

ANTIMATTER

7th ANNUAL
Underground Film Festival

SEPTEMBER

17 to 25 2004

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ANTIMATTER

Underground Film Festival

Manifesto

- Antimatter exists to provide a public platform for underground productions of film and video—imaginative, volatile, entertaining and critical works that exist outside of the mainstream. It is a forum for innovative and radical ideas overlooked or marginalized by contemporary culture.
- Antimatter is a noncompetitive series of screenings chosen by jury/curatorial committee.
- Antimatter is the neutral ground designed to support the independent/individual voice regardless of the subversive or dangerous nature of its content, stylistic concerns or commercial viability.
- Antimatter is dedicated to film and video as art. It is anti-Hollywood and anti-censorship.
- Antimatter is a laboratory for audience development and education, exhibiting works in alternative venues, outside of the traditional black box of the cinema.
- Antimatter is dedicated to producing quality documentation/interpretive materials for print and internet dissemination locally, nationally and internationally.
- Antimatter screenings are presented to the public for minimal charge.



Antimatter / Rogue Art Society

F – 1322 Broad Street
Victoria, BC, Canada V8W 2A9
Tel/Fax 250 385 3327 / 250 385 3339
www.antimatter.ws info@antimatter.ws

Dates

September 17 to 25, 2004
See schedule for screening times

Locations

Screenings/Cinæsthesia/Parallax:

Open Space Arts Centre, 510 Fort Street
(between Wharf and Government)

Installations (see page 46):

Rogue Art & EC4 Galleries
Fourth Floor, The Bay Centre

Trains of Winnipeg (see page 34):

Cinecenta, Student Union Building
University of Victoria

Tickets

Screenings: \$5 (\$4 for seniors and students with valid ID)

Cinæsthesia (Fri, Sept 17, 10pm): \$7

Parallax (Sat, Sept 25, 11pm): \$7

Trains of Winnipeg (Thurs, Sept 23, 7:10pm): Cinecenta
prices apply

Tickets available at the venue, 30 minutes prior to screening
time. First come, first served, no advance tickets.

Staff

Festival Director

Todd Eacrett

Curator / Writer

Deborah de Boer

Promotions Coordinator

Dawn Saville

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Info: (250) 385-3339 or www.antimatter.ws

Message from the Minister of Canadian Heritage

WELCOME

Greetings to all those taking part in the **2004 Antimatter Festival**.

This festival continues to have an enormous impact on the independent film and media scene in Canada. By introducing audiences to experimental media found outside the contemporary film and video industry, Antimatter encourages innovation and increases public appreciation for alternative arts and culture.

As Minister of Canadian Heritage, I am proud to support a Festival that showcases cultural diversity,

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Patrimoine canadien





both from our country and from abroad. My congratulations to all the organizers, volunteers, and artists who, through their hard work and dedication, have made Victoria a focal point for Canada's independent film industry.

Enjoy the festival!



Liza Frulla

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Featherland by DENISE CLARKE

MARCH 8 - 13, 2005

Ernestine Shuswap Gets Her Trout by TOMSON HIGHWAY

MARCH 15 - 20, 2005

Danny, King of the Basement by DAVID S. CRAIG

APRIL 5 - MAY 1, 2005

Stones In His Pockets by MARIE JONES

MAY 10 - 29, 2005

Wingfield's Inferno by DAN NEEDLES

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We gratefully acknowledge the support of the Canada Council for the Arts, Department of Canadian Heritage, Province of British Columbia through the BC Arts Council, BC Gaming Policy & Enforcement Branch/Langford Bingo Palace, Capital Regional District Arts Committee through the municipalities of Victoria, Saanich, Oak Bay, Esquimalt, Metchosin & Highlands

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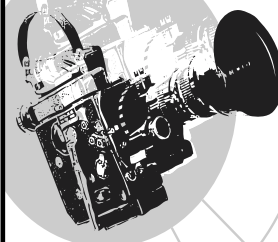
We need energetic and dependable volunteers to assist with festival screenings, special events, and gallery installations.

If you would like to devote a few fun-filled volunteer hours between September 17 and 25 and receive free screening tickets, please call 385-3339 or email volunteer@antimatter.ws

More info: www.antimatter.ws

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SCHEDULE

Friday, Sept 17

7pm **JANDEK ON CORWOOD**, w/ Last Days

10pm **CINÆSTHESIA**: Opening Night Party

Saturday, Sept 18

7pm **Foreign Matter GERMANY**: Losing Touch, Yes? Oui? Ja?, Yo Lo Vi, Object Number, Welcome Back, Play, Just In Time, Auto Center Drive, California, Demolition Entertainment

9pm **FREE SPEECH ZONE**: States of the Union, Join the Army, l'Axe du Mal, Salut, The Question, Je Me Souviens, Republican Convention, One Nation Under Tommy, House, Aftermath, The General, The Free Speech Zone

11pm **LIQUID LUNCH**: Scoub 2, The Bionic Dolly Pardon Meets Her Evil Twin (Part II), Bowzer, Junkmail, Why Would Anyone Do Anything, Piss, Liquid Lunch, The Tooth

Sunday, Sept 19

3pm **LAST STILL LIFE**: Reading at the Window, Last Still Life, A as in Alpha Gain, Some Desperate Crime On My Head, The Moon's Pyramid, Kuroer, For Summers to Come, Mother, Father, Son, Ensalada de Nopal, Stitch, Braids & Sandals, A Good Strong Roof, Sigh

7pm **HOW TO DISAPPEAR**: The Waves, How To Disappear Completely, Waltz, As We Dream, Missed, Fish Don't Talk

9pm **SOFT SCIENCE**: Ameising, Re-Animation 3, 4, 2, Cinema of Attractions Part I, It Did It, Bug Girl, Learning Stalls: Lesson Plans, Stories from the Genome, Cinema of Attractions Part II, Instrumentally Detected Reality, Cinema of Attractions Part III

Monday, Sept 20

7pm **Foreign Matter AUSTRIA**: A Room with a View in the Financial District, Exploration, ID, Zentrale, 2nd Version, erase and rewind, quadro, Structural Filmwaste: Dissolution 1, falcon, I.E. [site 01-isolie eolie], Newspaper Only

9pm **LOCATION SHOOT**: Down on the Farm, Location Shoot, Energy Country, The House of Dreams, Worst Case Scenario, Glasgow X, Y, Z, Owego + Ithaca, 37th & Lex., Stable, Wallowing Wearily in Wander

Tuesday, Sept 21

7pm **STATES OF FAITH**: Stumble then Rise on Some Awkward Morning, Pan Tian Shou, The Secret History, Song of Kali, Leuchtstoff, Naive (Toxic 4), Heaven, imMaterial, State of Faith

9pm **PARTICLE VALENTINE**: hydr(o), Nocturno, Liquidambar, A Sliver of Sunlight in Late October, Fall Storm (California 2003), Strewnpackedcinder-whateverlight, Under the Water, Particle Valentine, Circumvisions

Wednesday, Sept 22

7pm **THE ATARAXIANS**: Aerial Elegy, goonfader, 4x8x3, The Birth of Machine, I Am a Conjuror, Plier, Anoxi, Exponent Fuck Parade, The Wonderful World of Ants, The Last Tears from Planet Earth, The Ataraxians, in

9pm **POSTER GIRL**: How to Make a Phantastik Film, Pippi Funk, Who Killed Target 1967?, The Big Chill, The Happy Three Family, 24xCaprices, Green, Digits, It Could Happen To You, Poster Girl, Ennui

Thursday, Sept 23

7pm **PLEASE**: The Thin Letter (Toxic 3), Four Weeks In January, Cromaster, Hangman, Bridge, Money, Encre Noire sur Fond d'Azur, Missing Horse, Wipe Your Mouth, Window, Stupid Coalescing Becomers, Please

7¹⁰pm **TRAINS OF WINNIPEG: 14 Film Poems** (*at Cinecenta*)

9pm **SPIN**: Rix Pix Nix Hix, Looginen Exuivalenssi, The Straitjacket Lottery, Crimenals, Spin, Hotel Torgo

Friday, Sept 24

7pm **SATELLITE**: Fancy Being Rich, That Beauty, Weapons Factory, Le Projet Numérisation, Nuée, White Blight Manifesto, Stweak, Goat Song, The Comeback, Gemini, Nachtmusik Für Linnea, Satellite, clymer In

9pm **MONSTER ROAD**: *Bruce Bickford in Person!*

11pm **PEEP SHOW**: The Underworld Cinema of J.X. Williams

Saturday, Sept 25

3pm **TEAM**: Fault, Two Dogs, Barrunto, Men on Fur on Men, Team

7pm **HAACK: THE KING OF TECHNO**, w/ Crutchmaster

9pm **IN THE DARK**: In the Dark, The Fever of the Western Nile, 50 Feet That Shook the World, Seven Days, Struggling in Paradise, Monsters, T.S.H., Everything I Knew About America I Learned from the Movies, Paradise Falls, New Mexico

11pm **PARALLAX**: Expanded Cinema/Closing Night Party

Sept 18-26 (see p. 46)

INSTALLATIONS: Strained Andromeda Strain, Really Real Reality TV, but we try

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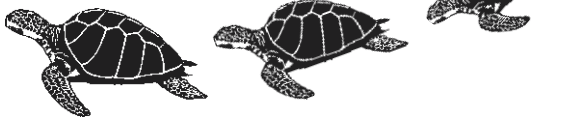
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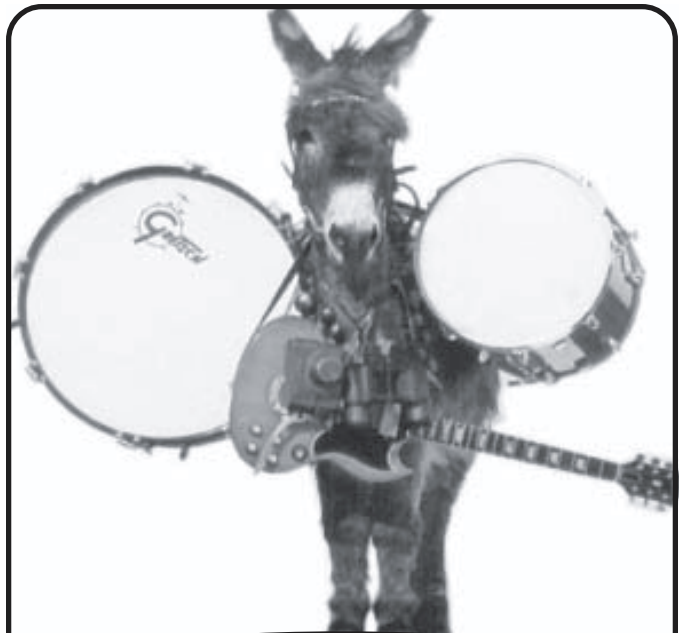


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Friday, Sept 17, 7pm

Jandek on Corwood

Dir: Chad Freidrichs
video/2003/USA/88:00
W Can Premiere

"The longest-running, weirdest, loneliest enigma in popular music is a guy from Texas who calls himself Jandek."

So begins a 1997 *Boston Phoenix* article by Douglas Wolk. From his bluesy, atonal, category-defying music and haunting lyrics, to the artist's steadfast seclusion and sheer longevity, everything about Jandek intrigues. In over 25 years, he has produced 34 albums, without doing a single live show or public appearance. Even the simple detail of the man's real name is a mystery. His records have no liner notes, credits or clues to his identity (or the identity of his occasional collaborators), featuring only a Houston P.O. Box address for the Corwood Industries label.

Jandek's music has been described as haunting, desolate, naive, atonal and aggravating. In *Songs in the Key of Z: The Curious Universe of Outsider Music*, Irwin Chusid wrote "His voice can range from a hushed whisper to a Janovian primal scream; unsettlingly, he hardly ever mines the wide territory between those extremes. Sometimes the guitar is acoustic, like a death bed Neil Young; sometimes he sounds like the 13-year-old who's just gotten his first electric for his Bar Mitzvah... Jandek is not pretentious. But he's not unpretentious. Neither adjective applies. He's an authentic human satellite, orbiting in a chilly weightless dimension thousands of miles from earth. And Jandek's music is not derivative. He seems to be a recording artist with no discernible influences. Some would call this 'genius.' Some would not."

How much can we infer about the man behind the music from the odd style and tone of his art? How much, for that matter, can we infer about any artist from their work? How much of each fan's image of Jandek is simply a reflection of him or herself?

Chad Freidrichs and Paul Fehler have successfully taken on the



gargantuan and maddening task of chronicling the life of Jandek without ever actually speaking with him. Through his music, his fans and his critics, Freidrichs and Fehler piece together a hugely compelling and atmospheric documentary that attempts to explain the man through the myth.

One of the biggest questions that remain (besides the identity of the artist) is how the Jandek story will end. As somebody at Corwood Industries wrote, in his strange handwritten scrawl, to the film's producers when they began the documentary, "You may not get all the answers you want. It's better that way."

"It's a dark night, there's a wet road and you've been in an accident. As you bob on the edge of consciousness, a faint, barely graspable song of longing floats through your head. And it's beautiful. So beautiful and so rich and so deep you can barely fucking stand it. Then it's gone. That's what Jandek's like. I guess it's enough." — Byron Coley, *Spin Magazine*

preceded by

Last Days

Dir: Ben Russell
16mm/2004/USA/5:00
Can Premiere

A pinhole travelogue of the world's end, for what was left behind. BR





Friday, Sept 17, 10pm

Admission \$7. Must be 19 or older.

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Cinæsthesia

Join us for our opening night homage to the psychedelic roots of modern cinema. Featuring a multi-layered, psychotronic sampling of mind-altering sights and sounds from the 60s.

One of the most enduring legacies of the psychedelic art movement has been its numerous and ongoing manifestations in celluloid form. Arising out of the moral upheavals and civil unrest of the 60s, and coupled with unprecedented interest in the mind-expanding potential of hallucinogenic drugs, the movement spawned not only the iconic saturated colours and formal entropy of black-light posters and LP covers, but pushed to further unprecedented abstraction the earlier media experiments of pioneering filmmakers like Harry Smith, Hy Hirsh and Jordan Belson.

This was a time of intense interconnectivity of mediums, arising from synaesthetic responses to the expansion of consciousness and the concurrent development of emerging technologies. The resulting spirit of experimentation explored the very nature of perception and awareness through the moving image—the neurological and psycho-social implications of audio-visual stimuli.

Cinæsthesia presents a selection of works from, and inspired by, the psychedelic era: from underground originals to the “psyched-out” commercial exposés of those turned-on times, all set to a mind-bending period soundtrack.



Saturday, Sept 18, 7pm

Foreign Matter: GERMANY

Every Reality Is an Opinion

curated by Ingo Grell (KFA Hamburg)

The ten works in this "Foreign Matter" program form a subjectively chosen sample of German short filmmaking from the last five years. This selection of work from a finite period aims to help the viewer to approach the subject, and to get acquainted with at least a part of the artistic spectrum.

The films were chosen with the aim of creating a balanced mixture of works by established and internationally successful filmmakers, and films by young, unknown artists from the creative underground of big German cities like Berlin and Hamburg.

A filmmaker who doubtlessly belongs in the first category mentioned above is Matthias Müller. His films were shown at countless film festivals, among them Cannes, Venice, Berlin, and Rotterdam. They have formed integral parts of different art exhibitions and so far have earned Müller more than 40 international awards and prizes. For his film *Play*, Müller collaborated with Christoph Girardet, with whom he already worked on *Manual*.

Other German filmmakers who have made a name for themselves on the short film scene at home and abroad by continually producing films of high quality and distinct aesthetics include Bjørn Melhus (*Auto Center Drive*), Thomas Draschan (*Yes? Oui? Ja?*) or Hanna Nordholt and Fritz Steingrobe (*Yo Lo Vi*).

Films by Felix Raeithel (*Object Number*), Max Jänicke (*Losing Touch*) or Frank Becker and Stefan Schmidt (*Welcome Back*) were included in this program in order to provide an insight into the works of young and less well-known artists in the realm of German experimental film. Their images prove how unusual ideas and atmospheric tightness can be developed without being represented

on the international festival circuit and without the resulting feedback from the industry.

In the ten films the audience will encounter the digital manipulation of images as well as their uncompromising destruction, outstandingly rhythmical found footage compositions and complex computer animations both in 2D and 3D. Time is hastened, slowed down or turned around; existing copyrights are dutifully paid for, acknowledged or simply ignored.

What all these works share is that they represent the subjective gaze of their authors, be they self-educated filmmakers, students or professors for arts and media. Each of these ten films is an authentic result of perceiving and making sense of an environment in a very personal way.

– Ingo Grell, August 2004

Born in 1968, Ingo Grell studied German Language and Literature as well as Systematic Musicology. He financed his studies working as a freelance film journalist and as a projectionist. Since 1996 he has been responsible for selecting the films in the digital section of the International Short Film Festival Hamburg. For three years, he worked as an online editor for the former German short film website Bitfilm, and since early 2003 he has been working in the distribution department of the ShortFilmAgency Hamburg (www.shortfilm.com).

Ingo is one half of the electronic music duo Orbient (www.orbient.de), who released their debut Music for the ISS on Jubilee Records in 2001, distributed in Canada by Pulse 8 Music. Re-Entry, Orbient's second CD, will be released in January 2005.



Losing Touch

Dir: Max Jänicke video/2002/Germany/5:30

When there is no analogue rustling left and the world exists only in terms of 1 and 0, all that remains is the digital artefact. However, the world is too complicated to be reduced to digital numbers...

Yes? Oui? Ja?

**Dir: Thomas Draschan & Ulrich Wiesner
16mm/2002/Germany/4:00**

The starting material for this film was educational footage from East Germany with its very reduced graphics and high redundancy. The music, a song by Michèle Polnareff called "La Poupée," was chosen by Ulrich Wiesner and delivered in an English cover version on tape.

Soon after we had worked out the basic structure of the film: an alternation of redundant illustrations of the words of the song and abstract parts Ulrich Wiesner died and I had to finish the film alone, which gave the work a different direction. Images of a dreaming woman suggest that the content of the film emerges from the unconscious. These images floating by can more easily be analysed in an emotional than a rational way. To achieve that I avoided strict formal decisions, and also relied on decisions of the moment.

Yo Lo Vi

Dir: Hanna Nordholt & Fritz Steingrobe

16mm/2003/Germany/14:28

"Yo lo Vi – I saw it" is chiefly characterised by its complexity and the successful adaptation of a difficult subject. Based on the simple idea of a metro train ride, starting at the station "Goya," the film takes the viewers into the fascinating world of Goya by animating the figures drawn by the Spanish painter. The film's sympathetic use of animation techniques thus creates a vision, which brings together the connections between rationality and imagination in Goya's art, the creation of images from the depths of nightmares, the production of images in different media, and the liberating effects of art.

Object Number

Dir: Felix Raeithel video/2001/Germany/5:00

About the illusion of being alone: Pictures from people shot by an observation camera.

Welcome Back

Dir: Stefan Schmidt & Frank Becker video/2002/Germany/2:21

The naive wish to see things go wrong combined with the fascination for weapons and destruction is irresistible.

Play

Dir: Christoph Giradet & Matthias Müller

video/2003/Germany/7:00

Audience at the movies. In *Play*, the onscreen action can only be seen reflected in the facial expressions and gestures of the audience. In sequences of analogous reactions, individual behavior condenses into collective behavior. The event is transferred from the stage to the hall; audience members become the actors in an unpredictable drama.

Just In Time

Dir: Kirsten Winter 35mm/1999/Germany/8:40

Still physically suffering from a car accident 16 years ago, I thought I had at least mentally digested that event. A train trip across the USA evoked feelings that I hadn't been aware of for a long time. KW

Auto Center Drive

Dir: Bjørn Melhus 16mm/2003/Germany/28:00

The film plays at different levels. In addition to a very personal, metaphoric narration, it deals above all with the construction and deconstruction of the ego. In *Western Culture* the ego is an invention based on media projections, just as the suburban surroundings seem to increasingly follow a script.

California

Dir: Stefan Möckel Super-8/2003/Germany/1:00

A cinema is being renovated.

Demolition Entertainment

Dir: Jörg Keweloh video/2004/Germany/5:00

The material signs of industrial culture are vanishing in the Ruhr area. But things that vanish live on in images. Ghosts recreate the world in a dance. An impressionistic requiem.

Curator Ingo Grell will be in attendance to present
Every Reality Is an Opinion



Saturday, Sept 18, 9pm

FREE SPEECH ZONE

A diversity of approaches invert hegemonic tendencies to deliver unexpected and potent sociopolitical critiques.

States of the Union

Dir: Aaron Valdez video/2003/USA/5:00 Can Premiere

Two of an ongoing series that seeks out the essential character of American Presidents through the isolation and re-edit of gestures, expressions and parts of speech taken from their respective State of the Union addresses.

Join the Army

Dir: Peter Kingstone video/2003/Can/0:30 W Can Premiere

A not-so-subliminal call to arms. Don't ask, don't tell.

l'Axe du Mal (Axis of Evil)

Dir: Pascal Lièvre video/2003/France/Can/5:45

French w/ English subtitles BC Premiere

Using Niagara Falls as their backdrop for an unlikely confluence of theo-geo-political text and romantic clichés, two people declare their love for each other to the melody of "And when the rain begin to fall," by Jermaine Jackson and Pia Zadora, but using the same words President Bush used when declaring war on terrorism.

Salut

Dir: Marco Dube & Helene Matte video/2004/Can/3:20

French w/ English subtitles W Can Premiere

A fevered exorcism of corruption, domination and evil: rejoin with inexistence. rejoin with your great absolute emptiness...adieu, because god is good for nothing...here is my last word, finally. salut! not in the sense of salvation. But of rupture.

The Question

Dir: Ramsel Ruiz video/2003/USA/4:02 Can Premiere

San Francisco's Suicide Kings deliver this spoken-word piece, over gritty vignettes shot by Ruiz, with all the power and velocity of a cap from Glock 17.

Je Me Souviens

Dir: Matthew Rankin video/2003/Can/4:30 BC Premiere

Je Me Souviens condenses and fuel-injects forty years of PQ political history into five dizzying minutes. Perhaps the first Quebecois nationalist film to be conceived and produced entirely by Manitobans.

Republican Convention

Dir: Mark Jones video/2004/USA/3:18 Can Premiere

Two vigilante hotdog vendors. One convention full of wieners.



One Nation Under Tommy

Dir: Josh Gibson, Sallie Patrick,
Nayeli Garci-Crespo, Michael Lahey, Chris Jolly
video/2004/USA/15:00 Can Premiere

Adapting the children's game known as "telephone," *One Nation Under Tommy* is a mutation/deformation/liberation of a cynically patriotic Tommy Hilfiger commercial. The commercial was given to a writer who wrote a script from it that was then given to a filmmaker who made a film of that script which was then passed on to another writer, etc... We did that five times over two years, and this film is the result. RB

House

Dir: Witkacy
video/2004/Can/2:30 N American Premiere

Reclaiming archival film of nuclear testing by re-editing sound and image while employing the tropes of French surrealism and 80s industrial music, *House* evokes a sense of displacement while questioning our notions of ownership in a globalized world of divided wealth and poverty.

Aftermath

Dir: Hannes Kölblinger
video/2004/Austria/6:00 Can Premiere

Set to a repeated sampling from "I will follow him" by Little Peggy March, *Aftermath* is an unstoppable rhythmic full-spectrum parade of power and symbolism advancing through the 21st century.

The General

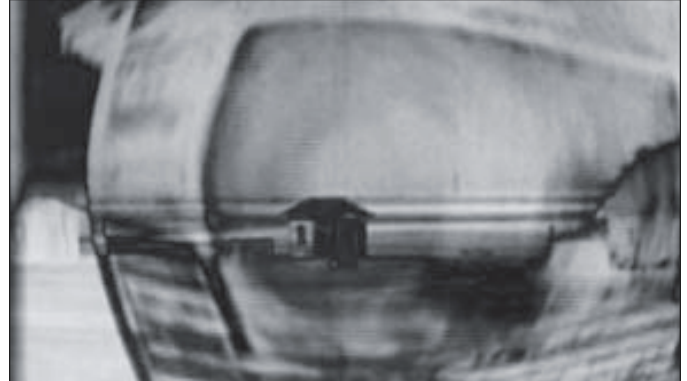
Dir: SietskeTjallingii
video/2002/Netherlands/3:00 N American Premiere

The General is a biting satire on patriotism and military power in post-9/11 America. With all the subversive wit of Chaplin's *The Great Dictator*, Tjallingii cuts the superpower down to size.

The Free Speech Zone

Dir: Kasumi
video/2004/USA/18:00 Can Premiere

A fusion of multi-layered polyphonic sampling, heavy, relentless beats and scorching satire, *The Free Speech Zone*—a psychedelic Dada/techno opera—is a scathing condemnation of the American government's quest for world domination through unrelenting mind control.



Saturday, Sept 18, 11pm

LIQUID LUNCH

The darkish terrain of obsession, excess, transgression and power give way to a landslide of the conceptually strange and visually unforgettable.



Scoub 2

Dir: Stéphane Berla video/2003/France/6:40
French w/ English subtitles Can Premiere

Seamlessly combining stop-action animation and sequences with live actors playing the kids and title character from *Scoby Doo*, Berla has created a completely captivating parallel stoner universe far more appealing than the original. While riding in their van, Scoub, Fred, Shaggy, Velma and Daphne encounter homicidal trucks on French mountain passes, smoke monster spliffs, and accidentally set stuff on fire. The brilliantly animated action sequences in *Scoub 2* are stunning in their veracity and this film is worth the price of admission just to hear the closing track by Flying Pooh.

The Bionic Dolly Pardon Meets Her Evil Twin (Part II)

Dir: Daniel Bell video/2004/USA/2:40 Can Premiere

In the summer of '77 Bell, then 13, and his childhood friend Kevin Maxwell shot this silent Super 8 film. One of maybe 50 such films, and the products of a childhood obsession with all things bionic, few of them have survived. Here, Bell plays the dual roles of the good and evil Bionic Dolly Pardon in GWGs, Adidas, platinum wig

and fake boobs. Now better, stronger and faster, this recently rediscovered film has been digitally remastered with sound and titles.

Bowzer

Dir: Trevor Markwart video/2004/Can/9:18 World Premiere

A creepy dissection of psychosis, innocence, loyalty and loss. *Bowzer* is a stuffed dog with the soul of a real dog. He was made especially to watch over a little girl by her Auntie—who just happens to be married to the devil. A child killer has inadvertently chosen the wrong victim, and now, Bowzer is very, very angry.

Junkmail

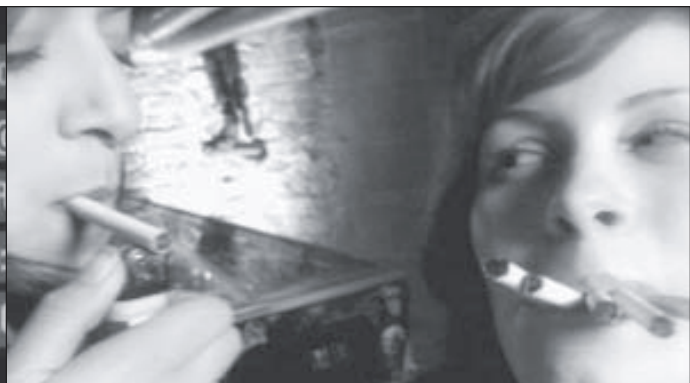
Dir: Jeremy Drummond video/2003/Can/4:15 BC Premiere

Through the combination of Britney Spears' music and junk mail messages, this video attempts to illustrate the marketing strategies synonymous between the two.

Why Would Anyone Do Anything

Dir: Gym Jones video/2003/USA/5:00 Can Premiere

Amber would do anything to get revenge on her conservative mother who won't let her get an abortion. She sets out to create a mutant fetus, breaking every rule in the prenatal care book, before falling victim to her own nihilistic plot.



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Piss

Dir: Panos Cosmatos video/2004/Can/8:30 World Premiere

A gak-fueled hipster on a date excuses himself in order to drain his lizard. He will never return. *Piss* is a dark comic masterpiece of endless micturation and apocalyptic incontinence.

Liquid Lunch

Dir: Jaimz Barton video/2004/Can/3:30 World Premiere

Sleazy businessmen perusing the adult classifieds for a nooner get more than they bargained for; liking it, they attempt to cut out the middleman. From Winnipeg's enfant terrible of transgressive cinema. (*Carpet Cleaners*, 2003).

The Tooth

Dir: Marcel Dejure S8 on video/2003/USA/28:00

Spanish w/ English subtitles Can Premiere

A disorienting, *muy loco* latino Super 8 morality tale detailing dirty tricks in an election between the "people's politician" and a clean-slate fascist. Wild sound, stop-motion animation, mind-controlling hallucinogenic teeth and a bizarre Greek chorus of puppets add to the general mayhem.



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PARADISE

Sunday, Sept 19, 3pm

LAST STILL LIFE

A series of films which seek to dissect, examine and reassemble small or domestic actions towards an invocation of ancestral roots, uncertain futures and a sense of belonging.



Reading at the Window

Dir: Ashley Triffletti video/2004/USA/3:44 World Premiere
The cat chases the fly living in the text.

Last Still Life

Dir: Michele Stanley 16mm/2003/Can/3:00 BC Premiere
Using a rotoscope, Stanley has animated a strip of found live footage depicting a school fire in a small community. Reality, dreams and hallucinations collude to create a porous loop of memory which draws out a single, disturbing moment of action.

As in Alpha Gain

Dir: Denise Kaufmann video/2004/USA/6:15 Can Premiere
As in Alpha Gain explores the acquisition of language in the age of digital reproduction and manipulation: a girl, her father, a giraffe and other itinerant animals wander through the jungle of new meanings made possible by new technologies.

Some Desperate Crime On My Head

Dir: Tom Kalin video/2003/USA/3:00 Can Premiere
"I was fourteen when I put on my first wig. It was, I believe, my sister's idea. So she and my mother and I went—I forgot where...Simmons and Co?—some elegantish salon with gold lamé drapes where they did not do such splendid work. I sat and accepted the wig. It was like having an ax driven straight down the middle of my body. Beginning at the head. Whack! Hacked in two with one blow like a dry little tree. Like a sad little New York tree."
—Alfred Chester, *The Fool*

One of four experimental films that comprise *Behold Goliath*, a larger work-in-progress inspired by writer Alfred Chester's short-story collection of the same name.

The Moon's Pyramid

Dir: Venus Sobranes video/2003/Can/Mexico/8:30 W Can Premiere
A reverse re-mapping of personal and cultural identity by an expatriot Mexican artist separated from the land of her birth for two and a half years.

Kuroer

Dir: Aviane DeBlois video/2003/Can/3:04 Can Premiere
A video capture of a child stops and starts—is deconstructed and fragmented—distorting our focus and belief in whether he is running to, or from, something.

For Summers to Come

Dir: Jennifer Hardacker video/2003/USA/9:00 Can Premiere
Hardacker (*Managing Your Emotions*, 1999) attempts to recreate her remembered childhood summers for her one-year old son, staging him various "good memory" moments. Through the use of a child's digital camera, and an editing style evoking a patchwork quilt, *For Summers To Come* foregrounds the connections between nostalgia and home movies, and the intersections of art and craft.



Mother, Father, Son

Dir: Oliver Hockenhull video/2004/Can/3:00 Vic Premiere

Dissecting and repositing archival footage in search of answers, Hockenhull revisits a defining moment in the life of his father, who, as a navigator in the RAF, was indelibly marked by his participation in the allied raid on Dresden—Churchill’s “thunderclap of Anglo-American annihilation.”

Ensalada de Nopal

Dir: Isabel Rojas Santiago video/2003/Mexico/4:30 Can Premiere

A performance piece which, through use of action, sound and the unwilling engagement of our tactile imaginations, suggests powerful forces of protection and transformation.

Stitch

Dir: Meghann Artes 16mm/2003/USA/1:07 World Premiere

Artes employs the humble cross stitch to drive the action of this charming and innovative animation.

Braids & Sandals

Dir: Julia Barco video/2002/Mexico/4:00 Can Premiere

The title refers to the elements necessary to this ritual transformation.

A Good Strong Roof

Dir: Tony Gault S8 on video/2004/USA/6:00 World Premiere

A primer in male grooming from formerly homeless Backpack Jack.

Sigh

Dir: Ann Steuernagel video/2003/USA/12:00 World Premiere

“Consciously he did not hear, but the messages through to his brain.” *Sigh* is an audio vision created from original and found footage.



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Sunday, Sept 19, 7pm

HOW TO DISAPPEAR

The solitary and incisive gaze observes social conditions from the rarefied realm of the determined outsider.

The Waves

Dir: Yael Braha

35mm on video/2003/Italy/USA/12:40 N American Premiere

The Waves is an extraordinary and unique film which uncovers the inner lives and voices of statues as they endure and evaluate the transient passing-by of the world, taking advantage of their omniscient positions to criticize human's repressive, individualistic and egocentric values. Despite their critiques and commentary on the ills of human society, they cannot refrain from coveting the privileged circumstances of the mobile human's freedom to experience life.

How To Disappear Completely

Dir: Steve Piper video/2004/UK/8:00 Can Premiere

A disaffected photographer seeks solace in nature, only to question his own misanthropy.

"I've learned the secrets of invisibility. Deer, rabbits, birds, or butterflies. I can trick them all, make them think I'm part of the scenery; an abstract meaningless detail. I can fade into the background and cease to exist: a master of the art of not really being there."



Waltz

Dir: Robert Shaw video/2003/Can/23:00 World Premiere

A film about sublimated female rage, control, and identity, *Waltz* tracks the story of Lan, a recent immigrant of Vietnamese/Chinese descent separated from her family, unable to speak the language, living in poverty and working in virtual servitude. Overwhelmed by the unfairness of her situation, Lan craves control over her life, but since it is not in her upbringing to express her anger openly, she is forced to find another kind of release.

As We Dream

Dir: Dan Smith video/2003/USA/13:44 Can Premiere

The abandoned back alleys of Oakland become a less-than-satisfactory playground for a bored young girl. Her encounter with a reclusive artist who trolls the same streets for detritus to use in his work obliquely raises important questions about art, race and isolation.

Missed

Dir: Hui Mei Chen

video/2003/Taiwan/USA/6:00 Can Premiere

A celluloid vault in attempt to bridge insurmountable distance, destined to fail.

"It has been 1,721,569 seconds. 7° Fahrenheit versus 19° Celsius. 11,000 miles away. I am lost when you are missed." HMC

Fish Don't Talk: a memoir

Dir: Rick Raxlen 16mm/2004/Can/11:00 World Premiere

Using both archival footage and his own nuanced brand of hand-drawn animation, Raxlen retells an incident from his childhood. Sentenced to summer camp as an eight-year old while his mother visits Europe, Raxlen alone, of the 300 campers he is annexed with, cannot swim. He spends the summer afternoons hiding in the boathouse, seeking shade with the fish swimming below him. The result is a bittersweet and achingly genuine film that speaks volumes about loneliness, imagination and the possible origins of indomitable artistic spirit.



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Sunday, Sept 19, 9pm

SOFT SCIENCE

curated by Rachel Mayeri

Foreign Matter: Frontiers of Art & Science

Soft Science is a collection of video-curiosities created by artists and scientists. Behind laboratory doors are some of the most astonishing outsider art projects around. Autopoietic bacteria, tethered flies, hermaphroditic slugs – these data gems create wonder, beauty—not to mention knowledge. Artists have been mining science for years—in diverse experiments with icky substances, authority figures, and the ever-elusive idea of Reason. This unique program includes unadorned quicktimes by biologists alongside contemporary video art.

—Rachel Mayeri

Ameising

Dir: Sean Dockray video/2003/USA/2:00 excerpt

Ant paths sketch a fading pheromonal portrait of a colony.
<http://la.advancedarchitecture.org>

Re-Animation 3, 4, 2

Dir: Kaipo Newhouse video/2003/USA/3:00 excerpt

Hundreds of looped images of fly, ant, and beetle specimens “re-animate” the dead.

Soft Science ‘Cinema of Attractions’ Part I Haltere Motion, Fly Eye, High Speed Saccade (1:00)

Electronic compositions and musical accompaniment by Joe Milutis, Columbia, South Carolina, 2004. Produced while conducting research on the neurobiology, aerodynamic abilities, and behavior of flies, Professor Dickinson is also striving to build a true robotic fly.

It Did It

Dir: Peter Brinson video/2000/USA/15:00

It Did It explores my fictional character’s story before and after I took Prozac.

Bug Girl

Dir: Susan Rynard video/2003/Canada/5:00

While searching for her lost cat, a young girl accidentally swallows a bee.

Learning Stalls: Lesson Plans

Dir: Darrin Martin & Torsten Zenas Burns video/2003/USA/9:00

Steve Seid of Pacific Film Archive calls it “an episodic adventure about extra-evolutionary transformation.” Organized as “lesson plans,” this unique work is an ambitious tutorial for the neonauts of inner space. www.eai.org/lessons

Stories from the Genome

Dir: Rachel Mayeri video/2003/USA/15:00

“The cloudy future of our genetic understanding and the suspected map of human history contained inside the smallest piece of every one of us is on display in a collection of ideas ranging from





Nature vs. Nurture to cloning to psychoanalysis to the homunculus theory to Mortal Kombat to the semiconscious act of sexual selection." – Sean Gallagher, Cinematexas

Soft Science 'Cinema of Attractions' Part II

- [1] Spread the Aliquot over the Agar Plate Surface and
- [2] Non-Linear Shape Statistics in Tracking (1:00)

[1] Microbiology Class for Undergrads
www.brunel.ac.uk/depts/bl/blst/dominic/newsites/undrgrad/microbio/home.htm

[2] Daniel Cremers with Christoph Schnorr
www.cvgpr.uni-mannheim.de/cremers/present_research.htm

Instrumentally Detected Reality

Dir: Karolina Sobeca video/2003/USA/15:00

The Heisenberg Uncertainty Principle guides this meditation on observation, tangibility, and multiple potentials.

Soft Science 'Cinema of Attractions' Part III

- [1] Ballv15, Gear_Short_v2, and
- [2, 3] Abstracta-Abstracta (1:00)

Nasa's Nanotechnology Gallery: www.ipt.arc.nasa.gov/gallery.html

[1] Carbon Nanotube Gears Contributors: Jie Han, Al Globus, Richard Jaffe, and Glenn Deardorff

[2] Simulations from the lab "Scientific Computing and Visualization" (Karman Vortex Street): www.issrech.iam.uni-bonn.de/miscel-lany/movies/cfd/index.html

[3] Visuomotors and Orientation Investigations in Long-Duration Astronauts: <http://mvl.mit.edu/ISS/Eo85home.htm>



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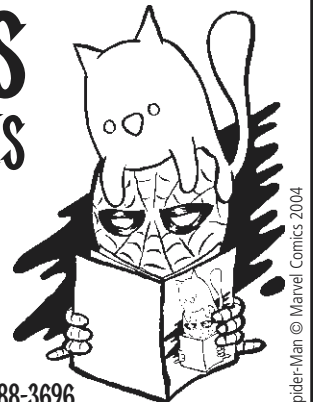
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Monday, Sept 20, 7pm

Foreign Matter: AUSTRIA

Keep Your Distance

programmed by Ivan Lozano

There's a big misconception about experimental Austrian film. Austrian films are seen as cold, devoid of pathos, they can only be read one way, the right way, their way. It's a misconception that might have a lot to do with the intellectual past of the country; it's a misconception that perhaps has been cultivated expressly. But it's just that: a misconception. Living with these films for weeks on end, having them play on a loop all day long, I learned something about them. They started talking to me, whispering. They asked me not to get involved. They said, "don't develop any feelings for us, we don't want you to," and "we're not emotionally available." They asked me politely. But (to quote *Newspaper Only*), "I tell myself not to take it personally, but somehow, I always do." Despite their icy façade, their sundry conceits to put me off, to push me away, to make me see them objectively, impersonally, I have grown to love them for what they seem so eager to hide. Each one of these films has a deep emotional core waiting to be discovered, a nugget of hope, or despair, or melancholy, or admiration. There's a degree of introspection in these works that transcends representation, that makes abstraction and experimentation more of a symptom, a "transference" (as used by a great Austrian, Freud) of "intentionality" (as explained by that other great Austrian, Franz Brentano), from the "materialist" dilemma to the dilemma of capitalism, of modern living. But beware of psychology and philosophy's heady terms, its semantics, because more than a "love of knowledge," it is a defense mechanism (thanks again, Freud) masking a deep alienation, an angst about the present, a feeling of being lost, adrift. So while you experience this survey of contemporary Austrian film, think about what isn't there, what you're not being asked to do, to feel. And wonder, "why do you push me away? Why won't you let me love you?"

— Ivan Lozano

Ivan Lozano is a film student and the assistant manager of distribution for Sixpack Film Americas.

A Room with a View in the Financial District

Carola Dertnig video/2003/Austria/6:00

A Room with a View in the Financial District appraises the loneliness that capitalism breeds (especially in the "useless" members of society; the artists, filmmakers, the creators of culture), using the World Trade Center, pre-9/11, as a microcosm for society.

Exploration

Joerg Burger video/2003/Austria/18:00

Exploration delves into the tricky world of invisible power. At first glance an "actor's film," a mockumentary, this film delves into the shifting world of hierarchies and power. Two medium shots of one woman each, in two opposing and mutating situations (first, a psychiatrist and patient, later, a student and a teacher), a binary setup, serves as a time bomb, detonating the façade of the status quo.

ID

Mara Mattuschka video/2003/Austria/10:00

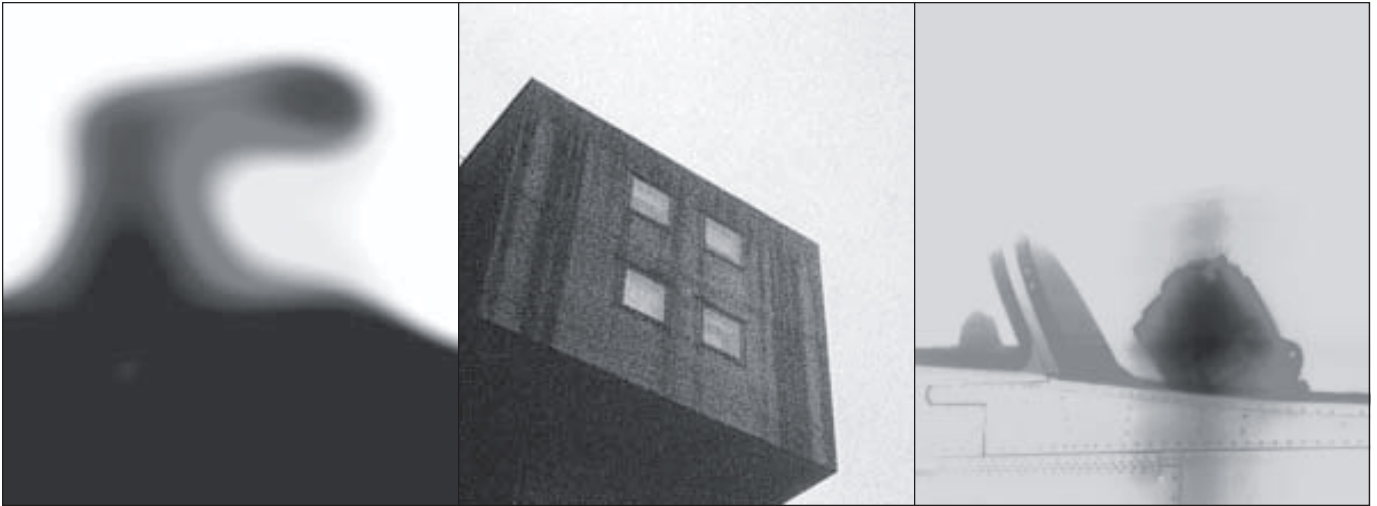
Mara Mattuschka's alter ego Mimi Minus makes a triumphant switch from 16mm to video. A ride up an escalator becomes a trip down to the subconscious, where bizarre ID monsters flirt, dance and fight. Liquids bubble and body parts fly in a cannibalistic death match for control of the psyche.

Zentrale, 2nd Version

Dietmar Brehm 16mm/2002/Austria/9:00

Bodies in (sexual) motion are transubstantiated into white light and dark shade. Shifting from abstraction to pornography, *Zentrale 2nd Version* expands the limits of identification. The lack of audio magnifies the celestial quality of the human form (because there's not enough detail to call these bodies), forcing the viewer to recognize the overwhelming beauty in the act of sex.





erase and rewind

Stefan Macheiner video/2003/Austria/4:00

A building is torn down; the rubble becomes a dance of colours and shapes, based on the “real” black and white source footage, offering glimpses of the unfolding, untreated action. Fantasy is more fun than drab reality, more interesting, more animated.

quadro

Lotte Schreiber video/2002/Austria/10:00

Artist and architect Lotte Schreiber juxtaposes two materials, exposed concrete and glass, against Super 8 and digital video. An intense electronic soundtrack by Stefan Nemeth develops the contemplative flow of images of a failed utopia.

Structural Filmwaste: Dissolution 1

Siefried A. Fruhauf video/2003/Austria/4:00

Recycling as abstract art. The bits and ends of film stock, an apparently useless material, are strung together to form, a four minute tutorial on the science of moving pictures, a diptych of movement, shapes blurred by speed.

falcon

Karø Goldt video/2003/Austria/Germany/5:00

Slowly changing, mutating, a color-field video. The digitized image evolves and pulsates with the soundtrack. It is no longer a

representation of a falcon F-16, not even a real object anymore, just a series of vectors, areas of varying color intensity. Goldt's piece is cold and detached from the organic world. The only human traces are a darker strip of color, intersecting the jet fighter right where the pilot would be, exposing the ghost in the machine, and the throbbing digital dust of the soundtrack, recalling a stuttering heartbeat, a rush of blood.

I.E. [site 01-isolie eolie]

Lotte Schreiber video/2004/Austria/8:00

Appearing out of the darkness of the ocean, Stromboli's landscape is subjected to the camera's gaze, and is translated into images: the forceful peace of a landscape painting is caught on Super 8, the hustle and bustle of a fishing village on video. As Robert Smithson said, “abstraction and nature fuse in art; it is the camera that triggers this synthesis.” In the end, like in the beginning, darkness prevails, existence and beauty are finite.

Newspaper Only

Carola Dertnig, Ulrike Müller video/2003/Austria/USA/1:00

Beware of the emotions stirred by newspapers. Mimicking newsprint, a concrete gray bin marked “Newspaper Only” remains static in this one-minute piece on the urgency and disconnect of modern living.



Monday, Sept 20, 9pm

LOCATION SHOOT

Psycho-visual geography maps the (re)construction of socio-cultural identities, both urban and rural.

Down on the Farm

Dir: Alfonso Alvarez 16mm/2003/USA/6:30 Can Premiere

Amid the rolling flatlands west of Toronto, there is a place they call the Film Farm. It is an ancient Mennonite farmhouse and barn, and it is here that loyal filmmaking pilgrims journey every summer to make hand-crafted films. This short work is my story of a week's worth of inspired exploration. AA

Location Shoot

Dir: Laurel Woodcock video/2004/Can/2:25 W Can Premiere

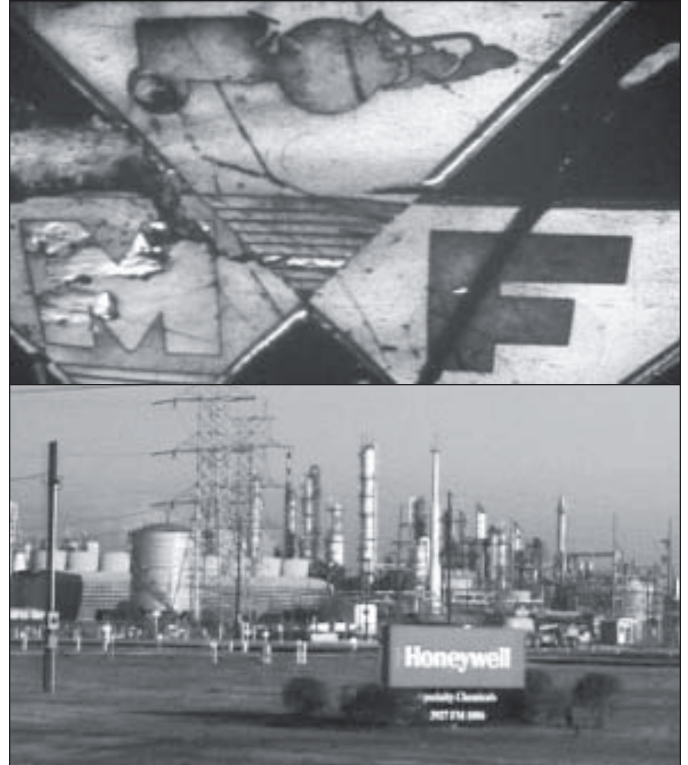
Woodcock and her camera descend on public locations to compose and film a single shot featuring an empty chair. *Location Shoot* allows the artist to deftly suggest alternate narratives by creating formal and uninhabited spaces—seductive yet mysterious—in the midst of the occupied world jostling around them.

Energy Country

Dir: Deborah Stratman

video/2003/USA/4:30 Can Premiere

The frenzied detritus of trading floors, smart weaponry and the religious right are woven into the petrochemical landscapes of Southeast Texas, questioning land use policy as it serves the interests of Big Oil, patriotism as it absolves foreign aggression, and fundamentalism as it calcifies thinking.



The House of Dreams

Dir: Marik Boudreau video/2003/Can/6:12 W Can Premiere

An experimental road movie made up of digital photographs and Quicktime films from a toy camera renders the distance between Montreal and the Eastern Townships the seamless journey between reality and dream state.

Worst Case Scenario

Dir: John Smith video/2003/UK/18:00 Can Premiere

Smith has constructed this work from hundreds of still images from his vantage point at the Sigmund Freud museum. A story above a busy Viennese intersection, Smith edits these banal and unrelated actions and images out of time and sequence to create an alternate reality which subtly mirrors incipient menace.

Glasgow X, Y, Z

Dir: Gregory King video/2004/USA/3:30 Can Premiere

King creates a neo-geo architecture of interior spaces doubling the exterior walls of structures in Edinburgh to frame the mutable sky.



Owego + Ithaca

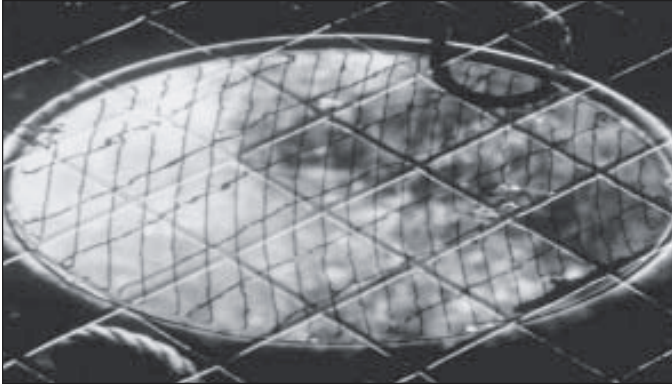
Dir: Stephanie Gray Super 8/2004/USA/7:00 World Premiere

Gray turns her formidable and incisive gaze on her surrounding communities in this architectural investigation of urban renewal and rural histories.

37th & Lex.

Dir: Leighton Pierce video/2002/USA/3:40 BC Premiere

"A short and polished tone poem by the video artist who narrates his thoughts of melancholy and longing through a series of hand-written notes, interspersed against shots of the empty New York City intersection." – Aquarelle



Stable

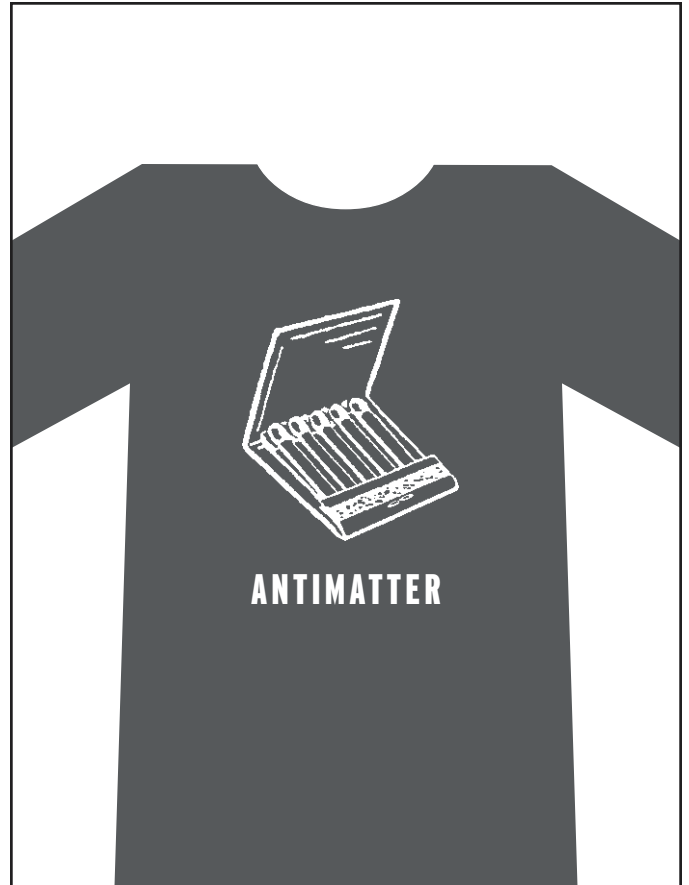
Dir: Robert Todd 16mm/2003/USA/7:00 BC Premiere

Todd uses in-camera image layering to create this sublime and hyper-sensory film, set on a New England horse farm, so tangible you can smell it.

Wallowing Wearily in Wander

Dir: Ashley Triffletti video/2004/USA/9:55 World Premiere

Disembodied communications, telegraphed through the landscape, slip through and bounce off the man/machine interface.



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Tuesday, Sept 21, 7pm

STATES OF FAITH

An offering of visual metaphors for transcendence to prove the healing and transmutative powers of belief. Dedicated to Milton Altwasser.



Stumble then Rise on Some Awkward Morning

Dir: Kurtis Hough video/2004/USA/6:23 Vic Premiere

An gorgeous blossoming spiral, unfolding from life through death to transcendence.

Pan Tian Shou

Dir: Joe Chang video/2003/Can/5:16 Can Premiere

Chang beautifully animates traditional water and ink painting in this requiem to Pan Tian Shou; celebrated artist, much loved teacher and martyr to the Chinese Cultural Revolution.

The Secret History

Dir: Jennifer Reeder video/2002/USA/7:00 Can Premiere

"Velvet-textured memories lost and found among emerald pastures and presented as tokens of unbridled affection and unbroken desires." – Cinematexas

Song of Kali

Dir: Thomas Helman video/2004/USA/10:00 World Premiere

Who benefits the most from the horrors of the 20th century? A powerful treatise on the tragic evolution of contemporary society,

Song of Kali is a danse macabre that examines the migration, mutation and inevitable karmic collapse of an amorphous culture kept aloft by the incessant suffering of others.

Leuchtstoff

Dir: Michael Vorfeld

video/2003/Germany/13:00 N American Premiere

Leuchtstoff is a film about light, shadow and motion; a play of definite and dissolving shapes. Varying sources of light coupled with the subtle and evolving body language of the actress survey the unknown and the unknowable.

Naive (Toxic 4)

Dir: Gerald Saul 16mm/2003/Can/5:00 World Premiere

The filmmaker's young son provides a soundtrack to this hand-made film: Saul has arranged and printed a menacing field of staples removed from the site of his recent surgery.

Heaven

Dir: Todd McCammon video/2003/USA/1:30 Can Premiere

Heaven is a dizzying journey backwards through the history of cinema, culminating in its earliest form.





imMaterial


Dir: Stephanie Loveless video/2003/Can/5:10 BC Premiere

A meditation on the ephemeral, the disintegration of the present, and nostalgia for what never was—created through hand-manipulation of the celluloid material. SL

State of Faith

Dir: Milton Altwasser & Jeff Carter video/2003/Can/22:00 World Premiere

A fast moving union of image, sound and music exploring faith and spirituality from a global perspective. *State of Faith* was filmed and recorded during a solo trek around the world undertaken by Altwasser in the 90s, and assembled by Carter and others after the filmmaker's recent and untimely death. Filmed using only a tiny spring-wound 16mm camera and a portable DAT recorder, *State of Faith* is a film made with open eyes and an intelligence free from absolutes, and remains principally the work of its author.

INDIA PALE ALE
 MAPLE CREAM ALE
 RASPBERRY WHEAT
 ESPRESSO STOUT
 PHEONIX GOLD

PREMIUM BEER IMPORTED FROM ESQUIMALT

Tuesday, Sept 21, 9pm

PARTICLE VALENTINE

Experimental works which reveal the submolecular order and inherent rhythms of the elemental world, seen through both the macro and microcosmic lens.

hydr(o)

Dir: Jason Arsenault video/2003/Can/3:30 Can Premiere
hydr(o) is an unrelenting digital reenactment of a drowning, composed of a single shot, guaranteed to inspire hydrophobia.

Nocturno

Dir: Naoko Sasaki 16mm/2003/Can/6:14 Vic Premiere
Sasaki captures the exquisite biology of the breadmaking process through macro-photography, creating strange and seductive tableaux vivant which suggest hidden and unknown worlds: lunar fields of flour, erupting underwater volcanoes of rising yeast and a million years of earth's strata contained in a crust of baking bread.

Liquidambar

Dir: Gregory Godhard
16mm/2003/Australia/3:20 World Premiere
Godhard has fossilized insects, petals, grass and seeds within the 16mm film frame in this handmade homage to the late, great Stan Brakhage.



A Sliver of Sunlight in Late October

Dir: René Aeberhard
video/2004/Switzerland/11:20 N American Premiere
A doctor uses a human cadaver as his subject while lecturing to his students, mapping a constellation of bruises. However, what we are hearing is technical whaling commentary. A mysterious and emblematic tattoo is discovered on the body, while elsewhere, a section of rogue surf performs a strange advance and retreat. A silver fluke appears and disappears. Somewhere else a heart monitor stops.

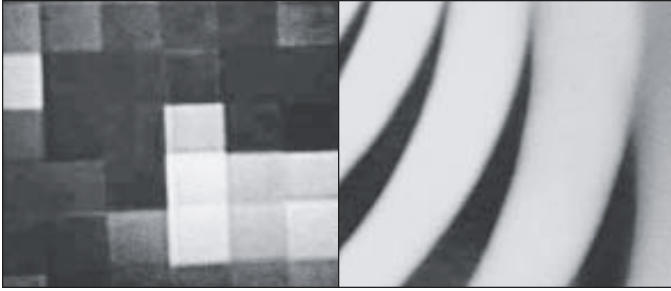
Fall Storm (California 2003)

Dir: Christina Battle video/2004/Can/3:00 World Premiere
Enveloped in darkness, the storm rolls in and over. Above, electric chroma semaphore.

Strewnpackedcinderwhateverlight

Dir: Elizabeth Block 16mm/2003/USA/9:30 Can Premiere
"I find William Faulkner's novel, *Light in August*, which I haven't read since my dreaded high school years. I reinterpret the novel into a dyslexic language poem, and I fiddle with the idea of an un-translation (an un-adaptation) into film. Falling for celluloid in a digital era has left me somewhat out of order." EB





Under the Water

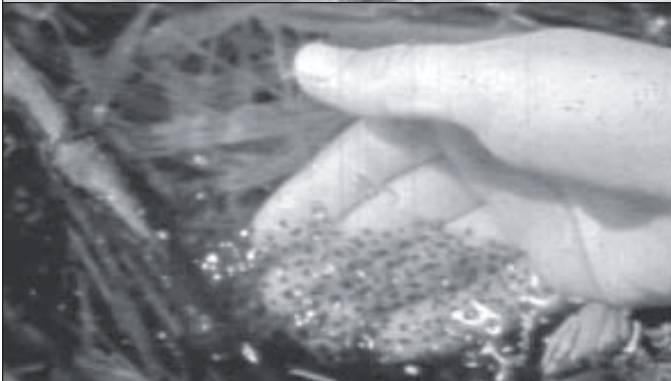
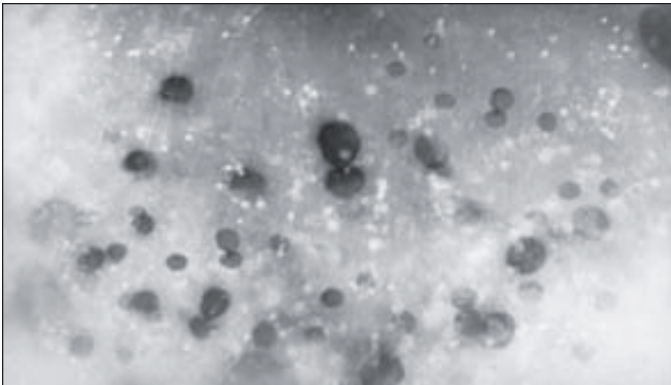
Dir: Au Wah-Hei video/2004/USA/1:30 Can Premiere
Between evolution and extinction, a moment passes far too fast.

Particle Valentine

Dir: Christine Dunn
video/2003/USA/4:44 Can Premiere
This film is based primarily on a lucid dream, involving an orgy of butterflies. They demonstrated to me the beautiful irony of doubting an irrepressible regenerative potential, with all their charming fluttery slime... This film is my valentine to every particle of everything, everywhere. CD

Circumvisions

Dir: Marie-France Giraudon & Emmanuel Avenel
video/2004/Can/30:00 World Premiere
Giraudon and Avenel have used satellite, radar, and topographical imagery to create this multi-layered circumpolar odyssey in search of environmental salvation.



For introverted intellectuals to read.

No shock jocks need peruse...

"There is no inevitability in cinema's history; it is the result of needs, priorities, social and economic pressures. In a theoretical sense, there is no reason why the plastic arts—painting and sculpture or music—should not have emerged as the dominant formal basis for cinematic culture. Indeed, given the particularly revolutionary developments which took place in the formal notions of those arts in the first twenty years or so of this century—the cinema's formative years—it is almost surprising that they did not have an overwhelming effect on the new medium. The surprise (I might almost say the sense of historical 'error') is increased when the effect of the new technological developments of photography and cinematography can be seen as significant influences on the plastic arts of that period."

— Malcolm Le Grice, *Abstract Film & Beyond*
Chapter 1: Art & Cinematography



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Wednesday, Sept 22, 7pm

THE ATARAXIANS

A free-fall into inner/outer space, and detournements of scientific method and the rational gaze, give rise to reconsiderations of the alien and familiar.



Aerial Elegy

Dir: Michael Wilson video/2003/USA/3:00 Can Premiere

Originally made for Stockstock, Wilson (*Flora's Film*, 2003) reconstituted 40 feet of found footage into this 3-minute film commemorating those who live and die perpetually in the dream of flight.

goonfader

Dir: Robert Riendeau video/2004/Can/6:00 World Premiere

goonfader is a child's dream of his grandfather recalled through an adult eye. The cinematic language of memory opens like a book onto a watery world of found objects, coloured paper seasons, innocence, love and loss.

4x8x3

Dir: Chris Kennedy 16mm/2004/Can/3:00 W Can Premiere

Hand processed unsplit 8mm frames time and action as a perpetual roundhouse.

The Birth of Machine

Dir: Denis Desjardins & Mark Cameron

video/2004/Can/3:00 World Premiere

As technology evolves beyond human control, witness *The Birth of Machine*.

I Am a Conjuror

Dir: Cooper Battersby & Emily Vey Duke

video/2002/Can/8:30 Victoria Premiere

A backwards sci-fi narrative about a couple who have revolutionized the course of scientific history, *I am a Conjuror* asks us to reconsider some of the most basic tenets of science, culture and our quotidian existence.

Plier

Dir: Karen Vanderborcht & Kim Wyns

video/2003/Belgium/4:30 Can Premiere

A visual choreography of trenchant Belgian statistics, delivered in a posh British accent.



Anoxi

Dir: Robin Dupuis video/2003/Can/4:13 Can Premiere

A metaphorical study of suffocation: oxygen depletion creates a luminous show of memory, bleeding forth from breath.

Exponent Fuck Parade

Dir: Ben Roberts video/2004/Can/8:00 World Premiere

Travelling at 300,000 kilometers per second, it would take four years to reach the closest star. This is Fuck.

The Wonderful World of Ants

Dir: Chris Gillespie video/2004/Can/2:06 World Premiere

Harried ants navigate a tricky graphite autobahn to human musings on symphonies of exoskeletal animals.

The Last Tears from Planet Earth

Dir: Graziano Staino video/2003/Italy/4:40 World Premiere

A child's voyage through a strange world where bits of protoplasm and giant manta rays swim through the atmosphere, and the human race is a distant memory. A fusion of live footage, mirror photography and animation set to the pulse of an electronic soundtrack by Lorenzo Brusci.

The Ataraxians

Dir: Ben Russell & Sabine Gruffat

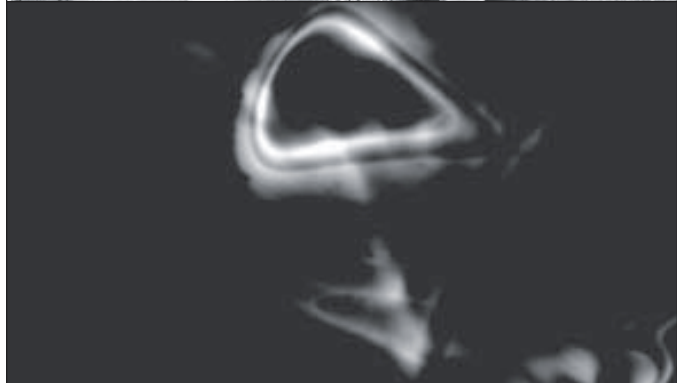
16mm/2004/USA/6:00 Can Premiere

From the south of France, a science-fiction film about the end of the leisure class and that which came to replace it. BR

in

Dir: Philipp Hirsch & Heiko Tippelt video/2004/Germany/23:00
(in German w/ English subtitles) N American Premiere

A wonderfully strange and resolutely undefinable live-action/animation hybrid, *in* is a surreal bio-thriller from Germany which takes on genetic engineering and identity politics in a new age of endless choice and inevitable consequence.



Wednesday, Sept 22, 9pm

POSTER GIRL

X-chromosome media heresies spill through the tricked-out and refracted gaze of both maker and subject.

How to Make a Phantastik Film

Dir: Lindsay McIntyre 16mm/2003/Can/1:00 BC Premiere

Ladies, are you bored waiting for your cakes to bake? Already finished all your household chores? Just waiting for Dear Husband and Little Billy to come home for dinner? Phantastik will brighten your day! Just follow these easy steps in creating your very own experimental film! LM

Pippi Funk

Dir: Ali Hoffman video/2004/USA/4:02 World Premiere

In the baroque tradition of film collagists Bruce Conner, Raphael Montanez-Ortiz and Joseph Cornell, Hoffman's irrepressible *Pippi Funk* engages in a deconstruction and re-motivation of iconic moving images. Here, Pippi Longstocking—The Strongest Kid In the World—is celebrated for her physical and psychical nasty-funkiness. This Pippi is one badass grrrr!

Who Killed Target 1967?

Dir: Angie Kwong video/2004/Can/11:00 BC Premiere

Who Killed Target 1967? is a stylish sci-fi requiem for Jean Luc Godard's muse Anna Karina. Drawing on the myths of Frankenstein and Narcissus, the film sets out to deconstruct contemporary cinema's voyeuristic obsession with female beauty. A vengeful female scientist, outraged by Godard's victimization of Karina, constructs a beautiful robot in the star's image to seduce and destroy lovers attracted solely to her physical beauty.

The Big Chill

Dir: Lyndsay Sung video/2003/Can/1:55 Vic Premiere

Colour + no-wave + ice cream = modern living.

The Happy Three Family

Dir: Karen Vanderborcht

video/2003/Belgium/16:00 Can Premiere

Vanderborcht follows three young women named Melchior, Caspar and Balthazar through an animated landscape of digitally reinterpreted medieval paintings by Flemish Primitives. Along highways and byways of rustic farms, neighbourhood pubs and social housing complexes, these intrepid travellers become embroiled in family dramas, hypocrisy and venal gossip. Is there an alternate route that Jesus, Mary and the Three Wisewomen can take?

24xCaprices

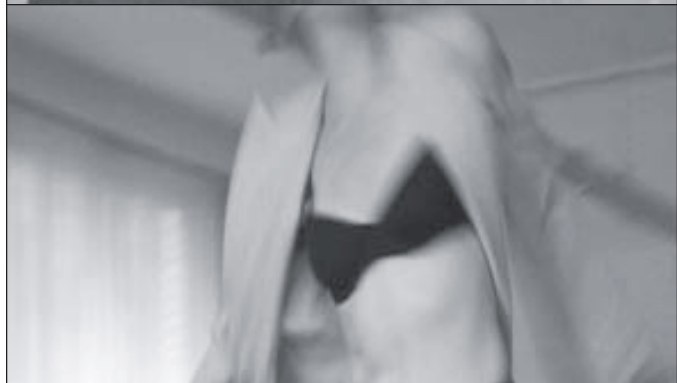
Dir: Frederic Moffet & Manon Oligny

video/2002/Can/7:00 BC Premiere

"Parce que c'est de corps regardés qu'il est question..."

— Georges Didi Hubeman

Moffet has translated Oligny's superbly oblique choreography into an intimate and stylish form of cinematic voyeurism. The intimate gestures of women unrestrained by the gazes or expectations of onlookers speak a complex and undeniable corporal language.



Green

Dir: Dustin Morrow video/2003/USA/8:15 BC Premiere

Television, smoking and too much to drink. Insomnia, darkness and not enough sex. A suffocating blanket of jealousy. Submersion, drowning, going under.

Digits

Dir: William Scott Rees & Joellen Martinson
video/2003/USA/8:00 Vic Premiere

A sassy hybrid of music video and mockumentary, *Digits* tracks the rise and fall of two finger-giving Euro terrorists and their soda-pop sucking foe.

“A nightmarish target commercial as directed by Vertov-period Godard.” – Eric Henderson, *City Pages*

It Could Happen To You

Dir: Elizabeth Henry
video/2004/USA/8:35 World Premiere

Re-editing found-footage, Henry takes on the atrophy of human connectedness: *The Great Divorce*.

Poster Girl

Dir: Hester Scheurwater
video/2003/Netherlands/5:00 BC Premiere

Scheurwater has created a compelling, albeit disconcerting, glimpse into the tumultuous inner life of an adult woman: trapped inside a nightmare of her own making, the protagonist of *Poster Girl* is haunted by disturbing thoughts and fantasies, which the viewer is privy to. She is joined at various points in the video by another woman, whose role in the narrative remains unclear—is she meant to function as a guardian or demon? *Poster Girl* is further complicated by portraying these women as simultaneously wounded and wounding, inviting and threatening, vulnerable and menacing.

Ennui

Dir: Charles Doran
video/2003/USA/13:00 Can Premiere

Constantly misappropriating Euripides and Foucault, a deadpan young female artist known only as “the victim” wields camera and eyeglasses to navigate the LA suburb of Silverlake through a chiaroscuro daylight demimonde of barren mid-nineties post punk nostalgia. A horrific and very funny pastiche of art school pretension, white guilt and the “posthuman condition,” *Ennui* depicts a sort of feminist “restoral of agency” gone dreadfully wrong.



Thursday, Sept 23, 7pm

PLEASE

Pathos, longing, failure and hope in the form of performance and revelation, gesture and word.

The Thin Letter (Toxic 3)

Dir: Gerald Saul 16mm/2003/Can/5:00 W Can Premiere

Saul employs celluloid manipulation and off-kilter sync to analyze the symbology and language of rejection and bad news, while recounting an incident in his personal history involving desolation and a random act of kindness.

Four Weeks In January

Dir: Sylvain Verstricht video/2004/Can/6:00 World Premiere

Four Weeks In January is a time capsule from a very specific period of my life, divided into four vignettes each representing a week's time. Moving through regret, aimlessness and loneliness, the video culminates in an ambiguous finale that is both fatalistic and hopeful. SV

Cromaster

Dir: Martin Beauregard

video/2004/Can/France/9:00 World Premiere

An ironic detournement of Matthew Barney's *Cremaster* cycle—and documentation of three performative events—*Cromaster* is a parodic fantasy in which our disenchanting artist/hero oscillates between beauty and inevitable failure while exposing the gap between fact and fiction in our perceptions of live events.



Hangman

Dir: Joe Hiscott video/2003/Can/3:28 W Can Premiere

In this excerpt from a performance entitled *Pas Son Genre*, transgendered artist Hiscott gives us a glimpse into the psyche of the modern businessman, subverting and redefining his alleged power and influence through image and movement, smoke and mirrors.

Bridge

Dir: Sean Garrity video/2003/Can/6:30 W Can Premiere

A hand-processed document of comings and goings, and the unbidden thoughts which accompany them.

Money

Dir: Saevar Sigurdsson video/2004/Iceland/5:30 W Can Premiere

A very funny modern-day morality tale about a benign young man whose momentary lapse in judgment costs him a bundle, but not his self-respect.

Encre Noire sur Fond d'Azur (Black Ink on Sky-blue)

Dir: Félix Dufour-Laperrière video/2003/Can/5:00 BC Premiere

A quest for contact the shape of an ache. Dufour-Laperrière has created a black and blue aquarelle metropolis where nothing is of any permanence, and everything is ultimately consumed in a wash of tertiary hues.

Missing Horse

Dir: Erica Eyres video/2003/Can/13:12 World Premiere

In *Missing Horse*, a girl slides onto the floor and into the camera-frame wearing a white cat mask that sits awkwardly on her forehead. Using only a small pad of paper to communicate with the audience, she tells them that she is a deaf mute, and that she has lost her horse. Her mysterious story of romantic longing unfolds while developing a powerful sense of intimacy and engagement with her audience, through inscrutable gestures and childish scrawl alone.

Wipe Your Mouth

Dir: Meg Mingione video/2002/USA/2:00 W Can Premiere

A very short film about control: "It's important for me for you to hear me but you don't even listen. You got a... you got a little something... there, on your face."

Window

Dir: Laurel Swenson video/2003/Can/5:49 BC Premiere

Part of a larger body of work entitled *Sitting. Still: a body of anxiety, technology and hope*, Swenson's camera frames a girl assiduously and methodically cleaning a window while a text crawl speaks the earnest, but suspect language of newly-minted resolutions and personal betterment.

Stupid Coalescing Becomers.

Dir: Daniel Cockburn video/2004/Can/2:31 W Can Premiere

A possibly unseen narrator lashes out at the "little opposite rebellions" he sees everywhere; secret pieces of the universe that obstinately refuse to follow time's forward flow. A moral diatribe in favour of cause and effect.

Please

Dir: Ferreira Patrice video/2003/Japan/France/12:00
Japanese w/ English subtitles N American Premiere

In this utterly unique film, the action in a Tokyo subway station is halved, inverted and mirrored, while a man on a mission approaches unwitting strangers on commute with a bizarre request.



Thursday, Sept 23, 7:10pm

at Cinecenta*

Trains of Winnipeg

14 Film Poems

Dir: Clive Holden 35mm/2004/Canada/90:00 W Can Premiere

Clive Holden's haunting short films and texts are set to music in this exquisite feature-length film cycle, which explores feelings of transience, loss and longing for a place to call home. The film's rhythmic and oblique approach shifts our focus, requiring us to reexamine what we thought familiar. The overall effect is of a mystery-shrouded journey that accumulates emotional impact with locomotive force.

Holden's ideas are infused with a deep sense of place, and explore distance and remoteness as both a physical and an emotional experience. Transportation, searching and movement often become the focal point of his ideas for either closing that gap or acknowledging that it has grown even wider. The musical contributions of John K. Samson and Jason Tait of The Weakerthans and composer Christine Fellows create a dense, rich soundscape, with ambient sounds that echo the rhythm of rumbling trains underlining Holden's economical use of visual and spoken language. His calm voice thinly veils countless anxieties. As a first-generation Canadian born of Irish immigrants, Holden's past is full of memories of travelling across the country. "Without even trying to do it I ended up living all over the country. A sense of place is important to everyone but for an immigrant the search for place is really important. I think that's why the trains work so well. It's powerful, searching"

Between writing poetry and fiction, touring, recording, and making films, Clive Holden also finds time to run Cyclops Press, which specializes in spoken word albums. His books include *fury – fictions & films* (1998) and *trains of winnipeg* (2002), which was nominated for three Manitoba Book Awards; his CD of the same name is available in North America and Europe. Holden is a native of Victoria and now lives in Winnipeg.

– Images Festival, 2004



"Clive Holden's collection of 14 film poems is wry, wise and damn near sublime... *Trains of Winnipeg* juxtaposes the poet and filmmaker's ruminations on landscape and memory with a wide array of visual strategies (home movies, found footage, hand-processed film) and eerie music by Christine Fellows and the Weakerthans' John K. Samson and Jason Tait. With its great formal ingenuity and profound emotional richness, this rates as one of the finest experimental features ever made in Canada."

– Eye Weekly

Director Clive Holden will be in attendance to present *Trains of Winnipeg!*



* The *Trains of Winnipeg* screening is at Cinecenta, in the Student Union Building, University of Victoria

Thursday, Sept 23, 9pm

SPIN

Retro-pop sensibilities and recidivist cartooning in the land of the temporarily free and the home of the obsessive-compulsive.

Rix Pix Nix Hix

Dir: Rick Raxlen 16mm/2004/Can/4:40 World Premiere

Re-animated by the filmmaker, critters of all sorts find themselves in cartoon jams.

Looginen Exuivalenssi (The Logical Equivalence)

Dir: Toni Pykäläniemi video/2003/Finland/3:00

Finnish w/ English subtitles Can Premiere

"A negating A implicates B, and B being ever an arbitrary clause, or otherwise stated, as the world is the truth of B, in proof the theory of the truth can be shown as follows..."
And this way lies madness.

The Straitjacket Lottery

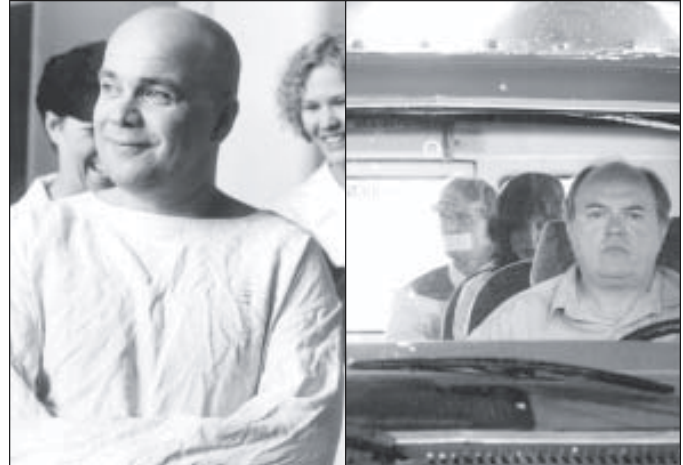
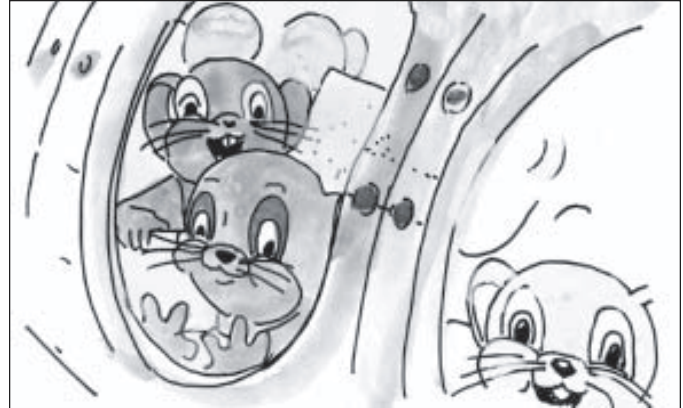
Dir: Doug Karr video/2004/Can/22:19 BC Premiere

When Boris Durban loses a busload of mental patients, he'll resort to any means possible in order to get them back. Set in urban Nova Scotia, *The Straitjacket Lottery* is a window into the erratic world of mental health, and the thin and permeable line between idiosyncrasy and insanity.

Crimenals

Dir: Greg Araya video/2003/USA/2:24 Can Premiere

"Glimpsed in the peripheral vision of Chester Gould's third eye, this hard-boiled mutation skulks and skitters among the shadows of angular men, decadent guns and deadly fedoras in a radioactive comic strip of Tommy-gun nonsense." — Cinematexas



Spin

Dir: Danis Goulet 16mm/2003/Can/7:00 W Can Premiere

Spin is a love story between a hipster DJ and the record of his dreams.

Hotel Torgo

Dir: Aaron Allard, James LaFleur & Marco Pazzano
video/2004/Canada/27:15 W Can Premiere

In April of 1966, El Paso fertilizer salesman Hal P. Warren and his motley crew set out to make a movie. With a budget of \$16,000 and no professional actors, the results, *Manos: The Hands of Fate* is regarded by many film critics and historians as one of the worst, albeit most bizarre, films ever made. In present day El Paso, Bernie Rosenblum is one of the few individuals connected to the movie still left standing. Using rarely seen and mesmerizingly funny footage from *Manos* to illustrate Rosenblum's no-bullshit accounting of crew mutiny, cast suicide, chronic lack of funds and catastrophic premieres, Allard, Pazzano and LaFleur have made a compelling and entertaining documentary about a cinematic trainwreck cum obscure psychotronic cult classic.

Friday, Sept 24, 7pm

SATELLITE

Beaming down intermittent sonic structures through a mercurial interplay of sound and image—from the operatic to the liminal.



Fancy, Fancy Being Rich

Dir: Guy Maddin video/2002/Can/4:48 Vic Premiere

Part silent film, part operatic aria, *Fancy, Fancy Being Rich* is a delirious ode to love, lust, and deceit. Internationally celebrated Canadian soprano Valdine Anderson performs the aria from Thomas Ades' avant-garde opera *Powder Her Face*. Maddin's film tells the story of a mythic group of Drowned Men who rise from Lake Winnipeg to seduce village women and steal their favourite possessions.

"Gothic as all get-out and mordantly funny while being insanely sexy." — *The Globe and Mail*

That Beauty

Dir: Deirdre Logue video/2003/Can/1:28 W Can Premiere

Existing somewhere between being lost and finding oneself, this short film was made under the influence of loneliness, liquor and disco. DL

Weapons Factory

Dir: Stephane Berla video/2004/France/3:30 World Premiere

An animated bulldozer set against a queasy sky destroys an abandoned factory while beating out an industrial soundtrack.

Le Projet Numérisation

Dir: Dominic Etienne Simard

video/2003/Can/4:40 W Can Premiere

A computerized editing program illuminates the screen, framing the filmmaker in its lunar glow. But who is in control of the final edit?

Nuée

Dir: Myriam Bessette video/2003/Can/2:38 Can Premiere

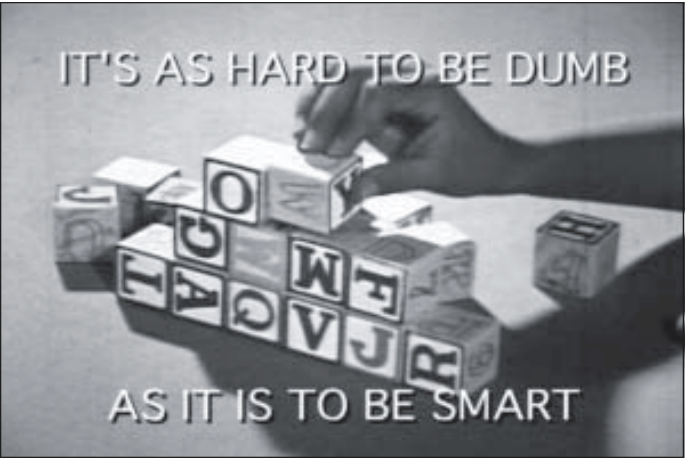
A choreography of abstract chroma sluices and bubbles through vitreous light.

White Blight Manifesto

Dir: Paul Lloyd Sargent video/2003/USA/6:00 Can Premiere

White Blight Manifesto is a tongue-in-cheek, hip-hop music video rapped by Simple Text's Fred to a CoolEditPro restructuring of Serge Gainsbourg's "Melody Nelson." Digital glitch lip synchs over a progressive-scanned walking tour of Chicago's Humboldt Park neighbourhood animate a "modest proposal" style of argument with the perfect answer to white male existential angst.





Stweak

Dir: Rachel Ryall video/2004/Can/3:00 World Premiere
Dyslexic orbs ask where you're going, then give wrong directions.

Goat Song

Dir: Gregg Biermann video/2003/USA/5:00 Can Premiere
A humorous, maddening and entirely unignorable video fugue which employs extensive split screen effects and Biermann's adaptable vocal talents.

The Comeback

Dir: Tony Nigro video/2004/USA/3:40 World Premiere
Set to the tune of a Burt Bacharach-inspired hand-dog love song by The Stripminers, *The Comeback* uses exclusively archival footage to convey all the innocence, desire and potential inherent in the youth movement of the late sixties.

Gemini

Dir: Elvert de la Cruz Bañares video/2004/Philippines/7:00 World Premiere
A film in two parts. *Raw*: Strips of 16mm film were soaked in soy sauce, vinegar, gin and isopropyl alcohol and scratched like it was some sort of etching board. Lines and figures were added using pencil, pen, and ink. *Holes*: Visually chaotic, this work contains holes on 16mm film. Different scenes, from simple colour combinations to unused outtakes from other films, were mixed into one visual study that cannot be played in a film projector.

Nachtmusik Für Linnea

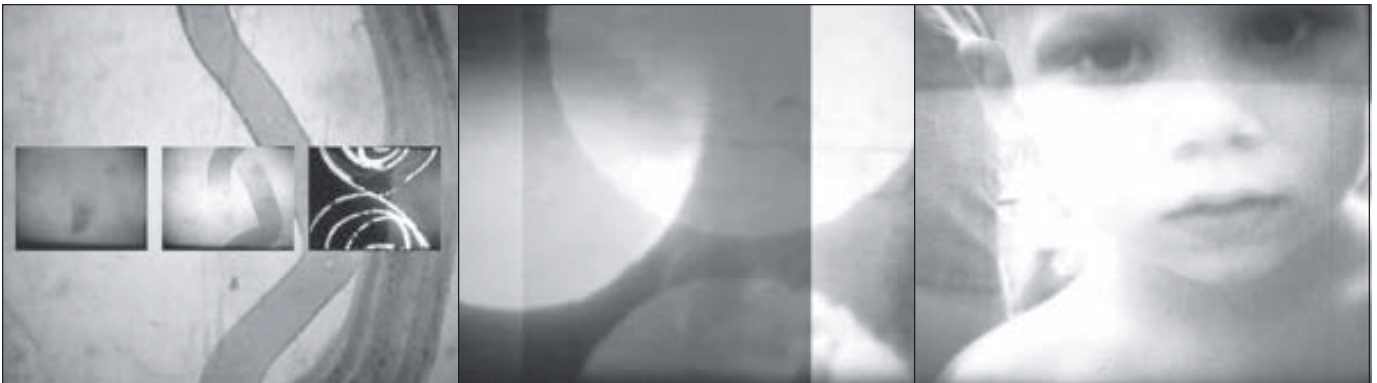
Dir: Henry Joost video/2004/USA/5:00 World Premiere
A dreamy Super 8 exploration of voyeurism, fantasy and longing by way of Brakhage and Resnais, in the form of a love song performed by Franco-American band Die Romantik.

Satellite

Dir: Nelson Henricks video/2004/Can/6:00 W Can Premiere
"The Human ear. A gatherer of energy. A gatherer of sound. RPMs and BPMs. Satellites go up to the sky."
Satellite questions the use and ultimate meaning of re-edited archival footage, underscoring the mistrust of imagery omnipresent in the post-modern and post-McLuhan world.

clymer In

Dir: Chris Rice video/2004/USA/26:00 Can Premiere
clymer In is a collaboration with Thomas C. Moore, who works with liminal sound to engage the body rather than the ear, while Rice reanimates amateur films. Together they create an eerily familiar but nonetheless estranged landscape thrumming with the power of collective memory.



Friday, Sept 24, 9pm

Monster Road

Bruce Bickford in Person!

Dir: Brett Ingram video/2004/USA/80:00 W Can Premiere

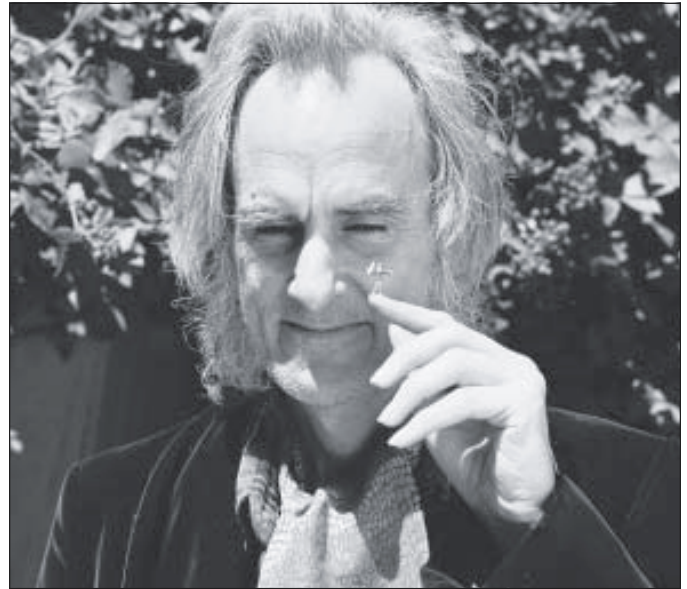
Monster Road is a feature-length documentary that explores the dazzling and fantastic worlds of legendary underground clay animator Bruce Bickford. Entirely self-taught, the 58-year-old Bickford works alone in a small basement studio in his house near Seattle. His films, especially the dark and magical clay animations he created for musician Frank Zappa in the 1970s (*Baby Snakes*, *The Amazing Mister Bickford*) have achieved cult status worldwide, even though very little of his 40-year body of work has been edited or released to the public.

Monster Road explores this vast collection of animation, and also presents glimpses of the real life from which his fantastic imaginary worlds sprang. The film journeys back to Bickford's childhood in a competitive household during the paranoia of the Cold War and examines his relationship with his father, George, a retired aerospace engineer who is facing the onset of Alzheimer's Disease.

Combining verite footage, interviews, home movies, childhood drawings and never-before-seen animation, the film explores the remarkable combination of family and aesthetic influences that propel Bruce Bickford to work, and that continue to fuel his cinematic visions and nightmares.

Along with a glimpse into the world of a true visionary, *Monster Road* reveals a story that, like childhood itself, is at once scary and funny, sad and baffling.

The film features a propulsive and evocative original score by Merge Records recording artists Shark Quest.



*I went from being amazed, to sad, back to amazed, on to giddy with laughter...and in the end, just plain excited to know that artists like Bruce Bickford still exist and documentary filmmakers like Ingram are still around, a filmmaker who knew that there would be plenty of us out here who needed and wanted to see a creation such as *Monster Road*.*

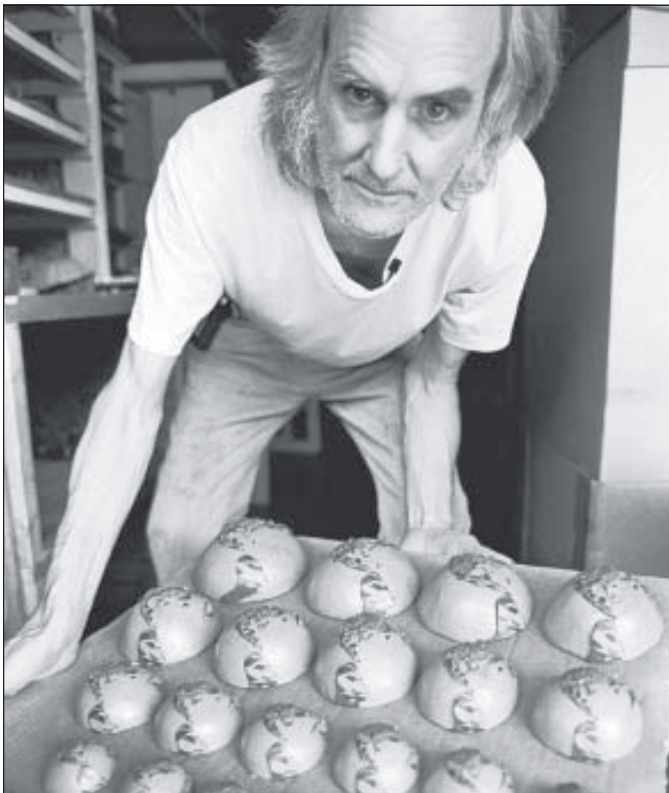
— *Film Threat*

All the queries, traumas and puzzles of being a male in America or more particularly being a Bruce Bickford in America are played out in the full spectrum of Bruce-o-rama. Images seem almost vomited on to the screen from some primal place inside Bickford. After the first astonishment of seeing his extraordinary images and the virtuosity of his animation, you're struck with the deeply personal viewpoint of a wholly original human being and artist, playing out personal dilemmas of self-respect, power politics, macho aggression, and a sort of "deer-in-the-headlights" reverie of female sexuality. It's all in a day's work in Bickford's clay cosmos, where sportscasters metamorphose into werewolves and bikers transform into undulating pizzas only to be snarfed up by a cowboy with a machine gun.

— 911 Media Arts Center

Best Documentary, 2004 Slamdance Film Festival, 2004 Ann Arbor Film Festival, 2004 Independent Film Festival of Boston
North Carolina Filmmaking Award, 2004 RiverRun International Film Festival
Independent Spirit Award, 2004 Sonoma Valley Film Festival

Monster Road will be preceded by rarely seen excerpts from *Prometheous' Garden* and *Cas'!*—ongoing projects from Bickford's extraordinary and singular oeuvre.



curated by Noel Lawrence

The Underworld Cinema of J.X. Williams

Friday, Sept 24, 11pm

Peep Show

Peep Show

Dir: J.X. Williams

16mm/1965/USA/46:00 Can Premiere

preceded by three of J.X. Williams' short films
from the early 1960s:

Psych-Burn Satan Claus The Virgin Sacrifice

This year's program at the Rotterdam Film Festival presented two major cinematic rediscoveries—the original version of John Cassavettes' *Shadows* and a lesser known but equally significant film by an obscure director who worked under the pseudonym J.X. Williams.

Produced in Copenhagen in 1965, *Peep Show* chronicles a secret history of the Kennedy administration, revealing a Mafia plot to addict Frank Sinatra to heroin.

Peep Show holds a significant place in cinematic history for a number of reasons. Most notoriously, the film's use of pornographic imagery got it banned from several countries and even resulted in the director's brief incarceration in Rome. More importantly, however, the film tackled a multitude of subjects that did not come into vogue until the 70s. Nearly a decade before Coppola and Scorsese, *Peep Show* offered an unrelentingly grim and realistic portrait of organized crime, undoubtedly influenced by Mr. Williams' personal experiences as a onetime "gofer" to Johnny Rosselli and other mobsters in Los Angeles. Released less than two years after the assassination of JFK, *Peep Show* was also the first film to explore the dark side of Camelot. Besides tracing the tangled web of theories that may have led to the assassination, *Peep Show* gives a blistering account of the fixing of the 1960 election and the unholy alliance between Joe Kennedy and La Cosa Nostra.

— New York Underground Film Festival

As curator of the J.X. Williams Archive, Noel Lawrence has been instrumental in rediscovering and restoring the lost filmography of the mysterious and reclusive director. Lawrence is a filmmaker and programmer for Other Cinema in San Francisco and director of the Other Cinema DVD label.



Saturday, Sept 25, 3pm

TEAM

Do you know your place in the pack? Each of the films in this testosterone-fueled program is concerned with the nature of competition, and the volatile and suggestive dance between aggression and acquiescence.



Fault

Dir: Justin Swibel video/2004/USA/5:00 Can Premiere

A mordantly funny and deeply disturbing film about a boy who attacks his sadistic tennis instructor, exposing the rage seething under the surface of adolescent acquiescence.

"*Fault* is one of the most impressive, disturbing and poignant shorts that I have seen in years. We can count on Justin Swibel as a talent of the New American Cinema." — Antonio Mondo, *New York Review of Books*

Two Dogs

Dir: Shaan Syed video/2003/Can/2:24 W Can Premiere

A sinuous and perpetual dance of aggression, seduction and play.

Barrunto

Dir: Mauricio Franco Tosso

video/2004/Peru/20:00 World Premiere

With *Barrunto*, Tosso had made a stark, uncompromising film about Peru's ghettos, omnipresent gangs, soccer culture and the violence permeating them all, unraveling on the day of El Classico, the most popular and anticipated football event of the year.

Men on Fur on Men

Dir: Clark Nikolai & Martin Borden

video/2003/Can/8:08 Vic Premiere

At a time when current fashion trends routinely encourage men to shave, wax and laser away their body hair, this film indulges in the hirsute male body in all its manifest glory. While the filmmakers lovingly pan through and linger on lawns, groves and forests of luxuriant man hair, a cross section of men talk about their fascination with hairy guys, describing their favourite furry spots—and the men attached to them.

Team

Dir: Dean Rank video/2003/USA/19:00 Vic Premiere

"*Team* is a profile of a sports team as caste system and male threshold onto adult life. *Team*'s fast paced vignettes construct an anatomy of gestures, facial expressions and textures that are neither story nor montage, but a document of those ephemeral moments when maturity is in flux." — Wendy Gilmartin, *LA Weekly*



Saturday, Sept 25, 7pm

Dir: Philip Anagnos
video/2004/USA/60:00
W Can Premiere

Haack: The King of Techno

Bruce Haack was one of the most musically and lyrically inventive, but unknown artists in American history. And he was Canadian. A Juilliard-trained electronics whiz, Haack played everything from surf to bluegrass to baroque on his home rigged synthesizers, while he drily sang about clocks, ethnic dancing, robots, and how to ride a motorcycle. Ironically, his music evolved from his passion in the creation of numerous albums for children. Despite—or perhaps because of—his chosen audience, his music was unusually expressive, combining homemade analog synths, classical, country, pop and acid rock elements with dark and surreal lyrics. Today his undefinable work is inspiring the likes of musicians such as Beck, the Beastie Boys' Money Mark, Anubian Nights and Mouse on Mars. The musical legacy of this extraordinary and iconoclastic talent is ripe for rediscovery: Bruce Haack was a dude so cool his swan song was a rap collaboration with hip-hop mogul Russell Simmons.

Haack defies our expectations about what to expect from a movie about electronic music. More than just bleeps and bloops, the film is a soulful marriage between man and machine that redefines modern music culture as we know it. Packed with mind blowing visuals, wild music and far out stories, *Haack* follows the King of Techno as he drops in on "Mister Rogers' Neighborhood" and game show host Garry Moore, introducing bizarre instruments of his own creation, like the Peopleodian, a device played by touching



people's skin! Directed in true Haack spirit—for kids, adults and music fans alike—Anagnos' intriguing debut feature will send you out humming "School for Robots" and scrambling for his records.

Anagnos puts the story together very shrewdly, given the paucity of visual records of Haack's life and career. He uses intentionally cheesy old-fashioned graphic devices, like bouncing logos and talking heads isolated in fake television screens, and the loose-limbed visuals add to the hypnotic, laughing-gas effects of the music.

— St Louis Dispatch

Certainly, the archival footage...reveals a man of shy enthusiasms born uncomfortably out of tune with his time. Even though contemporary acts such as Mouse on Mars, Money Mark, Anubian Lights and Topsy are ready to express on camera their appreciation of Bruce Haack's music composition, there's still a feeling that the tender madness of his vision has yet to touch this world.

— Ken Hollings, *Wire* (UK)

If you don't care in the least about the history of electronic music, it doesn't matter, because Philip Anagnos' documentary about composer Bruce Haack is so good you'll shit your pants.

— Alamo Drafthouse Cinema



preceded by

Crutchmaster

Dir: Jenkins Nicholas video/2004/USA/9:00 Can Premiere

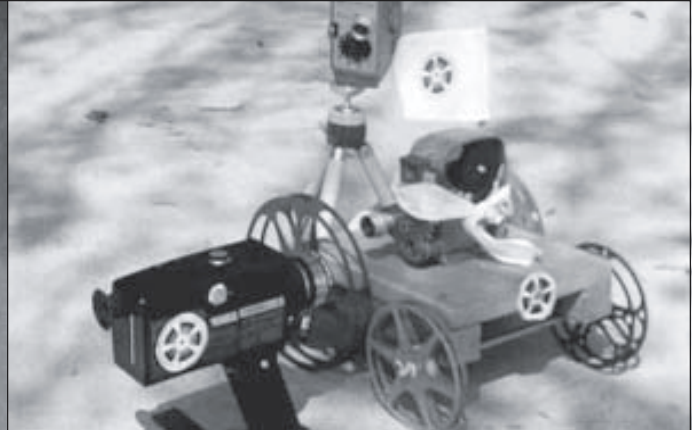
Bill Shannon is the *Crutchmaster*, an internationally recognized performance artist and B-Boy who was diagnosed with a rare form of arthritis at age three that has rendered him unable to stand or move on his legs without pain. Rooted in street culture but informed by fine art, Shannon dances on crutches and skateboard with an elegance and fluidity underscored by his street performance explorations into the sociological manifestations of awkwardness and the manifold responses to art and disability of the onlooking public.



Saturday, Sept 25, 9pm

IN THE DARK

Contemporary experimental cinema
courtesy a bricolage history of modern film.



In the Dark

Dir: Mike Hoolboom video/2003/Canada/8:00 BC Premiere
"The American cinema began without sound, the Canadian without images."

The Fever of the Western Nile

Dir: Deco Dawson 16mm/2003/Canada/7:30 Vic Premiere
Summer passings observed the enigmatic West Nile malady steal its way into the minds and forests of Winnipeg wanderers, casting its feverish amnesia spell; immobilizing wooded creatures collectively pleading to be cured and released of their infirmity. A cautious wanderer disregards her own ailment to aid the others the best she can. However, the forest hosts its own fevers. DD
From perennial festival favorite Dawson, director of *FILM(dzama)* 2002, *FILM(lode)* 2001, and *FILM(knout)* 2000.

50 Feet That Shook the World

Dir: John Cannizzaro video/2003/USA/3:00 Can Premiere
A twisted animated look at the ongoing hostilities between film

and video: Svankmajer remakes *Potemkin* using only one roll of Super 8 film, in-camera editing and sound created without seeing the footage.

Seven Days

Dir: David Barker
video/2004/USA/10:30 Can Premiere

Richard Nixon's first quarter in office, the bombing of Cambodia and the death of Eisenhower as seen through the eyes of his recalcitrant Irish Setter, King Timahoe.

Struggling in Paradise

Dir: Gerda Johanna Cammaer
video/2004/Can/6:00 World Premiere

Using optically printed found footage to create this celluloid drive along the road to a conceptual Paradise, Cammaer cleverly subverts Hitchcock's trademark cinematic devices while using his own words. In the end, as Hitchcock himself stated, it's all about the drive.



Monsters

Dir: Gretchen Hogue 16mm/2003/USA/10:00 World Premiere

Manipulating and recontextualizing footage of Mia Farrow in *Rosemary's Baby*, and Shelly Duvall in *The Shining*, Hogue has captured all the ambivalence, pain, shock, and horror of betrayed and threatened wives caught eternally in a celluloid cycle of fight or flight.

T.S.H.

Dir: Jesse Lerner 16mm/2004/USA/Mexico/6:00 Can Premiere

T.S.H. is based on a 1924 poem by Kyn Taniya (a.k.a. Luis Quintanilla), a member of the short lived radical group known as the Estridentista movement. The Estridentistas (strident ones) were a vanguard group, similar to, and influenced by, the more familiar Dadaists and Italian Futurists. As was the case with the Futurists, the Estridentistas were fascinated by the machine age, movement and the industrial aesthetic. They were based, however in the pre-industrial Mexican towns of Xalapa and Puebla, far from the smokestacks and foundries of the European urban centres. *T.S.H.* is a celebration of a poorly tuned radio and a search for transcendence in the ether. JL

Everything I Knew About America I Learned from the Movies

Dir: Nomi Talisman video/2003/USA/17:00 Can Premiere

A film in 11 parts: *Talisman* has re-scanned, re-animated, and edited found film footage, largely home movies, frame-by-frame to create this extraordinary dissection of, and document on, the cultural role of cinema and its relationship to everyday life.

Paradise Falls, New Mexico

Dir: Christina Battle 16mm x 2/2004/Can/4:00 BC Premiere

This dual projection uses archival and manipulated film footage, and the conceits of the traditional Western—breath-taking scenery, lawmen and outlaws, justice and vengeance—to construct and deconstruct the dusty and metaphorical high noon—and eventual sunset—of a fictional desert town.



Saturday, Sept 25, 11pm

PARALLAX



*Expanded Cinema/
Closing Night Party*

PARALLAX

Alex MacKenzie

16mm x 2/2004/Can/45:00 World Premiere

PARALLAX is Vancouver-based media artist Alex MacKenzie's most recent expanded cinema piece, a suite of short works performed with two antique 16mm analytic projectors. Using "found" footage selected from a personal collection of several thousand industrial and educational films, MacKenzie explores the interception of psyche and culture—the space where mind meets matter—and the conflict that ensues. Working from source materials including medical training, human resource management, geography and prison systems, *PARALLAX* invokes an anamorphic rupture of the screenwidth: individual light beams cross territories, negative and positive blend and cross-hybridize to create a beauty in the inherent violence of existence. Taking third-wave avant-gardists such as Landow, Sharits, Rimmer and Jacobs

as point of departure, MacKenzie uses speed variations, lens manipulation, masking and film chemistry to create images which shudder and shimmer across the screen. Through intentional re-appropriation and re-purposing of these ahistoric moving picture relics, *PARALLAX* occupies space both within narrative and abstract territory: a hands-on manipulation and complex of ideas that stretch from the conceptual to the potential gestures contained within the projection device itself. Further, MacKenzie's audio formulations source original field recordings, the internet, appropriated recordings and the actual film soundtracks to invoke a dramatic subter-fugue where order and chaos unbind.

"These pictures hail from a mass of reels that gather dust in the basement, the selection process often based on the uncertain potential of a title writ small and blurry on an oily canister, withdrawn from some edu-collection lacking current currency. More than just empty nostalgia and retro novelties, these reels carry with them a genuine magnitude of purpose,



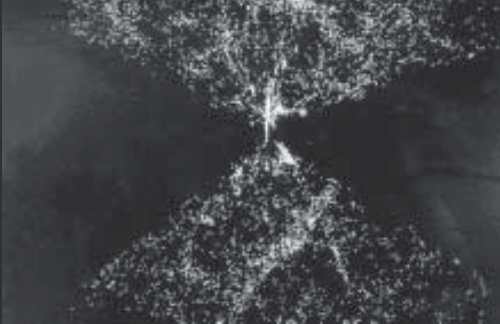
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a kind of potency and ambition informed by their narrative arguments and the sophistication of their composition. After selecting, altering, manipulating and reintroducing these images through projection, the work speaks to the beauty in the image; the potential to be found in a handful of old film frames, re-exposed and studied under a magnifying glass, exercising and exorcising desire, fear, and the human condition.”

– Alex MacKenzie

Alex MacKenzie has been working with various expanded cinema models for over a decade, combining found and original footage, hand-processing, rephotography and a variety of image manipulation techniques in both the 8mm (S and R) and 16mm gauges. He has been invited to present his works across Europe and North America, and has recently begun to work in media installation. He was the founder and programmer of both the Edison Electric Gallery of Moving Images and the Blinding Light!! Cinema in Vancouver, BC, and continues to pursue film and video programming independently.

followed by

A Search for Antiworlds

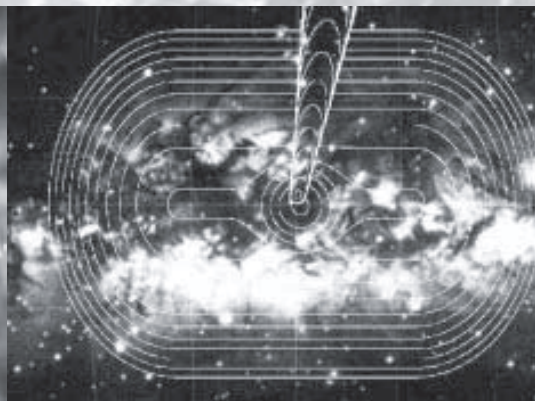
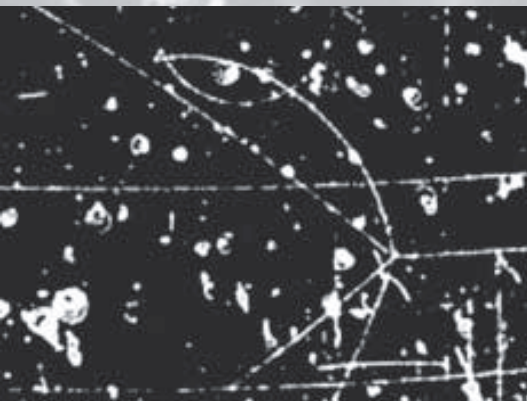
multiple projections: 16mm, Super 8, video

with live music by

danté + dhula

A Search for Antiworlds is a testament to the beauty and wonder that made educational space and science films great in the 70s, a time when talented animators and filmmakers imagined a psychedelic otherworld of colour and shape-shifting, potential and mystery... “This is the story of a search for the most bizarre substance known to science—a substance made of atoms strangely different from the atoms you and I and everything else on earth are made of—Antimatter!”

Admission: \$7. Must be 19 or older.



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Sept 18 to 26

INSTALLATIONS

Strained Andromeda Strain

Les LeVeque USA/2002/7:00
single channel video installation

September 18 to 26, 2004

open daily 12:00 to 5:00 pm

Rogue Art, Fourth Floor

The Bay Centre, Victoria

ROGUEART

In *Strained Andromeda Strain*, LeVeque has re-edited and condensed Robert Wise's 131 minute 1971 sci-fi masterwork into 7 minutes of unrelenting and disorienting psychotronic anxiety; pulsing and strobing through the viewer like a fever. His use of this source material, which so accurately depicted the paranoia of unrestrained technological development, the fear of contamination by deadly replicating organisms and the mistrust of morally berserk authority, is now eerily timely in a world on high alert for SARS, Anthrax, Avian Flu and multinational self-interest. Adapting and transmuting concepts of viral models of communication, LeVeque's alteration of *Andromeda Strain* is nothing short of a symbiotic inoculation against the threat of the media-abetted "Hot Zone": the creation of a new resistant hybrid organism.

New York artist Les LeVeque has, over the last decade, produced a body of work exploring the cultural implications of "incessant technological renewal." Recently, he has been making short videos and video installations that transform Hollywood movies into visual psychedelia. LeVeque's work has been shown at the Whitney Biennial, Georges Pompidou Center, UCLA Hammer Museum, La Panaderia and El Laboratorio Arte de Alameda in Mexico City.

but we try

Caleb Ratzlaff Canada/2004
three channel video installation

September 18 to 26, 2004

open daily 12:00 to 5:00 pm

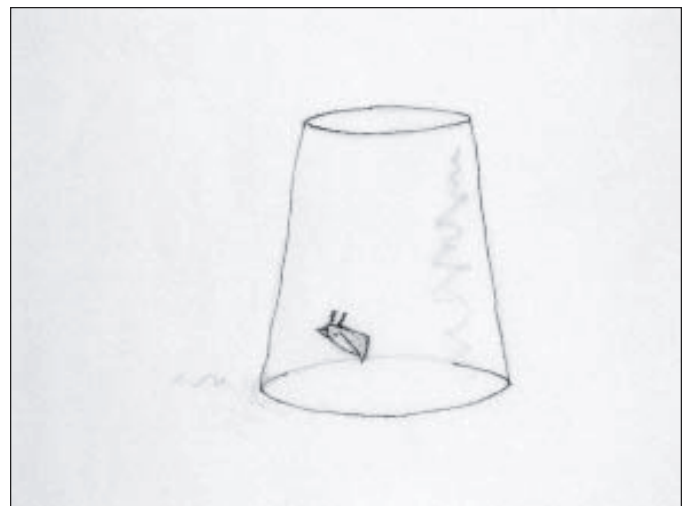
EC4 Galleries, Fourth Floor

The Bay Centre, Victoria

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Ratzlaff has created short film loops drawing on both classical and computer generated animation techniques—roughly hand drawing images on tracing paper, then photographing and editing them in the digital world. Composed of simple, repetitive actions—a tethered bird in a doomed flight to escape, a fish out of water flopping on the tarmac in a torrential downpour, an inverted moth trapped inside an inverted cup—these films seem almost childlike in intent. However, the sheer impossibility of the action in these scenarios, overlaid with bathetic scores, hint at something darker, and more adult.

Shown on low-tech, low-fi portable televisions, the scale and simplicity of this work in the face of the omnipresent glut of images which saturate, surround, but seldom move us—renders it all the more powerful and resonant for its humility and restraint.



Contacts

Really Real Reality TV Lauren Marsden Canada/2004 installation/performance

September 18, 19, 25, 26, 2004

1:00 to 3:00 pm

EC4 Galleries, Fourth Floor

The Bay Centre, Victoria



Marsden has constructed a testimonial to the origin of live action motion pictures in the form of an 8' by 6' by 4' camera obscura. Situated in the completely darkened gallery space, this wooden crate is internally illuminated and will project activity through a simple lens onto the wall. During her performance, viewers will be able to see an inverted projection of Marsden as she takes up temporary residence inside the box, viewing a two-hour loop of television commercials. She cannot see the audience.

Really Real Reality TV deconstructs the technologies and history of mainstream television and video, playing on the disconnect between sound and light, audience and artist and creating a palpable tension between viewer and performer: a dissection of our conditioned response to notions of voyeurism, enclosure and endurance.

Ultimately, video-based entertainment is a confluence of light projection and dramatic performance: *Really Real Reality TV* encapsulates the physical presence of television in our daily lives by literally bringing the "glowing box" to life.



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