Eric Koziol, New York, NY  
212 477 0820, eric\_koziol@yahoo.com

## **Erotography for the Fastidious Connoisseur**

Etienne Desrosiers, Westmount, QC  
514 933 2458, e.desrosiers@sympatico.ca

## **et cetera**

Mark Herzig, Sacramento, CA  
916 524 0419, kinomark@earthlink.net

## **The Eyeglasses**

Irina Sitkova, Moscow, Russia  
irina\_gelos@mail.ru

## **Fake Clouds**

Andrea Campbell, Lancaster, PA  
717 290 7458  
andrea@naturallightfilms.com

## **FILM(dzama)**

deco dawson, Winnipeg, MN  
204 489 8925, decodawson@shaw.ca

## **Fork Keeps**

Anne-Emanuelle Romanelli, Montreal, QC  
514 528 8690, annemanuelle@yahoo.ca

## **Found Footage**

Clancy Dennehy, Vancouver, BC  
604 251 6327, clancyden@look.ca

## **The Gas Club**

Ollie Langridge, Sydney, Australia  
61 2 9977 0591, olliel@bigpond.com

## **Ghostworld**

Alex Geng, Montreal, QC  
514 948 6246, ageng@mac.com

## **Glink**

Sean Eno, Brooklyn, NY  
718 643 3949, eno@phrenia.net

## **Hatching Beauty**

Amy Hicks, Oakland, CA  
510 533 6078, ash11@jps.net

## **Have you Seen Axl Rose?**

Lowell Northrop, Los Angeles, CA  
323 665-8350, gorillaXL@earthlink.net

## **Hazlo Por Cuba**

David Ellsworth, Hills, IA  
319 351 9207, ellsworth@shoebboxfilms.org

## **How Does it Work?**

Jonathan Culp, Toronto, ON  
416 536 6092, satanmacnuggit@tao.ca

## **I'm Hot; Now Show Yours**

Richard Newton, Hollywood, CA  
323 270 2117, zawditu@earthlink.net

## **Ice; Toilet**

Kyra Garrigue, Brooklyn, NY  
718 389 6683, kyrafa@hotmail.com

## **If You Lived Here You'd Be Home By Now**

Diane Bonder, Brooklyn, NY  
718 783 6303, dabonder@earthlink.com

## **In The Future**

Mike Hoolboom, Toronto, ON  
416 260 2185, fringe@interlog.com

## **Introduction to Living in a Closed System**

Brittany Gravely, Jamaica Plain, MA  
617 983 5063, jennpipp@hotmail.com

## **Is It Strange?; Nostalgia For Elevators**

Meesoo Lee, Vancouver, BC  
604 258 7127, meesoo@direct.ca

## **Jon's Point, L.A**

Jack Beck, Rochester, NY  
716 241 3158, jabpph@rit.edu

## **Kampfansage 2**

Johannes Jaeger, Stuttgart, Germany  
49 7334 4987, johannes@ehge.de

## **Kino Quebec: Three Short Films**

### **About Quebec City**

Walter Forsberg & Matthew Rankin, Lisle, IL  
630 241 2333, cdnhoser@hotmail.com,  
rankinoscope@hotmail.com

### **Larry in Relation to the Ground**

Ted Fisher, Claremont, CA  
909 624 8020, ted@tedfisher.com

### **Leave Luck to Heaven**

Todd Lincoln, Burbank, CA  
818 567 6511, lancelink3@aol.com

### **Life Progam**

Brian Ziffer & James Lloyd, Tucson, AZ  
520 760 8689  
projections@systemsoular.com

### **The Local Sky Enlarger**

Jennet Thomas, London, UK  
jennet@wroxton.greatxscape.net

### **Lüstmord**

Gwynne Fulton, Vancouver, BC  
604 215 0844, gwynnefulton@earthlink.net

### **Miss Edmonton Teenburger 1983 in: It's Party Time**

Amy Lockhart, Vancouver, BC  
604 255 6616, aloco275@yahoo.com

### **Mister E**

Giulia Frati, Montreal, QC  
zelectra@hotmail.com

### **The Mixtape Chronicles**

Lester Alfonso, Peter, ON  
613 338 5524, lesteralfonso@hotmail.com

### **Moving Back from the Beyond**

Paul Tarragó, London, UK  
mistralsstudios@hotmail.com

### **My Name is Billie**

Gregg Archambault, Los Angeles, CA  
323 668 9041, ggunk8@aol.com

### **The Nagel Incident**

Cathee Wilkins & Steve Hall, Los Angeles, CA  
323 663 5394, yurfnmuthr@aol.com

### **N.ew Y.ork C.asino**

Kyle Henry, Austin, TX  
512 479 4142, kylehn@hotmail.com

### **Nocturne**

Jay Johnson, Vancouver, BC  
604 683 6901, jaybej@hotmail.com

**An Objective Measure of Arousal**

Vidéographe Distribution  
Montreal, QC, 514 866 4720  
distribution@videographe.qc.ca

**Parlor**

David Reynolds, Brooklyn, NY  
718 636 4506, faulty.analogy@att.net

**Puglsy a.k.a Manhattan Dog Story**

Dmitry Torgovitsky, New York NY  
212 275 8093, torgodog@yahoo.com

**The Rape of Lucrece**

Nicole Berger, Los Angeles, CA  
310 592 8860, lewcharlotte@netscape.net

**Reminisce**

Ward Howarth, Richmond, VA  
804 282 8621, wardsecret77@yahoo.com

**Resurgence 2**

G.J. Echtenkamp, S. Pasadena, CA  
626 403 1942  
bionigilbert@mindspring.com

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Malcolm Sutherland, Calgary, AB  
403 242 6917, malcolm@fastmail.ca

**Sacrum**

Rustyna Edwards, London, England  
44 208 878 5257, rustyna@hotmail.com

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Brandon Doherty, Chicago, IL  
773 262 0587, dochartaigh@hotmail.com

**shut up white boy**

vu t. thu ha, San Francisco, CA  
415 861 725  
shut\_up\_white\_boy@hotmail.com

**sigh**

Neil Kendricks, San Diego, CA  
858 695 8876, neilkend@aol.com

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Bonn, Germany, 449 228 252960  
totz@gmx.de, www.fleischfilm.com

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213 740 0759, panushka@usc.edu

**Skating Becomes Vermoutha**

David Ozanich, Brooklyn, NY  
718 302 4356  
tonylacy@aol.com

**Skip**

Ann Steuernagel, Cambridge, MA  
617 491 4503, asteuern@mtholyoke.edu

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Flick Harrison, Vancouver, BC  
604 879 2748, flick@canada.com

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Michelle Eistrup, Denmark  
45 3296 3191, mejstrup@hotmail.com

**The Storage Room**

Jeremy Drummond, Brampton, ON  
905 840 5052  
jeremydrummond@hotmail.com

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908 232 4473, zintis@aol.com

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**A System for Writing****Thank You Notes**

Neil Goldberg, New York, NY  
212 982 6861, neil@neilgoldberg.com

**Tea Leaf to Tree**

Jung-Eun Kwon, Richmond, BC  
604 244 0864, jekwon30@hanmail.net

**Teaparty!**

Margie Schnibbe, Los Angeles, CA  
323 906 1697, margie@babyhans.com

**Telephone**

Terry Montlick, Cambridge, MA  
617 252 7448, terry@softwaredesign.com

**Thanksgiving**

Alex R. Johnson, Brooklyn, NY  
718 384 0049, alex@lachimafilms.com,  
www.lachimafilms.com

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Jessica Joy Wise, Montreal, QC  
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Jason Britski, Halifax, NS  
902 446 6348, jbritski@yahoo.ca

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Chenyu Hsieh, Elmhurst, NY  
718 803 3649, chsieh\_1008@hotmail.com

**Twin Set**

Eva Saks, New York, NY  
212 995 1367, nyevita@aol.com

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Vancouver Film School, Vancouver, BC  
604 685 6331 ext.109, samantha@vfs.com

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www.lifeofastar.com

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00 64 4 387 8443  
yellowdolphin2001@yahoo.co.nz

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617 983 8563  
jennymccracken@hotmail.com

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267 939 3333, chess333@hotmail.com

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Riccardo Alaimo, Prato, Italy  
00 39 0574 695162, alanat@texnet.it

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Gary Evans, Montreal, QC  
514 241 2396, garyevans100@hotmail.com

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Roger Beebe, Gainesville, FL  
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