

Antimatter



Film Festival

Oct 8 – 16, 2010

Victoria BC Canada

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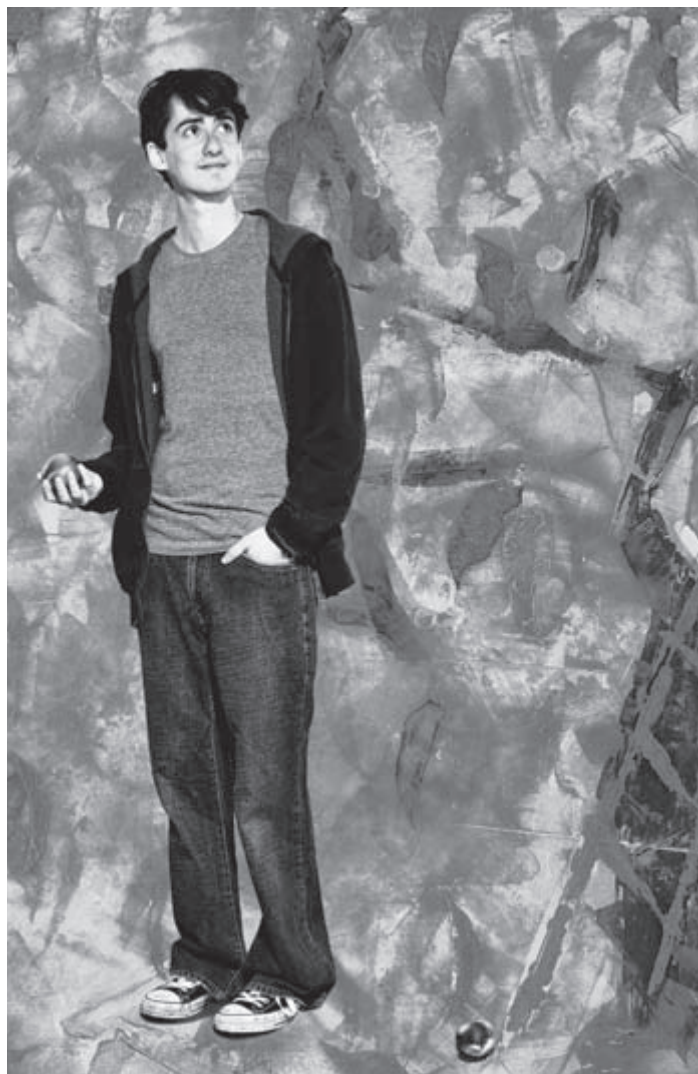
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September 2010 –
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Tickets
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Schedule subject to change.
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Antimatter Film Festival

636 Yates St, Victoria, BC, Canada V8W 1L3
Tel/Fax 250 385 3327
www.antimatter.ws info@antimatter.ws

DATES

October 8 to 16, 2010
(see schedule for screening times)

TICKETS

Screenings: \$6 (\$5 students/seniors with valid ID)
Except Cinecenta Screenings Oct 12–14, for which regular Cinecenta prices apply (Antimatter passes and SixPack punch cards are valid).

UZOS (Open Space, Sat, Oct 16): \$8 (\$7 students/seniors)

SixPack punch card: \$30 (\$25 students/seniors)
Six tickets for the price of five. Valid for all screenings including those at Cinecenta Oct 12–14. Not valid for UZOS.

Video Installations (Deluge/UVic Visual Arts): FREE

Tickets available at the door, 30 minutes prior to screenings. First come, first served. SixPack punch cards available at the door, or in advance at the Antimatter office (636 Yates St).

LOCATIONS

Open Space Arts Centre, 510 Fort St (between Wharf & Government)
Screenings Oct 8–15 / UZOS (Oct 16)

Cinecenta, University of Victoria Student Union Building
Screenings, Tuesday–Thursday, Oct 12–14

Deluge Contemporary Art, 636 Yates St
World / putting yourself out there / The Art-Qaeda's Project
Video Installations, see p. 8

University of Victoria, Visual Arts Building, Main Concourse
The Relativity of Theory, Video Installation, see p. 9

Information and updates

www.antimatter.ws
or **250.385.3327**

Image from *Atomic Sublime*, (p. 26)

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Schedule

OCT 9 – 16

AT DELUGE

World / putting yourself out there / The Art-Qaeda's Project

OCT 8 – 15

AT UVIC VISUAL ARTS

The Relativity of Theory

My Wonderland, Paul and the Badger: Episode 8,
Scenes from a Secret World

FRIDAY | OCT 8 | 8PM

AT OPEN SPACE

Battleship Potemkin: USSR Groove & Fuzz Time Machine

SATURDAY | OCT 9 | 7PM

AT OPEN SPACE

The Body Parlor

A/S/L (age/sex/location), Sic Transit, Guided Tour,
Birthday No. 45: Monthly Expenses 4 November.xls,
Dusk, Lesbian National Parks & Services Presents:
Endangered Species, Dais (chaos with chair), body trail,
Collide-o-Scope, The Body Parlor

SATURDAY | OCT 9 | 9PM

AT OPEN SPACE

Noise Unto the World

Hydromorphone 8mg, Charades, All That Sheltering
Emptiness, Black Chalk, Fair Trade, Wowie, Nothing to
Fear but Nothing Itself, Everybody, Noise Unto the World

SUNDAY | OCT 10 | 7PM

AT OPEN SPACE

Don't Look Directly Into the Sun

Microform, This Is Very Good, Fledgling, Sleeping Bear,
Ray's Birds, Tamalpais, DE LUCE 1: Vegetare, Mikomiing,
Don't Look Directly Into the Sun

SUNDAY | OCT 10 | 9PM

AT OPEN SPACE

Losing Ground

Blue, Losing Ground, Vineland, Very Good Advice,
Giri Chit, Sahara Mosaic, Une fois Mars colonisée
(Once Mars Is Colonized)

MONDAY | OCT 11 | 7PM

AT OPEN SPACE

Nervous Systems

Rock-a-Lula-Hula, Achilles, Reproduction Prohibited,
Mud, The Bathers, Eight Women, Her Sugar Is?, Corners

MONDAY | OCT 11 | 9PM

AT OPEN SPACE

Soldiers in their Youth

Junko's Shamisen, August 2008, Paradise Later, AM/PM,
Solar Paludism, Road Not Taken, Soldiers in their Youth

TUESDAY | OCT 12 | 7PM

AT OPEN SPACE

Teen Routines: The Self-Made Magic of R. Stevie Moore

with Somewhere only we know

TUESDAY | OCT 12 | 9PM

AT OPEN SPACE

Let Each One Go Where He May

TUESDAY | OCT 12 | 7PM

AT CINECENTA

Atomic Sublime

TUESDAY | OCT 12 | 9PM

AT CINECENTA

City Breath: South Africa

Circles, I walk the street with loose parts, Sound & Sign Language Poems, Between, Fragmented, City Girl, (Un)veiling, waitless, The Electrician, Walking in Plastic, Terra Obscura, Player 1.1, This Place Forever (excerpt), TV Programs 001: Powerlines/Web of Life, Karohano, Burn (I lost a poem), Omdat ek die stadsrumoer (Because I chose the city noise), Waiting, To those who belongs the earth shall belong the sky up to the heavens, Jackson 5, Elsewhereness: Cape Town

WEDNESDAY | OCT 13 | 7PM

AT OPEN SPACE

Manifested Destiny

Manifested Destiny, The Devil & Me, Koh, If There Be Thorns, Triumph of the Wild, Yanqui WALKER & the OPTICAL REVOLUTION

WEDNESDAY | OCT 13 | 9PM

AT OPEN SPACE

The Indian Boundary Line

The Homestead Act, Winnipeg to Saskatoon, Black Salt Water Elegy, On the Line, The Indian Boundary Line

WEDNESDAY | OCT 13 | 7PM

AT CINECENTA

Marwencol

WEDNESDAY | OCT 13 | 9PM

AT CINECENTA

We Don't Care About Music Anyway...

THURSDAY | OCT 14 | 7PM

AT OPEN SPACE

Les Complices

Staring Back, Lot 22, Concession 5, Opal, Elinor, For the Time Being, Around the Corner from Solitude, Death by VHS, lungful lustre, Les Complices

THURSDAY | OCT 14 | 9PM

AT OPEN SPACE

Homoccult & Other Esoterica

Curses, Hexes & Boots, Boyfriend #3, Self-Love, GOD (Episode 6 of 21), As Doors Open Into Space, Veneration X, Uncle Billy, Ordeal by Roses, S/HE IS HER/E, Pantelia, Ecstatic, The Pandrogeny Manifesto

THURSDAY | OCT 14 | 7PM

AT CINECENTA

Beats of Freedom

THURSDAY | OCT 14 | 9PM

AT CINECENTA

Hori Smoku Sailor Jerry

FRIDAY | OCT 15 | 7PM

AT OPEN SPACE

Seer's Catalogue

The B-Film Keeper, way fare, A Movie by Jen Proctor, Galactic Docking Company, Twisted Eyes (2nd Video Version), The Blockbuster Tapes, Seer's Catalogue, Vortex

FRIDAY | OCT 15 | 9PM

AT OPEN SPACE

The Delian Mode

mumbles, Somewhere, My Siren Is Nuclear, Freddy McGuire – Lottery Ticket, Chasing Waves, The Same Problem, Goths! On the Bus!, Ciao Bella, Needle Work, The Delian Mode

SATURDAY | OCT 16 | 8PM

AT OPEN SPACE

UZOS [Underwater Zombies from Outer Space]

Oct 9 – 16 Daily, 12 to 5pm

at Deluge Contemporary Art

Wurld

Emi Honda & Jordan McKenzie

DV | 2009 | Canada | 23:00 | W Can Premiere

Wurld takes place on a small plot of neglected land hidden amongst the industrial and residential expanse that is Montreal, Canada. Salvage artists Emi Honda and Jordan McKenzie made it their year-long task to restore this land to some of its former grace by rejuvenating the soil and creating a complex world of plants and objects within it. In the process this duo have summarized a history of humankind's relationship to nature through the combined use of time-lapse photography and stop-motion animation.

Emi Honda and Jordan McKenzie are established assemblage artists as well as musicians, internationally known as Elfin Saddle, an experimental folk group with recordings released on Montreal's Constellation Records. The duo have recently merged their broad interests in installation work, sound art and gardening to create their first video work, *Wurld*, which premiered at the Vienna International Film Festival in Vienna, November 2009 and in North America at the Musée d'Art Contemporain de Montréal in May 2010. Honda and McKenzie have exhibited their work in various galleries and artist-run centres in Canada and the United States, and performed with Elfin Saddle throughout North America and in Europe.



In the Deluge stairwell:

putting yourself out there

Clint Enns | DV | 2009 | Canada | 2:05 | W Can Premiere

A voyeuristic intervention into the lives of chat addicted users and commentary on the parasocial relationships often formed through internet communication. Music by Nick Krgovich.

Clint Enns is a video artist and filmmaker from Winnipeg whose work primarily deals with moving images created with broken and/or outdated technologies. His work has shown nationally and internationally in galleries, festivals and alternative spaces.

In the Deluge window (dusk to 11pm):

The Art-Qaeda's Project

Wei-Ming Ho | DV | 2010 | Taiwan | 6:08 | Can Premiere

The Art-Qaeda's Project was realized with the support of electrical engineers, lighting designers and projectionists. In a mobile laboratory, this team of media adventurers set out to capture and create aberrant but discursive imagery and sound. The resulting aural and visual surveillance creates a strange and profound conversation with the surrounding city, integrating statistics and symbols such as the Environmental Sustainability Index and Morse code, while repositing the "value" of received information.

Wei-Ming Ho is a Taiwanese media artist whose work exists at the crossroads of time-based media and technology, both current and obsolete.



Oct 8 – 15 Mon to Fri, 9am to 5pm

at UVic Visual Arts Building

The Relativity of Theory

The relativity of literal and metaphorical scale propels revisionist approaches to fairy tale worlds.



1. My Wonderland

Kate Rowles & John Rowles
DV | 2010 | UK | 7:39 | Can Premiere

Filmed at the artist's family home in North West England in collaboration with her parents, *My Wonderland* presents a compellingly personal process of filmmaking while creating an indelible portrait of a family to reveal the personal relationship between a house and its dwellers. Executed in a single shot, father audibly directs daughter: a giant girl curious about this tiny building and the people living inside.

2. Paul and the Badger: Episode 8

Paul Tarragó | DV | 2010 | UK | 12:00 | NA Premiere

Tarrago's extraordinary and ongoing *Badger Series* has issues and attempts, each episode, to resolve them. Recasting a glove puppet show through his own present day sensibilities, the filmmaker assumes the role of kindly uncle mentor to a household of capersome woodland creatures. Mortality, self-sacrifice, depression, altered states of consciousness and transgressive art practices are all explored as part of their everyday lives together. Meanwhile the show is mindful to adhere to the traditional struc-

tural formulae, with entertainment numbers and routines appropriate to the scaled down sitcom world that they occupy. The series is equal part moral instruction and narrative play, mediated through the forced fit of an experimental filmmaker as children's entertainer.

In *Episode 8*, the story behind Gustav the Dancing Robot and a consideration of identity and belonging. Book Club title: *Frankenstein*.

3. Scenes from a Secret World

Amalie Atkins
16mm on DV | 2010 | Canada | 8:00 | BC Premiere

Scenes from a Secret World delves into the life/death/life cycle of fairy tales while proposing re-imagined archetypal characters: a wolf that is not evil and a damsel who is not in distress. Set in a fictional world that combines the distinctive atmosphere of chosen locations with a lyrical soundscape, the film investigates the interconnectedness of humans and nature. Atkins media work is inspired by the repetitive tasks related to her textiles work, such as cutting and stitching, during which subconscious ideas emerge into stories and eventually, story lines.

FAN TAN ALLEY – CHINATOWN

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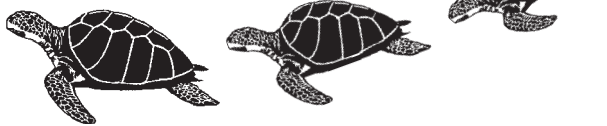
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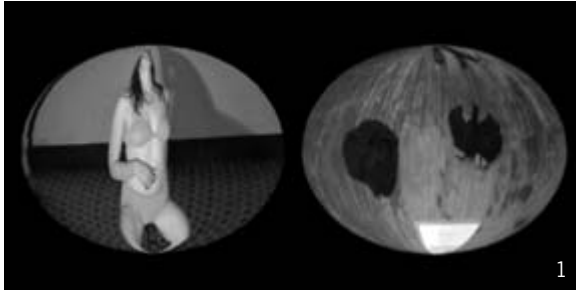
+ WONDERS OF THE SOVIET AVANT-GARDE +

Saturday | Oct 9 | 7pm

at Open Space

The Body Parlor

The devolving role of the corporeal in the receipt and acquisition of “knowledge.”



1. A/S/L (age/sex/location)

Freya Björg Olafson

DV | 2009 | Canada | 4:17 | Victoria Premiere

A/S/L explores methods of creating, validating and disseminating one's identity through the use of technology and the Internet. Part of a series entitled *Avatar*, the video is inspired by the mantra “I post therefore I am,” whereby Internet users legitimise their existence by documenting their lives and uploading this media to personal webpages and blogs. The work in this series facilitates an inquiry into our desire to share and publicise our lives.

2. Sic Transit

Manuel Saiz | HDV | 2009 | Italy | 4:37 | Can Premiere

On the banks of the Tiber, near a viaduct over which traffic is racing in the dusk, runners are approaching one by one. They stop in front of the camera and, still panting and stumbling over their words, read out fragments of a text. In the distance we see the next one approaching. Like Manuel Saiz, these nine men and women are artists-in-residence. Each one recites the text in his/her native language. *Sic Transit* is Saiz's personal response to the way in which Rome received him, and is a reflection on (the originality of) art.

3. Guided Tour

Judy Fiskin | S8/DV | 2010 | USA | 11:41 | Can Premiere

In *Guided Tour*, Fiskin has taped two different docent tours at a local museum in Los Angeles, rearranging each presenta-

tion—sometimes word by word—to put together a sound track that makes it seem as if the docents are in the same room discussing the same works of art. Fiskin then assembled the visual elements of the film from many shots of divergent artworks, ranging from official “high” art to kitsch, that she had taken over the last ten years on black and white Super 8 film and video. In *Guided Tour's* discordant sound and visuals, the usual seamless connection between word and image is broken. By turns poetic and funny, the film is about the ubiquitous talk around art and the mute beauty of photography, the disconcerting ties between kitsch and art, and the ultimate inadequacy of all kinds of description.

4. Birthday No. 45: Monthly Expenses 4 November.xls

Margie Schnibbe | DV | 2009 | USA | 1:27 | Can Premiere

Overwhelmed by a massive amount of credit card and student loan debt, Los Angeles artist Margie Schnibbe creates a self-portrait with a digital camera purchased from a consumer electronics superstore for thirty-two dollars and eighty-six cents.

5. Dusk

Erwin Olaf

HDV | 2009 | Netherlands | 5:11 | W Can Premiere

Described by the artist as “a dark comic strip,” *Dusk* is a film in which Olaf portrays a black family as upper middle class at the beginning of the 20th Century. A social paradise or an oppressive prison, a story of condescension or hope?

6. Lesbian National Parks & Services Presents: Endangered Species

Shawna Dempsey & Lorri Millan

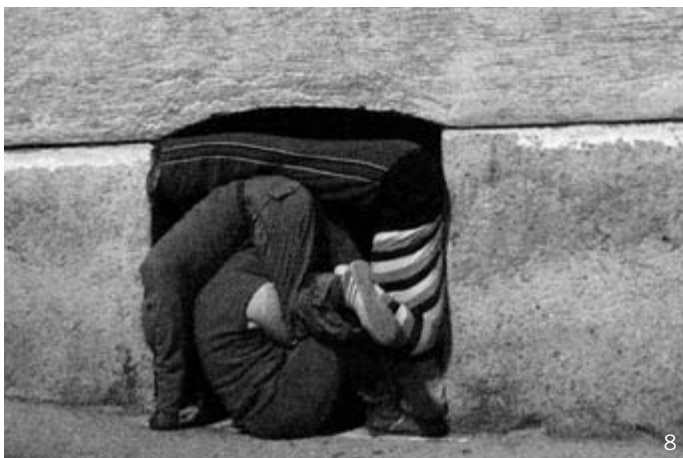
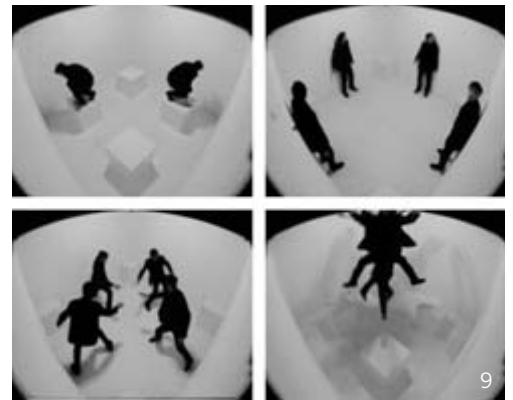
DV | 2009 | Canada | 6:30 | Victoria Premiere

That formidable force of conservation officials, Lesbian National Parks and Services, presents three portraits of lesbian species in crisis. Not unlike the renowned 1970s *Hinterlands Who's-Who* series, these public service announcements point to the perils of habitat loss and poaching. The Marxist Feminist, the Lesbian Separatist and the Bull-Dykus Americanus are featured in this parody of nature education.

7. Dais (chaos with chair)

John G Boehme | DV | 2010 | Canada | 3:05 | World Premiere

- Construct a six inch high four foot by eight foot dais wearing appropriate blue work wear with the insignia "Artist Working" above the upper right shirt pocket.
- Ciel—13 yrs old—changes ringtones on mobile phone (loud).
- Place chair in centre of dais.
- Press record on video camera recording dais with chair.
- Change into appropriate suit with tight collar and tie.
- Apply cologne.
- Press stop then rewind on video camera.
- Sit on chair placed in the centre of dais.
- Make eye contact, acknowledging each person in room.
- Stand, pick up chair and completely demolish dais with chair.
- Place chair in centre of dais remains.
- Press play on video camera attached to video projector, project intact dais with chair in centre.
- Leave space.



8. body trail

Willi Dorner & Michael Palm

DV | 2009 | Austria | 7:30 | Can Premiere

The body as tool for experiencing spatial dimensions. Body sculptures, which change and adapt to the environment, create new perspectives and insights into architecture and the city—a conceptual filling of empty urban spaces. *body trail* is based on an outdoor performance which took place in Vienna in October 2007.

9. Collide-o-Scope

Naren Wilks | S8 on DV | 2010 | UK | 3:24 | NA Premiere

Using four Super 8 cameras a man in a white room replicates himself. He and his clones have until the cartridges in the cameras run out before they disappear.

10. The Body Parlor

Frédéric Moffet

HDV | 2009 | Canada/USA | 14:00 | Can Premiere

In *The Body Parlor*, both man and sheep as combined sacrificial bodies become subjects of biological investigation. In discovering new forms of healthcare (regenerative medicine) and tissue engineering (such as stem cell research), the body becomes sacrificial material for the greater purpose of a social good. The performers employ the material objects, either as products of or as extensions of the body as a way of exploring giving from one's self in sacrifice.

Noise Unto the World

*Side-stepping the lockstep of the status quo.
Beat as an agent of change to overcome hard-wired programming.*

1. Hydromorphone 8mg

Francois Miron | 16mm | 2009 | Canada | 3:00 | W Can Premiere
Love lost. Pain management.

2. Charades

Anne Steuernagel
16mm on DV | 2009 | USA | 7:00 | W Can Premiere
The creation of *Charades* was compelled by California's passage of Proposition 8 which eliminated same-sex couples' right to marry. This found footage piece is a celebration of boy/girl identity and lesbian sexuality.

3. All That Sheltering Emptiness

Gina Carducci & Mattilda Bernstein Sycamore
16mm | 2010 | USA | 7:00 | BC Premiere
All That Sheltering Emptiness is a meditation on elevators, hotel lobbies, hundred dollar bills, the bathroom, a cab, chandeliers, cocktails, the receptionist, arousal and other routines in the life of a New York City callboy. Gorgeously hand-processed in full 16mm glory, this film is a collaboration between Gina

Carducci (*Stone Welcome Mat*) and Mattilda Bernstein Sycamore (author of *So Many Ways to Sleep Badly*; editor of *That's Revolting! Queer Strategies for Resisting Assimilation*). *All That Sheltering Emptiness* explodes the typical narratives of desire, escape and intimacy to evoke something more honest.

4. Black Chalk

Irene Bindi | 16mm | 2010 | Canada | 6:25 | W Can Premiere
A group of uniformed students receive tutelage while a presence moves around and through them. Hand painted and accompanied by a soundtrack by Blind Squab.

5. Fair Trade

Leslie Supnet | DV | 2009 | Canada | 4:38 | W Can Premiere
In a quest for psychedelic transformation, a young woman purges the materiality of her past.
"Leslie Supnet makes drawings and animations reminiscent of Martha Colburn's early work. A young woman (in a Sonic Youth T-shirt) tries to leave her old life behind, but gets entangled in traumatic nostalgia. The solution seems to lie in the spiritual sphere." – International Film Festival Rotterdam



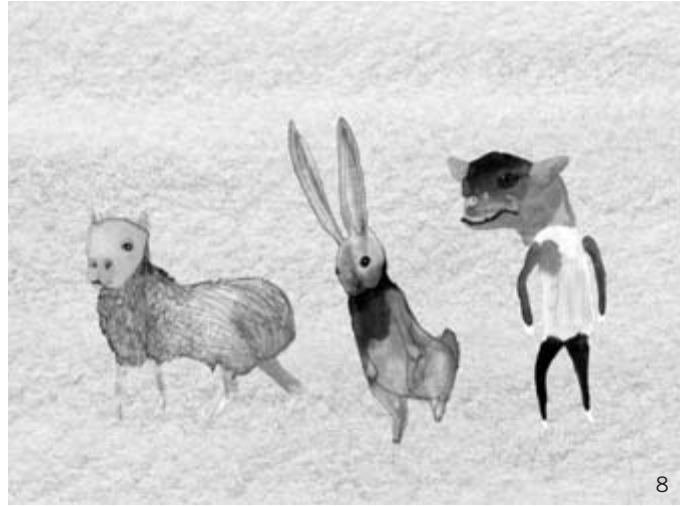
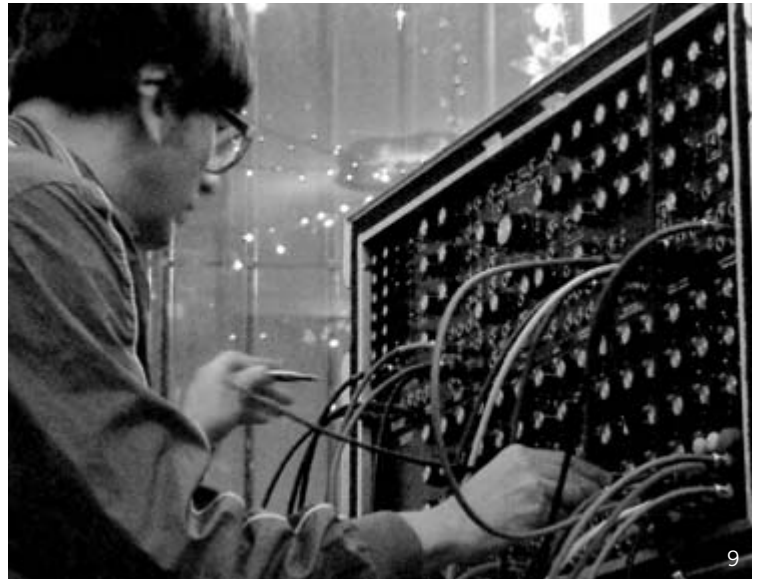


Image copyright of the artist, courtesy of Video Data Bank, www.vdb.org



6. Wowie

Craig Webster & Florina Titz
16mm | 2010 | USA | 8:40 | Can Premiere

A delusional postman named Wowie delivers an awkward performance in spandex in an attempt to seduce the woman that he spies on.

7. Nothing to Fear but Nothing Itself

Salise Hughes
35mm on DV | 2009 | USA | 5:00 | Can Premiere

Hughes creates her own unique process of digitally erasing and layering areas of old film images. Recycling is a major theme of her work as she tears apart existing educational and Hollywood genre films and rebuilds them into films with new meaning. In *Nothing to Fear but Nothing Itself*, the filmmaker paints out the threats from old footage of *The Man from U.N.C.L.E.*

8. Everybody

Jessie Mott & Steve Reinke
DV | 2009 | Canada/USA | 4:06 | BC Premiere

"Jessie Mott wrote the script for this, recorded the voices and made the drawings, I constructed the soundtrack and animated her drawings." – Steve Reinke.

9. Noise Unto the World

Aleigh Lewis
DV | 2010 | USA | 23:00 | World Premiere

Noise Unto the World is a documentary about the progression of three musical groups into an ecstatic state of mind. Shot in urban and suburban environments of California, filmmaker Aleigh Lewis follows the performances of a marching band, an evangelical church, and a noise artist. With masterful camera work, the contrasting subcultures interweave from preparation to performance, blurring the lines between noise and music, ceremony and entertainment, spectator and performer.

Sunday | Oct 10 | 7pm

at Open Space

Don't Look Directly Into the Sun

The camera as a god's eye—both questioning and reaffirming the veracity of the natural world.

1. Microform

Emilie Serri | 16mm | 2010 | Canada | 6:21 | World Premiere

The quotidian object as macrocosm—transmuted by light's abstraction.

2. This Is Very Good

Jakub Vrba | DV | 2009 | Austria/Czech | 4:00 | Can Premiere

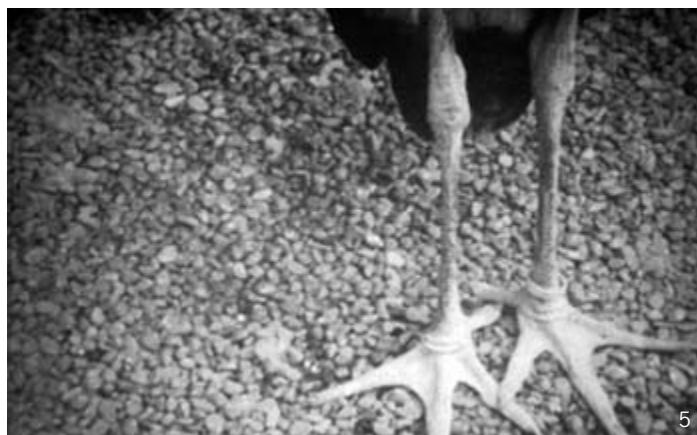
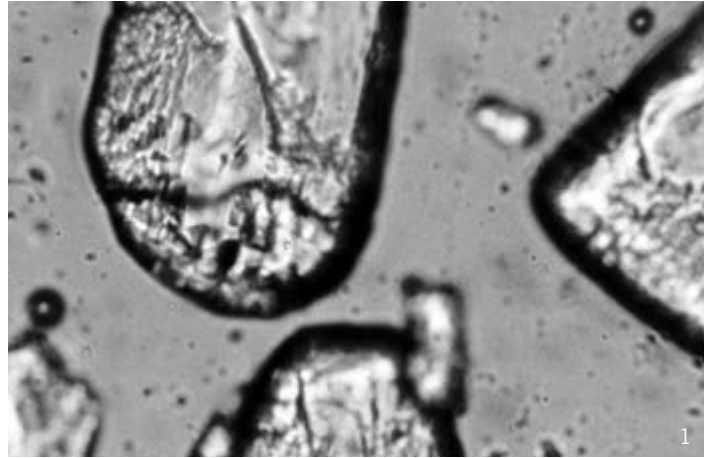
A media exploration of the landscape of kitsch: in *This Is Very Good* we see an indistinct image of someone wearing an Alpine-style hat with their back to us. A projector starts, and can be heard running loudly throughout. It sounds like a generator, projecting indistinct nature scenes onto the person and what lies beyond them. An idyllic forest scene is recognizable, perhaps a deer. In an ironically emphatic tone this individual comments on what is being shown while the sound of the projector hammers onto the tableau, mechanizing nature.

3. Fledgling

Tony Gault & Elizabeth Henry

S8 on DV | 2009 | USA | 7:00 | W Can Premiere

A deeply moving, tenderly realised film, *Fledgling* explores the



bond between a man and the baby bird he finds on the street one stormy night. A suburban back yard provides the setting for a story about our conflicted relationship with nature.

4. Sleeping Bear

Jack Cronin | S8 on DV | 2009 | USA | 10:30 | Can Premiere

Sleeping Bear was filmed at the Sleeping Bear Dunes National Lakeshore in northern Michigan over the course of three years. The film, which loosely follows the cycle of seasons, is a study of the landscape and an attempt to represent the unique character of this region.

5. Ray's Birds

Deborah Stratman | 16mm | 2010 | USA | 7:07 | Can Premiere

Ray Lowden keeps seventy-two large birds of prey, five deer and some wallabies at his place in Northumberland, England. He loves what he does and has had only ten days off in twelve years. *Ray's Birds* is an homage to his variously coy, imperious, curious, stubborn and comic raptor menagerie

6. Tamalpais

Chris Kennedy

16mm | 2009 | Canada/USA | 14:00 | W Can Premiere

Shot on Mount Tamalpais, in Northern California, a spatial matrix replaces temporal causality with contiguous space. A view of the landscape is taken apart, to be reconstituted through memory. The grid, a reference to the “veil of threads” invented by Albrecht Dürer as an aid for perspective drawing—to transfer vision to a sheet of paper—is used for an opposite effect—to disperse a landscape across time. The viewer is asked to remember the space as it passes and reconstitute it from memory, actively connecting the image across space and time.

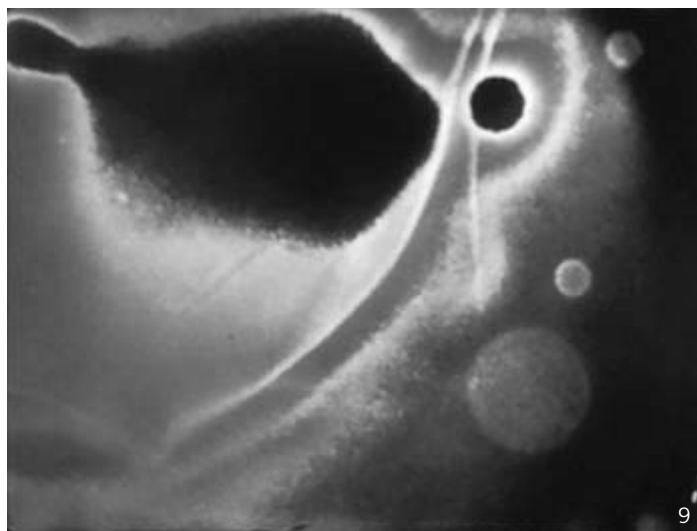
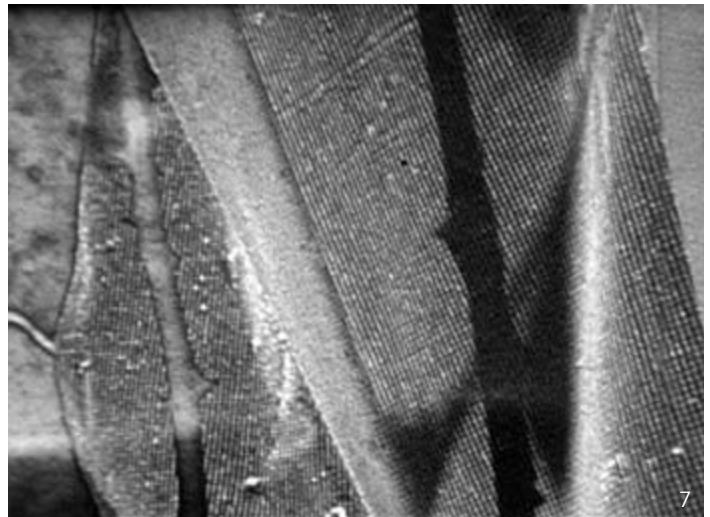


7. DE LUCE 1: Vegetare

Janis Crystal Lipzin

S8 on DV | 2009 | USA | 5:00 | Can Premiere

This work delves deeply into experiments similar to the filmmaker's previous work in colour photography, expanding the realism of colour expression that original film allows. *De Luce* extends beyond the Kodak palette of colour, by subjecting the film material to unique influences of pigmentation. Unfamiliar colour and light sweep into and literally illuminate vegetative subjects to supply visible evidence of a surreptitious conspiracy between the artist, her materials, and photochemical occurrences. This film was shot entirely on Super 8 and hand-processed by the filmmaker.



“*De Luce* melds [Lipzin’s] deeply felt interest in nature and its photochemical processes with her equally profound understanding of the medium of film itself (and film is quintessentially a photochemical medium). In drawing out such parallel processes she creates images of great aesthetic beauty but which also give us the feeling of something awry. This is a raw and challenging aesthetic that makes us question what we are seeing (and perhaps taking for granted)—images that seduce us but at the same time harbour a foreboding. It is this tension caused by such conflicts of interest that raises the work above the level of (mere) aesthetics.” – Guy Sherwin

8. Mikomiing

Leonard Sumner | HDV | 2009 | Canada | 9:00 | BC Premiere

Mikomiing is an Anishinaabe word for “on the frozen water” a term often used when a commercial fisherman has gone out to check his nets. This documentary follows a day in the life of a fisherman in the First Nation community of Little Saskatchewan, Manitoba.

9. Don’t Look Directly Into the Sun

Kathleen Rugh | 16mm | 2010 | USA | 9:00 | Can Premiere

Alchemy abstracts sunlight: through a pinhole lens, this hand-processed and toned film chases sunlight through water and glass into the ether.

Sunday | Oct 10 | 9pm

at Open Space

Losing Ground

Strategies and warnings confront imminent loss of social and vernacular landscapes.

1. Blue

David Geiss

HDV | 2010 | Canada | 7:40 | World Premiere

Blue serves as the filmmaker's exploration of the sights, sounds, form, and function of the historical Johnson Street Bridge. Built in 1924 as a bascule-style drawbridge, designed by the same company that would later build the Golden Gate Bridge in San Francisco, "Big Blue" is currently at a politically controversial crossroads. After sitting for years in dire need of seismic upgrades and maintenance, Victoria city council pressed forth with an expensive plan for demolition and replacement. While citizens fought back with a petition, which forced a referendum, demolition remains the official course of action.

2. Losing Ground

Isabelle Hayeur

HDV | 2009 | Canada | 13:00 | W Can Premiere

Losing Ground is a critique of urban sprawl and the resulting erosion and homogenisation of countryside around the world. With its negation of city history, of geographic particularities, and thus of cultural memory, this standardised urbanisation imposes its amnesia, individualistic lifestyle, and jarring presence in nature.

Filmed in Quartier DIX30 in Brossard, Quebec, the biggest lifestyle centre in Canada, the video sounds out recently man-made territories so as to decipher humanity's relationships with the environment. It confronts us with the dizzying spectacle of our diminishing local references as they give way to cultural stereotypes, now universal through globalisation.

3. Vineland

Laura Kraning

DV | 2009 | USA | 10:15 | Can Premiere

Vineland was filmed at the last drive-in movie theatre in Los Angeles, located in a desolate area called the City of Industry. Floating within a backdrop of smokestacks, beacon towers, and passing trains, dislocated Hollywood images filled with apocalyptic angst are re-framed and reflected through car windows and mirrors as the displacement of the radio broadcast soundtrack collides with the projections upon and surrounding the multiple screens. In *Vineland*, the nocturnal landscape is seen as a border zone aglow with dreamlike illusions revealing overlapping realities at the intersection of nostalgia and alienation.



4. **Very Good Advice**

Jenn E Norton

DV | 2009 | Canada | 6:30 | W Can Premiere

“Locating herself slyly in that world that is *through* the Looking Glass, Toronto-based artist Jenn E Norton inhabits the digital equivalent of Wonderland with *Very Good Advice*. She’s not quite here and yet not *away* either. It’s up for discussion. Vulnerable in the way that small urban animals are, she rests in a space of both incipient danger and latent redemption. Will she stay or will she go? Either way, it’s a lovely ride, full of lithe humour and visual delight, tempered with the dark side potential for total annihilation lurking, if not on screen, at least in our imagination.” – Lisa Steele



5. **Giri Chit**

Simon Tarr

HDV | 2009 | USA | 14:00 | Can Premiere

Giri Chit tells an epic tale. A worker driving a mobile sweeper in hypnotic circles across an already immaculate surface. The high drama of cosplay aficionados clamouring to be seen. A cast of thousands toiling hundreds of feet above the street. ST



6. **Sahara Mosaic**

Fern Silva

16mm/S8/DV | 2009 | USA | 10:00 | W Can Premiere

Sahara Mosaic reworks the experimental travelogue by describing the travel of an idea, or an idea of travel. From Egypt to the Vegas Strip, the night sky lit with neon camels, a sign advertising the McArabia special, and a double-take-inducing advertising image of a smiling man with two mouths, Silva journeys far and wide to describe the sordid everyplace of the tourist. Glimpsed in rushed, off-kilter horizons, the Sahara, if we ever have a chance to see it fully, is inevitably tangled with the ways it is packaged and sold.



7. **Une fois Mars colonisée** (Once Mars Is Colonized)

Pierre Yves Clouin

DV | 2010 | France | 13:30 | World Premiere

“Once Mars is colonized, we must go to Alpha Centauri.”
– Ray Bradbury

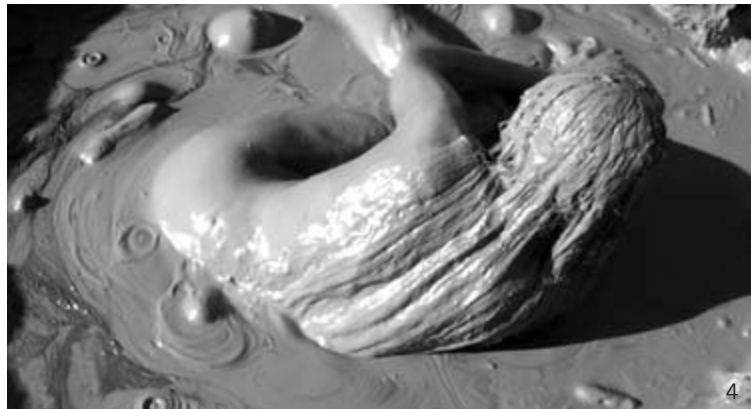


Monday | Oct 11 | 7pm

at Open Space

Nervous Systems

Bodies in transmutation flit through time and space to question the nature of audience.



1. Rock-a-Lula-Hula

Rick Raxlen

DV | 2010 | Canada | 4:00 | World Premiere

Raxlen hand paints and animates live action footage of island girls and animatronic hula dolls to Moon Mullican's "Honolulu Rocka-rola."

2. Achilles

Meera Margaret Singh

DV | 2008 | Canada | 3:09 | W Can Premiere

Achilles is a split-screen video juxtaposing the repetitive actions of a human and animal. While examining these movements in close-up, notions of endurance, impermanence and motivation are simultaneously called into question.

3. Reproduction Prohibited

Jonathan Culp & Monica Clorey

DV | 2009 | Canada | 5:06 | W Can Premiere

Kinetically displaced images of high school wrestling and swimming are keyed to the electro-acoustic composition of Monica Clorey in a dense, fluid and sprightly cascade of increasingly manic physical display.

4. Mud

Natasa Prošenc-Stearns

DV | 2009 | USA | 10:00 | Can Premiere

Slow moving, thick primordial mud-soup gives birth to a life, exploring its new found form. A figure emerges from a mud volcano and sets upon a path of creation and transformation. Although this being's form is unmistakably feminine, its story isn't one of an individual, but a pre-personal singularity and existence within and among the elements. Shot at the Salton Sea mud volcanoes in the California desert.

5. The Bathers

Pixie Cram

S8 | 2009 | Canada | 2:55 | BC Premiere

Three naked bathers gather at the river on a warm day in September. A voyeuristic wildlife documentary of a different kind.

6. Eight Women

Laura Bouza

16mm on DV | 2009 | USA | 29:00 | Can Premiere

A portrait of eight women, now in their eighties, reflecting on the delicate balance of their lives as homemakers and members of a 1960s modern dance group. A rendering of the intersections of motherhood, marriage and movement.

“This engrossing documentary is a group portrait of a modern dance troupe called the Confetti Dancers, which performed for children in suburban Connecticut in the 1960s. These typical middle class suburban housewives were not revolutionaries, but they subtly changed their view of their own roles as women by identifying themselves as artists.” – Film Threat



7. Her Sugar Is?

Dana Claxton

DV | 2009 | Canada | 2:36 | Victoria Premiere

A playful burlesque performance peels away layers of history to reveal a persuasive and thought-provoking dance that informs as much as it delights.

8. Corners

Derek Roberts

DV | 2008 | Austria | 10:10 | BC Premiere

Corners represents the filmmaker's attempt to interact with perpendicular obstacles throughout the city of Vienna. Through the film's construction, one can easily discern a certain flow as all of the elements are integrated into a cohesive challenge manoeuvring around, over, under and through these temporary and permanent urban structures. Roberts does not give either himself or the observer a breather, but instead, forges continuously on to new sites of the city: a halfpipe in the outskirts, a climbing wall in Vienna's Prater, a sculpture on the Danube, and a fenced-off construction site, which he, of course, traverses. Diverse accessories, such as melons and clownish outfits, emphasise the playful, slapstick nature of his physical "appropriation of space," in which he not only undermines the city's normal vantage points, but also makes the assertion that urban space always allows itself to be used in different ways and can be reshaped only through use. – Christa Benzer



Monday | Oct 11 | 9pm

at Open Space

Soldiers in their Youth

The battle-scarred terrain of youth plays host to scenes of oppression, combat and injustice.

1. Junko's Shamisen

Sol Friedman | HDV | 2009 | Canada | 10:00 | Can Premiere

In the rural backwoods of feudal Japan, a young peasant girl named Junko returns home to discover her blind grandfather brutally murdered. Devastated and filled with despair, Junko abandons her old life and sets off for the village in search of better fortune, accompanied by a mystical fox. While begging, young Junko inadvertently encounters the evil samurai lord responsible for killing her grandfather and influenced by the fox spirit, avenges her grandfather through an act of poetic justice.

2. August 2008

Rä di Martino | DV | 2009 | Belgium | 5:12 | Victoria Premiere

In a spacious, classic-looking room, which could also be the décor for a 1950s movie, a man and a woman sing to each other, a flood of information about attacks, wars, catastrophes and political highs and lows. The title suggests that these are things that all happened in one month, which seems rather unlikely. And yet, the lyrics of their song are based entirely on newspaper headlines from August 2008.



3. Paradise Later

Ascan Breuer

DV | 2009 | Austria/Germany/Indonesia | 13:20 | NA Premiere

The narrative text of *Paradise Later* is a distillation of Conrad's *Heart of Darkness*, which Breuer transposes from late 19th century Belgian Congo to 21st century Indonesia. Conrad's novel is relevant, both as political commentary and also because of its monolithically logocentric air, which seems to arrogantly place itself above the images of poverty and suffering. Inside the head of a trader, we travel on a river meandering through an apocalyptic scenery. A stream of thoughts carries us away into a vortex of accusation, damnation and self-condemnation. We take a short exit—into reality. The gaze widens for a moment. But our captain frantically navigates us towards a fatal ending. Apocalypse now—paradise later! – Gerald Weber



4. AM/PM

Brigid McCaffrey

16mm | 2010 | USA | 9:00 | World Premiere

In his off hours spent wandering around a ghost town in the Mojave Desert, a young Sikh discusses his situation at an intimate distance.





5. Solar Paludism

Lamashtu (Frederick Maheux)

DV | 2009 | Canada | 9:30 | W Can Premiere

An adaptation of Victor and Victoria Tremondi's essay "The Shadow of the Dalai Lama." Holy and profane, the role of women in Buddhism becomes the justification for their social condition. Strip clubs, orphaned girls and extermination feed this distorted image of the reality offered to tourists.

6. Road Not Taken

Linda Scobie

16mm on DV | 2009 | USA | 6:00 | Can Premiere

Inspired by a Robert Frost poem of the same name, a soldier attempts to escape the conformity of his military existence and embarks on the personal struggle for self-identity. Compiled from

found footage and hand-processed/solarized imagery of San Francisco's financial district, then bi-packed in an optical printer.

"...Two roads diverged in a wood, and I—I took the one less traveled by. And that has made all the difference."

7. Soldiers in their Youth

David Oresick | DV | 2009 | USA | 20:00 | Can Premiere

An unharnessed yet explosive narrative exploring the experiences of members of the military who are deployed in Iraq and the lives of veterans and their families after returning from combat. *Soldiers in their Youth* is a series of montages assembled from videos found on the Internet created by American soldiers and civilians reacting to the Iraq War. This footage offers a raw, transparent and authentic view of war from the perspective of those closest to it.

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Tuesday | Oct 12 | 7pm

at Open Space

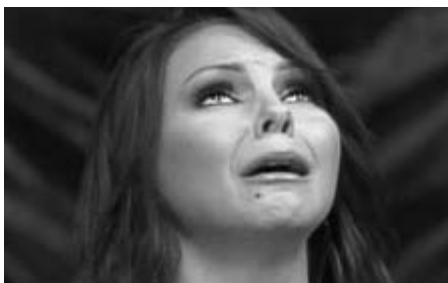
Teen Routines

The Self-Made Magic of R. Stevie Moore

Kier-La Janisse & R. Stevie Moore
DV | 2010 | Canada | 55:00
World Premiere

Often referred to as The Godfather of Home Recording, New Jersey-based outsider artist R. Stevie Moore has released over 400 cassettes and CD-Rs through his mail-order club since the late 70s, and has created hundreds of DIY music videos to match. Despite his prolific output, fame has eluded R. Stevie, and he has a low profile even among outsider artists. Still, a short excursion into his bizarre musical universe speaks to his songwriting genius. Influenced by Brian Wilson, The Beatles, Syd Barrett and Frank Zappa (as well as fellow outsiders like The Shaggs), R. Stevie nevertheless remains a singular artist, a self-taught musician who writes, performs and records almost everything himself. *Teen Routines* features videos from the peak period of his career (1977–1987), as well as early home movies, live footage, home-made TV commercials, and intertitles for historical context.

Preceded by:



Somewhere only we know

Jesse McLean
DV | 2009 | USA | 5:15 | Can Premiere

What can a face reveal? Balanced between composure and collapse, individuals anxiously await their fate. Standing on the brink of elimination, the suspense threatening to fracture their composure, contestants wait and see if they will be going home. The audience at home is also waiting...



Tuesday | Oct 12 | 9pm

at Open Space

Let Each One Go Where He May

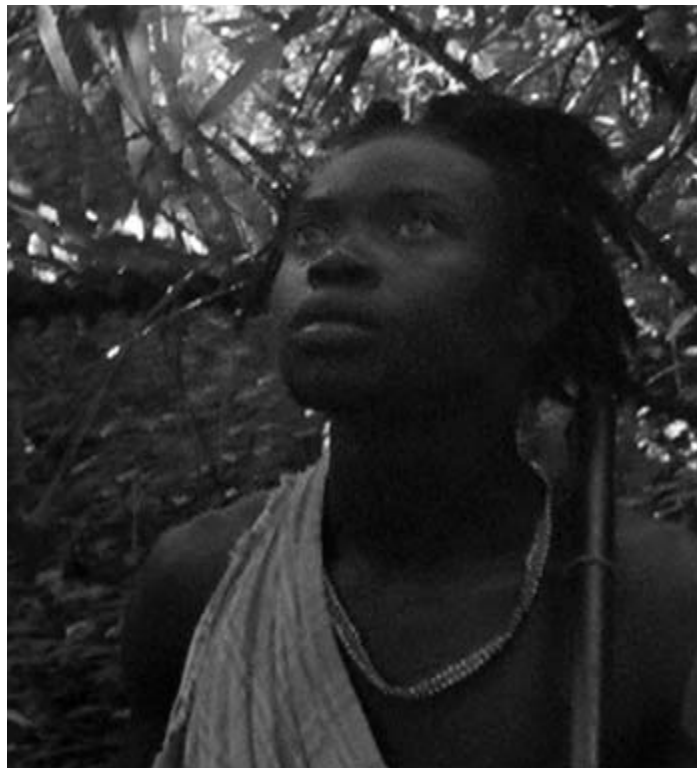
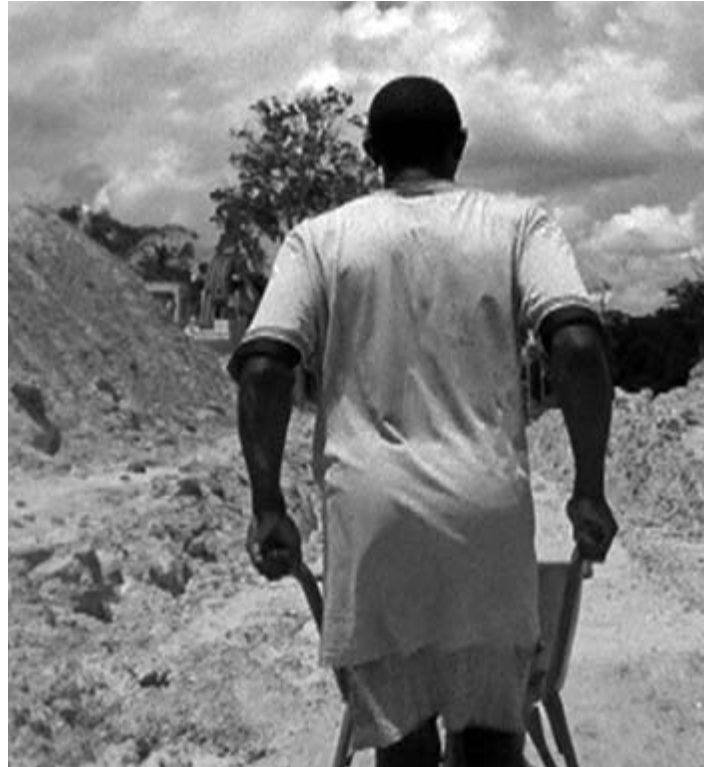
Ben Russell

16mm | 2009 | USA/Suriname | 135:00

Victoria Premiere

This is how we've heard it: During slavery, there was hardly anything to eat. They would whip you until your ass was burning, then they would give you a bit of plain rice in a bowl. And the gods said, they said that this is no way for human beings to live. The gods would help them. "Let each one go where he may." So they ran. — Lantifaya Masiakiiki

Let Each One Go Where He May is Russell's stunning feature debut, a film that both partakes in and dismantles traditional ethnography, opts for mystery and natural beauty over annotation and artifice, and employs unconventional storytelling as a means toward historical remembrance. A rigorous, exquisite work with a structure at once defined and winding, the film traces the extensive journey of two unidentified brothers who venture from the outskirts of Paramaribo, Suriname, on land and through rapids, past a Maroon village on the Upper Suriname River, in a rehearsal of the voyage undertaken by their ancestors, who escaped from slavery at the hands of the Dutch 300 years earlier. The path is still travelled to this day and its changing topography bespeaks a diverse history of forced migration.



Shot almost entirely with a 16mm Steadicam rig in thirteen extended shots of nearly ten minutes each, *Let Each One Go Where He May* is strangely taut as it absorbs the rhythms and sounds of life, landscape and legacy. The camera acts as a third character, observing but also engaging in a deft dance with the two young men, following one then the other, circling, pursuing, leading, pausing, with sometimes disarming intimacy. Uncomfortably assuming its role as documenter, this disembodied, alternating point of view trails the film's protagonists along dirt paths, onto a crammed, bobbing bus, through illegal gold mines and urban traffic, into the jungle and onto a motorboat, at last stumbling upon a rousing, ritualistic scene where the real ultimately challenges the film's fiction.

In its cartographic portrayal of contemporary Saramaccan culture, *Let Each One Go Where He May* invites anachronism and myth-making to participate in the film's daring conflation of history, its oscillations between re-enactment and record, its investigation of the gaze and cultural oppression and survival. Like a Rouchian ethno-fiction, the film leads the viewer not only on an extraordinary quest, but also into an inquiry on representation and the camera's transformative powers.

— Andréa Picard, Toronto International Film Festival

Tuesday | Oct 12 | 7pm

at Cinecenta

Atomic Sublime

Jesse Lerner | 16mm | 2010 | USA | 72:00 | Can Premiere



Atomic Sublime is a feature-length found footage collage essay that engages the history and politics of modern art in the United States. There is a fundamental tension at the heart of this history, a tension that helps define the structure of this experimental documentary. On one hand the Abstract Expressionist painters, like many other modern artists working in the USA during the years after World War II, were often red-baited. Given that modern art originated in Europe, the critics stated, it was almost certainly (at the very least) “un-American,” if not dangerously communist and subversive. At the same time, the USSR endorsed [socialist] realist painting, and tolerated very little else. For those who sought to define the USA in opposition to the Soviet Union, the monopoly that figurative painting enjoyed on the other side of the Iron Curtain implied that abstraction ought to be an ally of capitalist democracy. Perhaps for this reason, and certainly quite improbably, the U.S. State Department exported Abstract Expressionist painting (and photographic reproduction of these works) around the world. The debate over the political underpinnings of gestural abstraction rarely addressed the artworks themselves; it rather provided a forum for conflicting ideological and cultural agendas to rehearse their differences in a new arena.

Found footage filmmaking struck me as a particularly appropriate way to tell this story, not simply because the great wealth of little-known material that could be enlisted to tell this history, but also as an acknowledgement of the work of some of the Abstract Expressionists’ most striking contemporaries on the West Coast (e.g. Bruce Conner, Wallace Berman) who used assemblage and collage for very different ends. Their work often brought into the foreground the political concerns (and the always looming threat of nuclear annihilation) that so-called “New York School” always left implicit. While researching this complex story of culture and politics, its contemporary resonances struck me as powerful and telling. More than a series of historical episodes—some little known, others familiar—the narrative that this documentary relates is a timely one about the relations between the state and the arts, and about the politics, fear and ideology too often exiled from the histories of modernism. JL

“In the tradition of found-footage filmmakers such as Bruce Conner and Emilio De Antonio, Lerner’s work mines the interface between visual culture and historiography. His fascinating recent experimental films, *Magnavoz* and *TSH*, convulsive cine-meditations on the Dada-inspired and futurist group Los Estridentistas, create a tense coexistence of two modes of imagining the past, present, and futures of cosmopolitan modernism in the context of what Mexican public intellectual Roger Bartra has recently called ‘the post-Mexican condition.’

In *[Atomic Sublime]* a feature-length film essay on the intersections between cold war politics and the rise of New York school abstract expressionism, Lerner turns his diagnostic gaze back to the United States. He again sets in motion his signature research and montage strategy to probe the interplay of art and politics and reveal the deeply intertwined nature of diplomacy, touring modern art exhibitions, international realpolitik, and the ideological binary conceptions of allegedly incommensurable forms of selfhood in the United States and oppressive collective dreamworlds in the Soviet Union that have defined the official historiographic frameworks and global reach of American high modernist art.” – Tarek Elhaik



Gadget #3, Troi Donnelly, 2010



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City Breath: South Africa

curated by Kai Lossgott

“If Johannesburg is a virus, I was infected a long time ago, and negotiating and challenging the virus is what interests me, and therein lies the intimacy.” – Stephen Hobbs

Through their common theme, these short video “gasps” or “breaths” of South African cities give voice to the private dreams and nightmares of local poets, dancers, performance artists and filmmakers. They interrogate, with or against rational logic, the way South Africans understand their cities and urban life. Rebelious in their nature, the films represent a genre seldom seen in South African film and television. Apart from selecting existing works, the City Breath project has initiated and developed new collaborations in the areas of the video poem, screen dance and experimental film.

German by birth, South African by upbringing, Kai Lossgott currently lives and works in Cape Town. Lossgott’s work has been widely exhibited and screened in galleries and film festivals internationally.

1. Circles

Terry Westby-Nunn | 2009 | Cape Town | 1:54

The circle is a prevalent symbol within the city—hardwired for signage, transport and mechanical efficiency. Our lives are ordered by the circle, both externally and internally.

2. I walk the street with loose parts

Ryan Kruger | 2008 | Cape Town | 4:00

A dance film inspired by Deborah Steinmair’s poem “Dream Weaver.” “We spend so much time living past one another, we become so caught up in our own small spaces. What is beautiful to see is the strict contrast between a space which normally carries a mass of human traffic, and then to see it empty and deserted.”

3. Sound & Sign Language Poems

Lolette Smith | 2008 | Durban | 7:09

Sign Language poems are visual poems in their own right, with their own syntax, morphology and poetic rules. Cultural/language barriers can be ignored as the poems inform the viewer of the rich diversity of the visual language of Sign.

4. Between

Colleen Alborough | 2009 | Johannesburg | 2:50

Between is an exploration of Johannesburg city space. It

considers how daily movement through exterior city space infiltrates and affects your interior world.

5. Fragmented

Khanyisile Mbongwa | 2009 | Cape Town | 4:53

In Cape Town, a city divided along race and class lines, two women can’t quite meet and can’t quite let go. One gay, one straight, one black, one coloured, the spaces they inhabit connect them, yet become the things that separate.

6. City Girl

Niklas Zimmer | 2009 | Cape Town | 1:00

Sitting naked on her balcony, a woman blurs the line between public and private space, exploring both her comfort and discomfort in the city.

7. (Un)veiling

Mandilakhe Yengo | 2009 | Cape Town | 2:51

(Un)veiling explores voyeurism and the power of the gaze. In the midst of the bustle of constrained living spaces in the city, privacy becomes a necessity but isn’t always a given.

8. waitless

Ananda Fuchs | 2009 | Cape Town | 4:40

Three women sit in an empty suburban swimming pool: one who speaks the other’s mind, one who translates into her lover’s language and one whose mind is being spoken. They are all suspended in waiting.

9. The Electrician

Terry Westby-Nunn | 2009 | Cape Town | 2:05

Cities are the dressing rooms of our dreams/fantasies. *The Electrician* romps through another side of Cape Town’s blackouts and energy crises, as well as the mind of a city dweller.

10. Walking in Plastic

Kai Lossgott | 2009 | Cape Town | 7:30

Performance artist Mduduzi Nyembe presents a memory of a wounded woman, a dream for an absent father, and a dance in a street market for survival. They are ritual stories of the heartache of the slums—substance abuse, violence, gender inequalities, chronic unemployment, families’ incapacity to provide for and protect their children.





12. Terra Obscura

Maia Grotepass | 2009 | Cape Town | 2009

Terra Obscura displays the joint layered effects of computerised forces and human intervention on two sites on the developing edge of greater Cape Town. Grotepass interprets the data to mirror and highlight processes observable in landscape changes that occur due to “low density sprawl.”

13. Player 1.1

Mark Wilby | 2009 | Port Elizabeth / Grahamstown | 4:00

A man in a desolate warehouse landscape mutters the obsessive rhythms of share prices and stock market reports. It is a trader’s incantation of shock, the nightmare of a stockbroker, evidence of an addiction that has erased him, adding up to nothing.

14. This Place Forever (excerpt)

Fabian Oliver Wargau | 2009 | Pretoria | 2:00

This excerpt from *This Place Forever* is a broken debate between two twenty-somethings about insecurity, love affairs and the environment of the city.

15. TV Programs 001: Powerlines/Web of Life

Nileru | 2007 | Cape Town | 3:10

An abstract photomontage work that engages with the electrical power lines which characterise our urban environment.

16. Karohano

Jeanette Ginslov | 2009 | Johannesburg | 4:30

A collaborative dance video representing three male dancers from Madagascar and South Africa. It is a fusion of video technology and urban dance energy, revealing aspects of African male identity, political satire and ironic gestures.

17. Burn (I lost a poem)

Erica Luttich | 2009 | Johannesburg | 3:00

Burn laments the loss of slow significant contact that a vehicle bound city inhabitant experiences, but also exalts in the infinitely interesting stream of image, noise and thought that flows by.



18. Omdat ek die stadsrumoer (Because I chose the city noise)

Koeka Stander | 2009 | Cape Town | 3:21

A video poem that evokes the silent, boxed-in world of creatures living in aquarium tanks, viewed by casual tourists.

19. Waiting

Rat Western | 2007 | Johannesburg | 5:16

Waiting is a lonely, domestic experience of urban, inner-city living as told from the perspective of a particular inhabitant.

20. To those who belongs the earth shall belong the sky up to the heavens

Maaik Bakker | 2009 | Pretoria | 1:46

In this stop motion video of sky scenery embedded with text, the sky becomes a new intangible landscape, an extension of the city. In focusing on the constant search for uncharted territory, the video deals with the theme of the city’s limitless and constant transformation.

21. Jackson 5

Sean Buch | 2009 | Johannesburg | 2:50

Graffiti artists attempt to create a private space within the city through the act of tagging, writing their pseudonym in public space. This video, inspired by hip-hop and graffiti culture, plays on the tensions of the painter’s public and private identity, and his relationship to the city.

22. Elsewhereness: Cape Town

Anders Weberg & Robert Willim | 2009 | Sweden | 2:51

Elsewhereness: Cape Town is a layered and distorted journey through an imaginary Cape Town, constructed entirely out of material found on the web. The audio-visual pieces are manipulated and composed into a surreal journey through an estranged landscape, based entirely on the culturally bound and stereotypical preconceptions of the artists about the actual location.



Wednesday | Oct 13 | 7pm

at Open Space

Manifested Destiny

Tropes of the exotic—colonialism, history, tourism—make a run through the jungle.



1. Manifested Destiny

David Joseph Oonk

16mm on DV | 2010 | USA | 4:29 | Can Premiere

A look at the ideas and sense of entitlement surrounding human expansion into the unknown and unspoiled frontier. Using re-photographed and hand-processed film, *Manifested Destiny* reflects on the devastation caused by dangerous and violent attitudes toward nature.

2. The Devil & Me

Aaron McCloskey | DV | 2009 | UK/Bolivia | 10:04 | NA Premiere

In the labyrinths of the ancient Potosi mines, Quechuan workers are sacrificed to the never-ending process of mineral extraction. Their solace will only be found in the ritual offerings to their underground deity Pachumama.

3. Koh

Adam R Levine

16mm | 2010 | USA/Thailand | 1:50 | World Premiere

A hand-processed film shot at daybreak in the Gulf of Thailand. The restless images gnaw at the tattered thread between the subliminal and the sublime.

4. If There Be Thorns

Michael Robinson

16mm on DV | 2009 | USA | 13:20 | Can Premiere

A dark wave of exile, incest, and magic burns across the tropics, forging a knotted trail into the black hole. Three star-

crossed siblings wander in search of one another as a storm of purple prose and easy listening slowly engulfs them.

5. Triumph of the Wild

Martha Colburn | DV | 2009 | Netherlands | 5:20 | Can Premiere

Triumph of the Wild explores the impulse of hunting and the resiliency of people and animals in times of battle. The film covers 400 years of history in five minutes using stop-action animation. Paintings and puzzles evolve from animal to human, from hunted to hunter, from wilderness to war zone, and from horrific to idealistic.

6. Yanqui WALKER & the OPTICAL REVOLUTION

Kathryn Ramey | 16mm | 2009 | USA | 33:00 | Can Premiere

Yanqui WALKER & the OPTICAL REVOLUTION is an experimental documentary about a now obscure American expansionist and military dictator, William Walker who, through military force and coercion, became president of Nicaragua in 1856. The film blends found footage, documentary photography, ethnographic inquiry and personal travelogue with experimental film techniques such as hand-processing, optical printing and manual time-lapse to detour and derail the various approaches to history making that apply to this story. *Yanqui WALKER* not only tells us something about history—and how it connects to current political, social and economic situations—but also how art can be used to subvert and transcend the most oppressive of narratives.

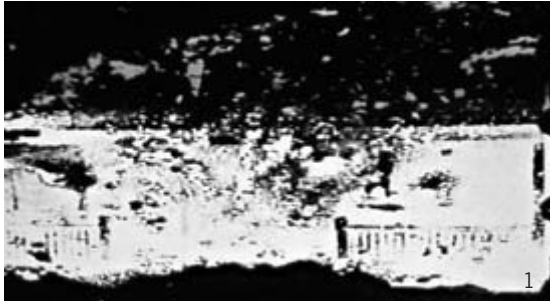


Wednesday | Oct 13 | 9pm

at Open Space

The Indian Boundary Line

Crossed signposts to conflicted landscapes and border skirmishes.



1. The Homestead Act

Steven Woloshen

DV | 2009 | Canada | 8:11 | W Can Premiere

Celluloid decay and erosion as a symbol of change and regeneration: *The Homestead Act* references the US Federal law giving applicants freehold title to 160 acres of undeveloped land.

2. Winnipeg to Saskatoon

Brenna George | HDV | 2009 | Canada | 2:20 | W Can Premiere

A video road trip sketching the the landscape of the Canadian prairie in winter. Music by John K. Samson, produced and recorded by Christine Fellows.

3. Black Salt Water Elegy

Solomon Nagler

16mm | 2010 | Canada | 16:00 | W Can Premiere

Twilight rituals of the body tame stray thoughts of a ruined city reborn within the fogged fits of erotic bliss.

4. On the Line

Cathy Lee Crane | 16mm | 2010 | USA | 4:16 | Can Premiere

disturbance. in space. on this line, at noon. sun will be directly overhead. instructions to meet on the tropic of cancer. intercepted signals received. original score by beth custer. sound design by jeremiah moore. CLC

5. The Indian Boundary Line

Thomas Comerford

S8/8mm/16mm | 2010 | USA | 41:00 | Victoria Premiere

Over the last eight years, Chicago musician and filmmaker Thomas Comerford has been at work on a series of quietly observed films that contemplate the entwined social, political and environmental histories of Chicago. *The Indian Boundary Line* follows a road in Chicago, Rogers Avenue, that traces the 1816 Treaty of St. Louis boundary between the United States and “Indian Territory.” In doing so, it examines the collision between the vernacular landscape, with its storefronts, shortcut footpaths and picnic tables, and the symbolic one, replete with historical markers, statues and fences. Through its observations and audio-visual juxtapositions, *The Indian Boundary Line* meditates on a span of land in Chicago about 12 miles long, but suggests how this land and its history are an index for the shifting inhabitants, relationships, boundaries and ideas of landscape—as well as the consequences—which have accompanied the transformation of the “New World.”

Wednesday | Oct 13 | 7pm

at Cinecenta

Marwencol

Jeff Malmberg | DV/S8 | USA | 83:00 | BC Premiere



On April 8, 2000, Mark Hogancamp was attacked outside a bar in Kingston, New York, by five men who beat him literally to death. Revived by paramedics, Mark suffered brain damage and physical injuries so severe even his own mother didn't recognise him. After nine days in a coma and 40 days in the hospital, Mark was discharged with little memory of his previous life. Unable to afford therapy, Mark decided to create his own. In his backyard, he built Marwencol, a 1/6th scale World War II-era town that he populated with dolls representing his friends, family, and even his attackers. He used the small dolls and props to redevelop his hand-eye co-ordination, while he dealt with the psychological trauma from his attack through the town's many battles and dramas.

Mark started documenting his miniature dramas with his camera. Through Mark's lens, these were no longer dolls—they were

living, breathing characters in an epic WWII story full of violence, jealousy, longing and revenge. And he (or rather his alter ego, Captain Hogancamp) was the hero. When Mark's stunningly realistic photos are discovered and published in an art magazine, his homemade therapy suddenly becomes "art," forcing Mark to make a choice between the safety of his fictional town and the real world he's avoided since his attack. Shot over the course of four years, Jeff Malmberg's documentary intertwines the dual realities of Mark Hogancamp to tell the whole story of Marwencol—a surprising tale of love, secrets, pain and adventure.

AN ASTOUNDING MOVIE – Boston Globe

ENDLESSLY ENGAGING – SF Weekly

A MUST SEE – The Globe & Mail

BIZARRE AND ENDLESSLY FASCINATING – Boston Phoenix



Wednesday | Oct 13 | 9pm

at Cinecenta

We Don't Care About Music Anyway...

Cedric Dupire & Gaspard Kuentz

HDV | 2009 | France/Japan | 80:00 | W Can Premiere

The amplified sound of a controlled heartbeat, the screech of an electric cello played with ferocity, turntablism at its most extreme: these are the sounds of Tokyo's world renowned avant-garde music scene. We Don't Care About Music Anyway foregrounds six of Japan's most innovative musicians who are working on the fringes of culture, blurring the lines between music and noise. Their sounds are played out against the backdrop of a diverse cityscape, from desolate junkyards and monolithic warehouse spaces to overpopulated intersections, in a frenetic, choreographed montage that dizzies the mind and cranks up the heart. Rebelling against ancient traditions, these revolutionary artists demonstrate the evolutionary nature of culture, proving that art is indeed influenced by the modernity of a techno-world.

— Lynne Crocker, TIFF

Musicians reflect their surroundings in their music. So if Tokyo is one massive computer circuit board of subway tracks, skyscrapers, TV screens and traffic jams, teeming with half the population of Canada, then it would sound like the music in this jarring documentary. Six musicians perform in junkyards,



beaches, dingy tunnels and warehouses. We see train tracks, electronics stores, garbage trucks, construction cranes, and the TV screens of Hachiko Square. Cold, precise, futuristic.

We hear avant-garde turntablism, guitar feedback that would make Thurston Moore proud, soaring techno, screaming vocals and screeching cellos. The music is both mesmerising and abhorrent, dreamy and visceral, sublime yet ugly. Periodically, the musicians gather at a roundtable to discuss what they do, how their countrymen are unable to find happiness in their daily lives, and worry about the decline of modern Japanese culture.

For these musicians, if “the energy you give, is the energy you get back,” then this film is a fitting response to their music.

— Eddie Kim, DCist

We Don't Care About Music Anyway presents this extreme music with minimal commentary and presentation that is visual and imaginative. True, this music isn't everyone's cup of tea, and those with different tastes won't last the 80-minute running time. For others, We Don't Care About Music Anyway is a journey to another place—sonically.

— Reelrock

Thursday | Oct 14 | 7pm

at Open Space

Les Complices

Memory and impermanence colour revisionist family histories.

1. Staring Back

Katheen Rugh | 16mm | 2009 | USA | 5:00 | BC Premiere

“...[O]bjects have a certain presence. The world is full of vision, full of eyes...” – James Elkins

2. Lot 22, Concession 5

Penny McCann

16mm | 2009 | Canada | 3:57 | W Can Premiere

Hand-processed 16mm film imagery, tinted, toned and transformed, is combined with memory fragments of a rural past to create a visual poem about family, place and time. Filmed at Philip Hoffman's Independent Imaging Retreat in Mount Forest, Ontario in 2008, with sound design by Edmund Eagan. The title refers to the lot and concession number of my great-grandfather's farm in Westport, Ontario, as recorded in the 1911 census. The voice is a fragment of the past, taken from a recording of my father, Leonard McCann, who passed away in 1992. PM

3. Opal

Cara Marisa Deleon | DV | 2010 | USA | 3:30 | World Premiere

An exploration of relationships between genders as a woman remembers a violation.

4. Elinor

Judith Price

16mm on DV | 2009 | Canada | 4:21 | World Premiere

Elinor is a 16mm film that was developed in a bucket, projected in negative form onto a screen, then videotaped and digitally edited. The film's structure mirrors its subject—absences, empty spaces, fragmented images that, like memories, are viewed from a distance. The voice (and subject) is my mother's. JP

5. For the Time Being

David Clark | HDV | 2010 | Canada | 3:00 | W Can Premiere

Constructed around the poem “Less Time” by Andre Breton and using extensive manipulation of filmed performance with an overlay of graphic imagery, *For the Time Being* conjures temporal anxiety in relation to our thoughts of death and memory.

6. Around the Corner from Solitude

Stefanie Wong | 16mm | 2008 | Canada | 3:15 | BC Premiere

Wong employs the labour intensive process of hand embroidery to unfold the passage of time. *Around the Corner from Solitude* inserts the historically private act of embroidery into accessible public space where the process becomes as important as the artefact produced.



7. Death by VHS

Damien Ferland | VHS/DV | 2009 | Canada | 5:20 | BC Premiere

Repurposed home movie footage from a Grade 11 French class project playfully comments on the *Scream* film franchise: teenage girls dabble in makeup and the occult before being chased by a serial killer in a death mask, with unexpected results.

8. lungful lustre

Becky Ip | 16mm | 2009 | Canada | 3:00 | W Can Premiere

The electroplated gold bracelets were meant to be shipped to the United States. However, they were left out for a while, and perhaps because of the humidity, they had tarnished. We immediately went to the warehouse, opened all the boxes, unwrapped all the bracelets, and hand polished each one until they shone again...

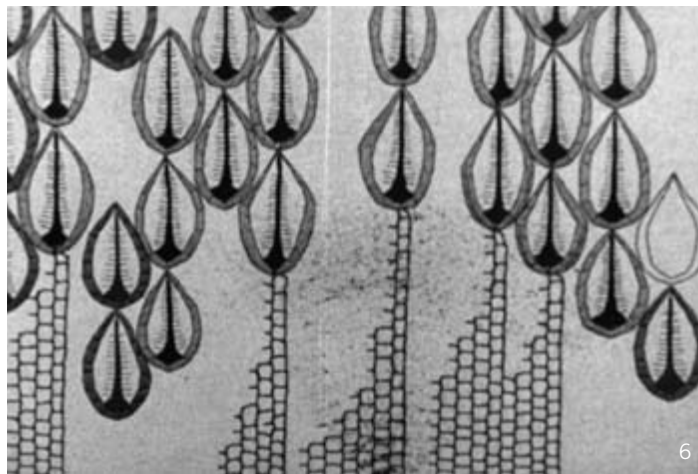
Alongside images of manoeuvred metal, the filmmaker's father recalls the grandmother she never knew and the consequences of tarnish at the family's Hong Kong metal factory, pointing to the promise and limitations of magnetism, manufacture, memory and the body.

9. Les Complices

Nora Martirosyan

16mm on DV | 2009 | Netherlands | 39:00 | Can Premiere

In rhythm with her peeling of vegetables and fruit, an elegant lady peels away at her globetrotting family history. With a constant smile on her face, she leaps through seven scenes of her and her parents' worldwide wanderings, with an ever-increasing number of brothers and sisters in tow. Her personal history runs parallel to a succession of significant changes in society: one moment we are hearing about her grandparents' escape from St. Petersburg after the Russian Revolution, the next she takes us to a brother in Morocco. That was where she, her mother, and her siblings stayed while her father fought in France in the Second World War. The woman seems alone but not lonely, and appears to enjoy her memories. Gradually, it becomes clear that she is passing her history on to the children playing around her. In this manner, the everyday activities of the present get a role in the film. We see the future in the eyes of an attentive little boy who looks like he just stepped out of a Caravaggio painting. He is the lady's accomplice, the one the title refers to. Together, they form a dream couple, beautifully lighted and filmed in the rich colours of 16mm. Every shot is a moving work of art, the high point being a touching scene in which the lady dances back into the past.



Thursday | Oct 14 | 9pm

at Open Space

Homocult & Other Esoterotica

Queer Films about Magick and the Occult

curated by Daniel McKernan & Richie Rennt

A collection of artists and filmmakers who have an affiliation to the “Generation Hex” era, blending old school and new school: many of these participants are connected and collaborate with each other. This program deals with the occult and esoteric—each individual has his/her own unique interpretation of this theme. Jason Louv, in his introduction to *Generation Hex* (2006), states that the book is a snapshot of those “who are not only delving into this art [of magick] and science of the future, but who are coming to magical consciousness at a time when it has never been easier to find and link up with people of like minds and experience.” This is a video survey of such people. As Scott Treleven, in the final issue of *This is the Salvation Army* (1999), said: “We are the new circus. And we are the envy of the fucking World.” – Daniel McKernan & Richie Rennt

1. Curses, Hexes & Boots

SUPERM (Slava Mogutin & Brian Kenny) | 2006 | USA

Featuring Masterboy Tom Dura & Joakim Andreasson in an erotic ritual involving a roomful of boots. With a voice-over by Scott Treleven: “I live in a haunted house.”



1

2. Boyfriend #3

Todd Verow | 2005 | USA

A couple, having been together for years, must come up with twisted, exciting new sexual scenarios to keep their relationship interesting.

3. Self-Love

Roberto Ratti | 2007 | Italy

Featuring Emiliano Pesenti and Massimo & Pierce masked, in an abandoned art school (Juventus Schule) in Zurich where they were squatting at the time. This work is set in an urban reality and touches on the last man’s crash encounter with himself, where he is his own nemesis. A collaboration with Black Sun Productions for their album *Chemism*.

4. GOD (Episode 6 of 21)

Terence Koh | 2007 | Switzerland/Germany

Documentation by Michel Balague of an art/sex ritual/performance of the same title which happened at De Pury in Zurich. “My Path to Heaven; Are you Blind, Bastard?”



7



3



4



6



12



8



11

5. As Doors Open Into Space

Peter Christopherson/The Threshold Houseboys Choir
2003–2006 | Thailand

Documentation of the GinJae Festival, where a series of rituals are performed in which the participants (all young males, mostly tattooed tearaways or troublemakers) were in trance or possessed states, induced into such by their leader or “Holy Man.” In such states, the boys seemed not to feel pain. “We all get the gods we deserve.”

6. Veneration X

Daniel McKernan & Richie Rennt | 2007 | USA

An homage and attempt to reach each other. Ghostlike images of the two of us fade in and out of static and seem to always just miss each other. Set to Black Sun Productions’ “Veneration X.” Sing me that love song again.

7. Uncle Billy

Black Sun Productions (Massimo & Pierce) | 2007 | Switzerland

A tribute to William S. Burroughs. Filmed in Barcelona in February 2007. In collaboration with Lukas Beyeler and Carlotta Steinemann. Featuring Ennio Nobili and Othon Mataragas (of Current 93).

8. Ordeal by Roses

Lee Adams | 2003 | UK

Inspired by one of Eikoh Hosoe’s photographs of Yukio Mishima, who in 1970 committed ritual suicide by disembowelment. “Hell has degrees, so does love, and I reached its lowest circle and its heights.” – Jean Genet.

9. S/HE IS HER/E

Morrison Edley/Edward O’Dowd | 2007 | USA

The drummer of Psychic TV/PTV3 gives an amusing personal look at Genesis Breyer P-Orridge.

10. Pantelia

Micki Pellerano | 2006 | USA | 10:00

An examination of the mystical and erotic significance of the number ten.

11. Ecstatic (from Self-Obliteration)

Ron Athey | 2007 | UK

A stand-alone performance of Ron’s which starts out somewhat absurd and campy and soon twists into an intense, bloody and compelling work.

12. The Pandrogeny Manifesto

Breyer P-Orridge, Dionysos Andronis & Aldo Lee
2006 | USA/France

Genesis Breyer P-Orridge and Lady Jaye Breyer P-Orridge explore the “third mind” as in Antony Balch’s 1950s film, *Bill & Tony*, using the cut-up to reject the cultural and biological anathema of fixed and fictional identity and gender. By using cosmetic surgery, body language and art they are becoming two parts of one new “third being”: the pandrogynne.

Thursday | Oct 14 | 7pm

at Cinecenta

Beats of Freedom

or How to Overthrow a Totalitarian Regime with a Home-Made Amplifier



Leszek Gnoiński & Wojciech Stota
DV | 2010 | Poland | 75:00

Beats of Freedom is a story about Polish rock music and independence. Narrated by well known British writer and journalist Chris Salewicz, this documentary is a journey through three decades of Polish rock. Salewicz meets with Polish music legends and shows us unique footage of their first concerts as well as archives of Polish history under communism.

This is a film not only about the music that literally brought “beats of freedom” to the people, but was also an aspect of Polish culture that enjoyed more independence.

The Iron Curtain was not as impermeable as it may have seemed. Western music was available in Poland, and some western bands even performed in the country—perhaps most

significantly The Rolling Stones in April 1967. Their two legendary concerts had an enormous impact on Polish music. Both took place in Warsaw’s Congress Hall, located in The Palace of Culture and Science—a gift from the Soviet Union to the people of Poland. Ironically, this hated symbol of communist power became an important locus in the history of Polish rock ‘n’ roll.

Salewicz meets Tomek Lipinski (lead singer of the bands Tilt and Brygada Kryzys), Piotr Nagłowski (manager and journalist) and Mirek Makowski (photographer and historian). Their stories are not only about the power of the music, but also its deeper meaning for Polish people under the communist regime. These stories are simultaneously heartbreaking and imbued with hope.

The film also features rare footage from the music festival in Jarocin—the only such event in the entire communist bloc and an enclave of freedom in those times. These passages are complemented by staggering archival material about Poland under Martial law.



Thursday | Oct 14 | 9pm

at Cinecenta

Hori Smoku Sailor Jerry

The Life and Times of American Tattoo Master Norman K. Collins

Erich Weiss | DV | 2009 | USA | 73:00 | W Can Premiere

Hori Smoku Sailor Jerry is a feature length documentary exploring the roots of American tattooing through the life of its most iconoclastic figure, Norman "Sailor Jerry" Collins. Considered by many the foremost tattoo artist of all time, Collins is the father of modern-day tattooing, whose uncompromising lifestyle and larger-than-life persona made him an American legend. Through rare interviews, photographs and hours of archival footage, *Hori Smoku* explores the past, present and future of the global tattooing phenomenon.

Based in Honolulu for most of his career, Sailor Jerry would come to symbolise the masculine ethos of a time when thousands of enlisted men were embarked in Hawaii, during World War II. Miles from home, ready to die, and fuelled by devil-may-care attitudes, these men went on shore leave with a single purpose in mind: to get "Stewed, Screwed and Tattooed."

Jerry marked these men with what would come to symbolise a new style of American folk art; tattoos that blended traditional elements of continental motifs with the finesse, shading and artistic nuance of the Japanese tattoo masters, known as horis. Borne from his own years of travel on the high seas, Jerry synthesised the best of East and West and created a dynamic, spectacular new art form by introducing an array of his own advancements into tattooing, from colour creation and machine building to the introduction of sterilisation. Permanently etched on the bodies of the thousands of men who passed through his Honolulu parlour, his work tells of war and heartache with a dedication to style, craft and detail that would make Sailor Jerry one of the most influential, if under-recognised, American folk artists of the 20th Century.

A man of many faces, Jerry was an intelligent, dark humoured prankster with a fiercely independent mind. A pitiless, right wing, social libertarian, Jerry believed in freedom with a capital "F" as



symbolised by the secretive, closed world of back alley tattooing—or as he put it, "the ultimate rebellion against the squares."

In this film, the first of its kind, Sailor Jerry's story and mystique is explored in depth through interviews with his peers and those he influenced, like protégées Don Ed Hardy and Mike Malone. Through their stories and shared memories, a dynamic tale is woven that chronicles the story of a great American artist whose work has never been displayed in museums, but on the bodies of those brave and fortunate enough to serve as Jerry's canvas.

AN EYE-POPPING, SPIT 'N' GRISTLE DOCUMENTARY...FOREVER FASCINATING, OUTLAW-COOL AND WAY MORE THAN SKIN-DEEP.

– Austin Chronicle

TRANSCENDENTLY SALTY BUT ALWAYS THOUGHTFUL... WILDLY ENTERTAINING!

– Philadelphia Weekly



Friday | Oct 15 | 7pm

at Open Space

Seer's Catalogue

The clever degeneration of media and subversion of narrative form leads to its irreverent collapse.

1. The B-Film Keeper

Gerda Cammaer

16mm | 2009 | Canada | 13:00 | World Premiere

A 1940s damaged silent instructional film shows good bee-keeping and good film-keeping practices, while alluding to the nearing extinction of both 16mm film and honeybees due to new technologies.

2. way fare

Sylvia Schedelbauer

DV | 2009 | Germany | 6:15 | Can Premiere

A layered tone poem of found images and woven soundscapes renders a shifting psychogram; a nomadic passage across spaces in and out of time.

3. A Movie by Jen Proctor

Jennifer Proctor

DV | 2010 | USA | 11:47 | Can Premiere

A loving remake of Bruce Conner's seminal 1958 found footage film *A Movie* using appropriated material from YouTube and LiveLeak. As a remake, the video provides a parallel narrative

that explores the changes in historical and visual icons from 1958 to 2010—and those images that remain surprisingly, disturbingly and delightfully the same. The work also comments on the pervasiveness of footage available for appropriation in an online world, and the way disparate threads in the YouTube and LiveLeak databases can be assembled to create “a movie.”

4. Galactic Docking Company

Clark Nikolai

DV | 2009 | Canada | 3:11 | Victoria Premiere

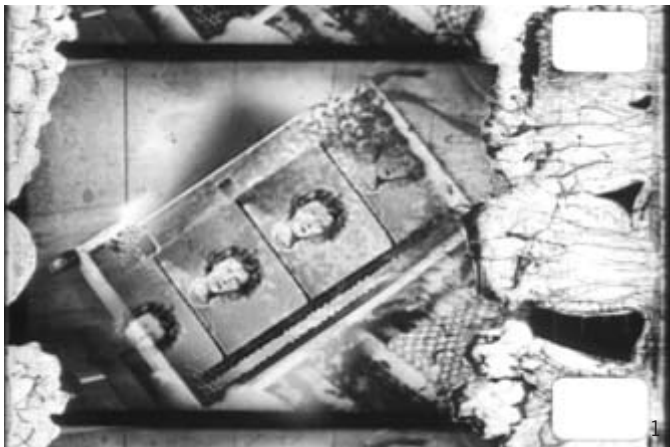
The commercialisation of space causes new discoveries. Using found and original footage shot on Earth and in near Earth orbit, we find that space wants to have an encounter of the most intimate kind.

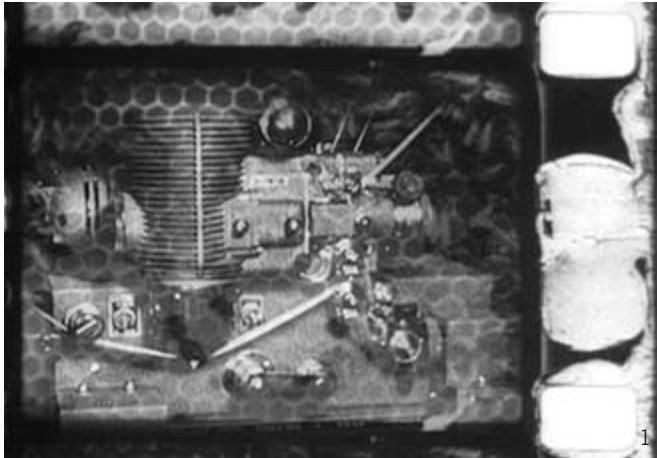
5. Twisted Eyes (2nd Video Version)

Dietmar Brehm

DV | 2009 | Austria | 10:45 | Can Premiere

In *Twisted Eyes* (originally a 16mm film, 11:30, B&W, silent, 2002) we see two observers who observe each other while being observed by a third observer, who in turn is being observed by





the first two. The observation turns increasingly obtrusive, and ultimately threatening.

Brehm, remaining true to the obsessions he has cultivated over decades of practice, shows in classic found-footage style optically altered clips from old porn movies. *Twisted Eyes* is not a “best of” compilation of sex scenes; on the contrary, it represents a disturbing montage of glances and gestures charged with implicit lust.

6. The Blockbuster Tapes

Daniel Martinico

VHS/DV | 2009 | USA | 5:37 | Can Premiere

This “film” serves as the documentation of a project completed between 1999–2002. Over a period of three years, over 100 videos were rented from Blockbuster, manipulated, re-recorded back onto tape, and returned to the store. DM

7. Seer’s Catalogue

Dave Griffiths

DV | 2009 | UK | 7:40 | NA Premiere

An investigator decodes the Universe through fiery entrails of film, recounting a myth of primal origins, worldly corruption and ultimate fate. His shuffling archive of movie cue-dots hovers between stillness and motion, the result of observing and recording barely visible matter on the screen’s margins. Energy escapes these orbital fetishes, displaced from their usual microscopic scale to mix with scenery and bodies. Meanwhile their collector recounts a life of fruitless research.

8. Vortex

Gennaro de Pasquale

DV | 2010 | Canada | 12:08 | W Can Premiere

Through its disruptive nature, the whirlpool mixes the clear and the dark waters of the past while interlaced archival images suggest a river which perturbs time and space, generating its own chronology on the surface of history and film.

Friday | Oct 15 | 9pm

at Open Space

The Delian Mode

Sound as ambient time.



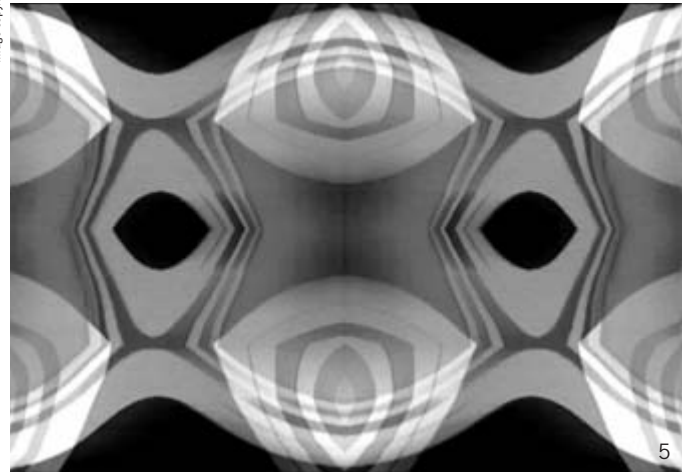
Image copyright of the artist, courtesy of Video Data Bank, www.vdb.org



2



3



5

1. mumbles

Rick Raxlen | 16mm | 2010 | Canada | 2:03 | World Premiere

Raxlen draws and paints directly onto 16mm leader to the vintage Clark Terry/Oscar Peterson song.

2. Somewhere

Salise Hughes

35mm on DV | 2009 | USA | 4:00 | Can Premiere

Somewhere between a 1950s sock hop and the Wild West, two Technicolor lovers meet to belt out a tune from *West Side Story*.

3. My Siren Is Nuclear

Randall Good | DV | 2010 | USA | 7:30 | Can Premiere

We set out to record it. RG

4. Freddy McGuire – Lottery Ticket

GUMMI International

DV | 2009 | USA/Germany | 3:46 | BC Premiere

Wobbly's very eccentric approach to music produces sounds and noises that consistently battle's Anne McGuire's melodic

voice. Anne's lyrics turned poems find a very different life in her performances as Freddy McGuire.

Lottery Ticket is a collaboration with Fou Fou Ha! and Torsten Kretchzmar. Although the dancers of Fou Fou Ha! usually wear colourful, crazy outfits for their comical buffoonery dance performances, in this video it's all about abstract numbers.

5. Chasing Waves

Occusonic (Paul O Donoghue)

DV | 2009 | Ireland/USA | 5:05 | Can Premiere

Chasing Waves refers to the pursuit of those sonorous audible frequencies which form the most interesting patterns, creating a harmonious balance between sound and vision. A metaphoric search for a place of tranquillity free from the extraneous noise of contemporary life—visual music composed in real-time using voltage controlled video synthesis. The sound creates the image, what you hear is what you see.

Chasing Waves is an edited and processed version of a real-time improvisation recorded at the Experimental Television Centre NY, using 80s analog technology.

6. The Same Problem

Benny Nemerofsky Ramsay & Aleesa Cohene
HDV | 2009 | Canada | 4:51 | Victoria Premiere

Every time he woke up, it was the same problem. An ambiguous call and response is enacted between a roaring, stormy ocean and a solitary figure whose wailing lament is fashioned from oohs and aahs sampled from pop music. The ocean, too, is a composite of footage from diverse film sources, a catalogue of storms remembered or imagined. Like a siren the singer howls at his sublime interlocutor until his voice is engulfed, overwhelmed and silenced.

7. Goths! On the Bus!

Jaimz & Karen Asmundson
S8 on DV | 2010 | Canada | 3:20 | BC Premiere

It's sunny outside but dark in their souls. Pain, suffering and eternal damnation wrapped up in velvety angst.

8. Ciao Bella

Susy Raxlen | 16mm | 2010 | Canada | 5:00 | World Premiere

Using markers and etching techniques on 16mm film, Raxlen illuminates a scraffitied neon language of desire set to a moody 50s jazz track.



9. Needle Work

Ron Resendes | DV | 2009 | Canada | 2:00 | Can Premiere
The worlds and workings of the sewing needle.

10. The Delian Mode

Kara Blake | 16mm/S8/DV | 2009 | Canada | 25:00

The Delian Mode is a Genie award winning documentary revolving around the life and work of electronic music pioneer Delia Derbyshire, best known for her groundbreaking sound treatment of the *Doctor Who* theme music. A collage of sound and image created in the spirit of Derbyshire's unique approach to audio creation and manipulation, this film illuminates such soundscapes on-screen while paying tribute to a woman whose work has influenced electronic musicians for decades. The film features interviews with Brian Hodgson and Dick Mills of the now defunct BBC Radiophonic Workshop, the founder of Electronic Music Studios Peter Zinovieff, musicians Peter Kember (Sonic Boom), Adrian Utley (Portishead) and Ann Shenton (Add N to X) as well as other friends and colleagues of Delia.

"...a meticulously researched and seamlessly crafted portrait of Derbyshire that mines the sometimes dark tunnels of the technician's brilliant mind and sheds light on her visionary sound techniques." – hour.ca





**SATURDAY, OCT 16, 8PM
AT OPEN SPACE**



**CLOSING NIGHT
SPECTACULAR!**

UZOS

(Underwater Zombies from Outer Space)

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PERFORMANCES BY:

**Ryan Beattie · Wes Borg · Slut Revolver
Atomic Vaudeville · Lily Fawn · Rad Juli
Lindsay Coulton · Savage Henry · High Arctic
Chelsea De Nada · David Chenery
Jody Franklin · Marlaina Buch
Klaus Dieter Preschl · Grayson Walker**



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Call **250 385 3327** or email **volunteer@antimatter.ws**

More info: **www.antimatter.ws**



Vortex, in Seer's Catalogue program
Friday, Oct 15, 7pm at Open Space – see p. 40



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Video Pool
Winnipeg MB
vpdist@videopool.org

Achilles

Losing Ground

Groupe Intervention Video
Montreal QC
info@givideo.org

All That Sheltering Emptiness

Gina Carducci
Brooklyn NY
shelteringemptiness@riseup.net

AM/PM

Brigid McCaffrey
Los Angeles CA
brigidmccaffrey@hotmail.com

Around the Corner from Solitude

Stefanie Wong
Calgary AB
stefanielwong@gmail.com

The Art-Qaeda's Project

Wei-Ming Ho
Taipei, Taiwan
ted89815386@yahoo.com.tw

Atomic Sublime

Jesse Lerner
Los Angeles CA
JesseLrn@gmail.com

August 2008

Dusk

The Same Problem

Sic Transit

Netherlands Media Art Institute
Amsterdam, Netherlands
info@nimk.nl

The B-Film Keeper

Gerda Cammaer
Toronto ON
syncope.cam@sympatico.ca

The Bathers

Pixie Cram
Ottawa ON
pixie_c@hotmail.com

Beats of Freedom

Polish Docs
Krakow, Poland
info@polishdocs.pl

Birthday No. 45: Monthly

Expenses 4 November.xls

Margie Schnibbe
Los Angeles CA
info@margieschnibbe.com

Black Chalk

Goths! On the Bus!

Winnipeg Film Group
Winnipeg MB
distribution@winnipegfilmgroup.com

Black Salt Water Elegy

Solomon Nagler
Halifax NS
aquila23@yahoo.com

Blue

David Geiss
Victoria BC
davidgeiss@hotmail.com

The Blockbuster Tapes

Daniel Martinico
Los Angeles CA
piltdown@sonic.net

The Body Parlor

The Delian Mode

The Homestead Act

Videographe Distribution
Montreal QC
festival@videographe.qc.ca

body trail

Corners

Paradise Later

This Is Very Good

Twisted Eyes, 2nd Video Version

Sixpack Film Americas
Marfa TX
amovie@sbcglobal.net

Charades

Anne Steuernagel
Cambridge MA
asteuernagel@verizon.net

Chasing Waves

Paul O Donoghue
Dublin, Ireland
elusive@iol.ie

Ciao Bella

mumbles

Rock-a-Lula-Hula

No Room Productions
Victoria BC
no-room@islandnet.com

City Breath

Kai Lossgott
Cape Town, South Africa
kai.lossgott@gmail.com

Collide-o-Scope

Naren Wilks
Bristol UK
naren.wilkes@gmail.com

Dais (chaos with chair)

John G Boehme
Victoria BC
johngboehme@shaw.ca

DE LUCE 1: Vegetare

Janis Crystal Lipzin
Sebastopol CA
jlipzin@aol.com

Death by VHS

Damien Ferland
Winnipeg MB
damienferland@gmail.com

The Devil and Me

Aaron McCloskey
Dundee, Scotland, UK
republicofforest@yahoo.co.uk

Don't Look Directly Into the Sun

Staring Back

Kathleen Rugh
Brooklyn NY
kathyrugh@gmail.com

Eight Women

Laura Bouza
Los Angeles CA
laurabouza@earthlink.net

Elinor

Judith Price
Victoria BC
judieprice@telus.net

Everybody

Freddy McGuire – Lottery Ticket

Video Data Bank
Chicago IL
info@vdb.org

Fair Trade

Leslie Supnet
Winnipeg MB
leslie.supnet@gmail.com

Fledgling

Tony Gault & Elizabeth Henry
Glenwood Springs CO
tgault@du.edu

For the Time Being

David Clark
Halifax NS
dclark@nscad.ca

Galactic Docking Company

Her Sugar Is?

Video Out
Vancouver BC
videoout@telus.net

Giri Chit

Simon Tarr
Columbia SC
simon@quarknova.com

Guided Tour

Judy Fiskin
Los Angeles CA
jfiskin@earthlink.net

Homocult & Other Esoterica

Daniel McKernan
New York NY
daniel.mck@me.com

Hori Smoku Sailor Jerry

www.horismokumovie.com

Hydromorphone 8mg

Francois Miron
Montreal QC
fmiron@sympatico.ca

If There Be Thorns

Michael Robinson
West Danby NY
michaelblayneyrobinson@hotmail.com

The Indian Boundary Line

Thomas Comerford
Chicago IL
nulptyx@yahoo.com

Junko's Shamisen

Sol Friedman
Toronto ON
sol@junko-film.com

Koh

Adam R Levine
Los Angeles CA
adamlevine@alum.calarts.edu

Les Complices

Triumph of the Wild
Filmbank New World
Marfa TX
amovie@sbcglobal.net

Let Each One Go Where He May

Ben Russell
Chicago IL
br@dimeshow.com

Updates & Additions

Check the Antimatter website for late-breaking news and events:

ARTIST TALKS

PANEL DISCUSSIONS

SOCIAL EVENTS

SCHEDULE CHANGES

www.antimatter.ws



We Don't Care About Music Anyway...

Wednesday, Oct 13, 9pm at Cinecenta – see p. 33

Lot 22, Concession 5

Penny McCann
Ottawa ON
pennymccann@rogers.com

lungful lustre

Becky Ip
Toronto ON
impatoxa@gmail.com

Manifested Destiny

David Joseph Oonk
Boulder CO
david.oonk@colorado.edu

Marwencol

Kinosmith Inc
Toronto ON
info@kinosmith.com

Microform

Emilie Serri
Montreal QC
leilaserri@yahoo.ca

A Movie by Jen Proctor

Jennifer Proctor
Grand Rapids MI
proctor.jennifer@gmail.com

Mud

Natasa Prosenec-Stearns
Los Angeles CA
natasa@kanalyapictures.com

My Siren is Nuclear

Randall Good
Los Angeles CA
randallgood@gmail.com

My Wonderland

Kate Rowles
London UK
mail@katerowles.com

Needle Work

Ron Resendes
Montreal QC
r.resendes@sympatico.ca

Noise Unto the World

Aleigh Lewis
Los Angeles CA
aleighlewis@gmail.com

Nothing to Fear but Nothing Itself

Somewhere
Salise Hughes
Seattle WA
salise.hughes@gmail.com

On the Line

Cathy Lee Crane
Ithaca NY
ccrane@ithaca.edu

Opal

Cara Marisa Deleon
Chico CA
cara@caramarisa.com

Paul and the Badger: Episode 8

Paul Tarragó
London UK
mistralstudios@hotmail.com

putting yourself out there

Clint Enns
Winnipeg MB
dogmatodisco@gmail.com

Ray's Birds

Deborah Stratman
Chicago IL
delta@pythagorasfilm.com

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Very Good Advice
V Tape
Toronto ON
distribution@vtape.org

Road Not Taken

Linda Scobie
Monterey Park CA
scobinator@gmail.com

Sahara Mosaic

Fern Silva
Brooklyn NY
fern451@hotmail.com

Scenes from a Secret World

Amalie Atkins
Saskatoon SK
amalieatkins@yahoo.ca

Seer's Catalogue

Dave Griffiths
Manchester UK
dave_griff@me.com

Sleeping Bear

Jack Cronin
Ann Arbor MI
jackcronin@gmail.com

Solar Paludism

Frederick Maheux
Montreal QC
lamashtu93@gmail.com

Soldiers in their Youth

David Oresick
Chicago IL
davidoresick@gmail.com

Somewhere only we know

Jesse McLean
Chicago IL
jessemclean@gmail.com

Tamalpais

Chris Kennedy
Toronto ON
chris@signaltoforeground.com

Teen Routines: The Self-Made

Magic of R. Stevie Moore
Kier-La Janisse
Montreal QC
bigsmashproductions@gmail.com

**Une fois Mars colonisée
(Once Mars Is Colonized)**

Pierre Yves Clouin
Paris, France
cpx.net@free.fr

Vineland

Laura Kraning
Altadena CA
laurakraning@yahoo.com

Vortex

Gennaro de Pasquale
Montreal QC
cheaporeactor@hotmail.com

way fare

Sylvia Schedelbauer
Berlin, Germany
sylvia.shedelbauer@gmail.com

We Don't Care About Music Anyway...

Cedric Dupire
Paris, France
cedric@studio-shaiprod.com

Wowie

Craig Webster
Iowa City IA
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World

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