

Antimatter

FILM FESTIVAL





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but some of us are looking
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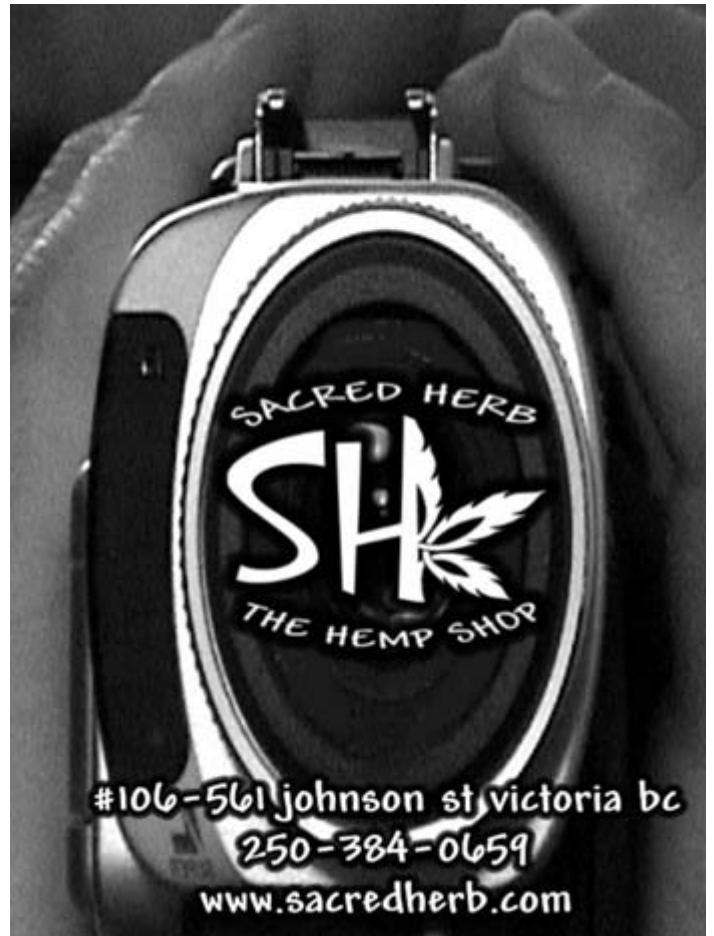
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Antimatter Film Festival

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Schedule subject to change
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Information and updates

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250.385.3327

DATES

October 14 to 22, 2011
(see schedule for screening times)

TICKETS

Screenings & Performances: \$6 (\$5 students/seniors with valid ID)
Except Cinecenta Screenings Oct 18–20, for which regular Cinecenta prices apply (Antimatter passes and SixPack punch cards are valid).

SixPack punch card: \$30 (\$25 students/seniors)
Six tickets for the price of five. Valid for all screenings and performances including those at Cinecenta Oct 18–20.

Intercontinental Fuzz & Funk
(Fri, Oct 14 at Deluge/Antimatter HQ): FREE

Media Installations (Oct 15–22 at Deluge, Studio 16½ and Ministry of Casual Living): FREE

Workshops (Sat, Oct 22 at Open Space, pre-registration required): 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 Antimatter HQ (636 Yates St).

LOCATIONS

Open Space Arts Centre, 510 Fort St
Screenings & Performances Oct 15–22 / Workshops Oct 22

Cinecenta, University of Victoria Student Union Building
Screenings, Tues–Thurs, Oct 18–20

Deluge Contemporary Art/Antimatter HQ, 636 Yates St
Wrestling with My Father / Dawn & Dusk
Media Installations, see p. 8
Intercontinental Fuzz & Funk, Oct 14, see p. 11

Studio 16½, 16½ Fan Tan Alley
Circles of Confusion, Media Installation, see p. 9

Ministry of Casual Living, 1442 Haultain St
Wander, Media Installation, see p. 9

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photo: Bob Preston

Schedule

OCT 15 – 22	AT DELUGE	Wrestling with my Father / Dawn & Dusk	SUNDAY OCT 16 3PM	AT OPEN SPACE	Posthaste Perennial Pattern Paris Recyclers, Hang In There, A Time Shared Unlimited, Posthaste Perennial Pattern, 101–102, The Life, Death & Suffer Story, Captain Fork, The Ballad of Roy & Silo, Que Sera, Sera, Irma
OCT 15 – 22	AT STUDIO 16½	Circles of Confusion	SUNDAY OCT 16 7PM	AT OPEN SPACE	Bottom of the Sky Skydive, Tree of Forgetting, Prism, The Garden, Warchild, Untitled [Espaces Sociaux #1], imum coeli (bottom of the sky), The Art of Catching
OCT 15 – 22	AT MINISTRY OF CASUAL LIVING	Wander	SUNDAY OCT 16 9PM	AT OPEN SPACE	Devil's Gate sun moon stars rain, These Hammers Don't Hurt Us, Self Improvement, Holy Ghost transformed to The Black Monolith, or vice versa, Love Rose, Phase Transition, Homage to the Great Emitter, Devil's Gate
FRIDAY OCT 14 7–9PM		Opening Receptions at Deluge, Studio 16½ & Ministry of Casual Living	MONDAY OCT 17 7PM	AT OPEN SPACE	Empty Quarter with A Life's Work
FRIDAY OCT 14 9PM	AT DELUGE/ ANTIMATTER HQ	Intercontinental Fuzz & Funk with DJs Анада (Anada) + Суприм Эхо (Supreme Echo)	MONDAY OCT 17 9PM	AT OPEN SPACE	Northern Haze Half the Battle, Daybreak, Little Fissures, Imperceptihole, Dance to Miss Chief, Northern Haze: Living the Dream
SATURDAY OCT 15 7PM	AT OPEN SPACE	Battle for Stardom Darling, Jenny Mi Amor, Home Video II (Battle for Stardom), How Mata Hari Lost Her Head & Found Her Body, Mouse Palace, Turn me on, turn me off, Format, Praxis–8, 12 Scenes	TUESDAY OCT 18 7PM	AT OPEN SPACE	Changed Landscape Prelude, Broad Channel, Place for Landing, Changed Landscape, Urban Green, Undergrowth, Resonance, Puhelinkoppi (1882–2007), Phantoms Chris Kennedy
SATURDAY OCT 15 9PM	AT OPEN SPACE	Equanimous Passage Equanimous Passage, Lark's Tongue In Aspicks, Cartography (chroma key vs. winnipeg), Superliminal, Men at Work, Tokyo – Ebisu, Washes, Crosscuts, The Sound We See: A Los Angeles City Symphony	TUESDAY OCT 18 9PM	AT OPEN SPACE	Point No Point Sutrapeze, Point No Point, L'Écurie 360, The Swimmer, So Certain I Was, I Was a Horse, Sound Between Lines: Triangle Soundpainting Orchestra, São Paulo – Pink Girl, Transit

<p>TUESDAY OCT 18 7PM AT CINECENTA Songs from the Nickel with the fall</p> <p>TUESDAY OCT 18 9PM AT CINECENTA And Again with Untitled</p>	<p>THURSDAY OCT 20 7PM AT CINECENTA Everyday Sunshine: The Story of Fishbone</p> <p>THURSDAY OCT 20 9PM AT CINECENTA Mexicali with G</p>
<p>WEDNESDAY OCT 19 7PM AT OPEN SPACE Weapons Expert Demonstration 28.IV.81 (Descending Figures), Dressage, The Silent Majority (1972), Antichrist: Neoist Hokey Pokey, Time-Based Correction, Self-destruction for eternity, Weapons Expert Demonstration, Magic for Beginners</p> <p>WEDNESDAY OCT 19 9PM AT OPEN SPACE How to Explain It to My Parents Deus Ex Boltanski, Four Cubic Feet of Space, How to Explain It to My Parents: Arno Coenen, My Film Festival Entry, The Magus, Albumleaf, Tony Conrad: DreaMinimalist</p>	<p>FRIDAY OCT 21 7PM AT OPEN SPACE Some 3D Colour/Light/Motion Experiments by Kerry Laitala</p> <p>FRIDAY OCT 21 9PM AT OPEN SPACE LOGBOOK Expanded Cinema Performance by Alex MacKenzie Transmissions & Acquisitions Projector Performance by Amanda Dawn Christie & E. Hearte</p>
<p>WEDNESDAY OCT 19 7PM AT CINECENTA The Ballad of Genesis & Lady Jaye with Whoever Whatever</p> <p>WEDNESDAY OCT 19 9PM AT CINECENTA Blinding with Tranquility</p>	<p>SATURDAY OCT 22 12PM AT OPEN SPACE Expanded Cinema Workshop: Apparatus & Methodology</p> <p>SATURDAY OCT 22 2:30PM AT OPEN SPACE Film Improvisation Workshop</p> <p>SATURDAY OCT 22 7PM AT OPEN SPACE Films for America in Ruins Multi-Projector Experiments by Roger Beebe</p>
<p>THURSDAY OCT 20 7PM AT OPEN SPACE Lebenswelt Spirit of the Bluebird, The Trial of Socrates, Susan's Horses, Texas, My Brother & Me, Fruit Flies, Love is a Hunter, File Under Miscellaneous, Lebenswelt</p> <p>THURSDAY OCT 20 9PM AT OPEN SPACE Shambhala Alley I Swim Now, 4 by 4, Second Law: South Leh St, Hull, Goodbye Pig, Goodbye Phil..., winter's end, Winged, Shambhala Alley, Rachki, Saskatchewan</p>	<p>SATURDAY OCT 22 9PM AT OPEN SPACE Livor Mortis Expanded Cinema Performance by Trinchera Ensemble (Mexico) and Eric Ostrowski (USA)</p>

Oct 15 – 22 Daily, 12 to 5pm
Opening Friday, Oct 14, 7–9pm

at Deluge Contemporary Art

Wrestling with my Father

Charles Fairbanks

DV | 2010 | USA/Mexico | W Can Premiere

The exhibition is composed of two videos, *Wrestling with my Father* and *The Men*, which explore the power of mute gesture, POV and ideas of connectivity in the implication of narrative. In *Wrestling with my Father*, Fairbanks, a second generation wrestler, has documented, from a ringside vantage point, his father's unconscious, kinetic reactions to his son's performance: an interactive choreography of expectation, shared experience and DNA. In *The Men*, Fairbanks films a grappling exchange from his embedded mask camera: the result a barrage of alluring truncated images imbued with the possibility of menace.

Within this extraordinarily simple set up are whole world of humour, pathos and intrigue. Fairbanks enlists the fighter's perspective to create an immersive and engaging experience of intimacy and violence and their relationship to each other. – Montreal Mirror

Charles Fairbanks, a native of Nebraska, attended Stanford on a wrestling scholarship where he studied Art and the History of Science. Upon completion of his graduate studies at the University of Michigan, Fairbanks travelled to Mexico where he fought professionally as the luchador "One-eyed Cat" (a reference to the camera built into his mask, which he has used to film much of his current oeuvre) and where he was visiting professor at UNCACH in Tuxtla Gutiérrez, Chiapas. In 2010 Fairbanks was chosen by Werner Herzog as a participant in the inaugural edition of his Rogue Film School. Fairbanks' work has been screened and exhibited at Tepoztlán Institute for Transnational History of the Americas, Slamdance, Detroit's Edwin Gallery, el Festival Internacional de Cine de Morelia, Black Maria, CPH:DOX, Images, IndieLisboa and in a cockfighting stadium in Chiapas.



Dawn & Dusk

Erwin Olaf



DV | 2010 | Netherlands | 5:11 | Can Premiere

Dusk: A mother mourns the death of her husband while her son questions his existence. *Dawn*: A mother mourns the death of her child, while her husband tries to deal with the death and the misshapen newborn.

Working out of Amsterdam, Erwin Olaf explores issues of gender, sensuality, humor, despair and grace in his photo-based and video works to wide acclaim. Recently Olaf has created autonomous video works like *Separation*, *Rain* and *Grief*, starring models who also appear in the accompanying photo series. In the films they play a different character, as though his moving im-

ages provide a parallel history to his colour photographs. These short films have been selected for film festivals all over the world. Over the years many of Olaf's works—from his unabashed nude portraiture and intense symbolism to the unflinching gaze in his blood-drenched images of staged violence—have provoked controversy. Not surprisingly, this ability to attract attention has seen his work embraced by the advertising world. In 2006 he was awarded Photographer of the Year in the International Color Awards. In 2007 Kunstbeeld magazine chose him Artist of the Year. On October 31, 2011, Olaf will be awarded the Johannes Vermeer Award, the Netherlands' state prize for the arts.

Oct 15 – 22 Daily, 12 to 5pm
Opening Friday, Oct 14, 7–9pm

at Studio 16½

Circles of Confusion

Kyle Whitehead

Super 8/Digital Audio | 2011 | Canada | World Premiere

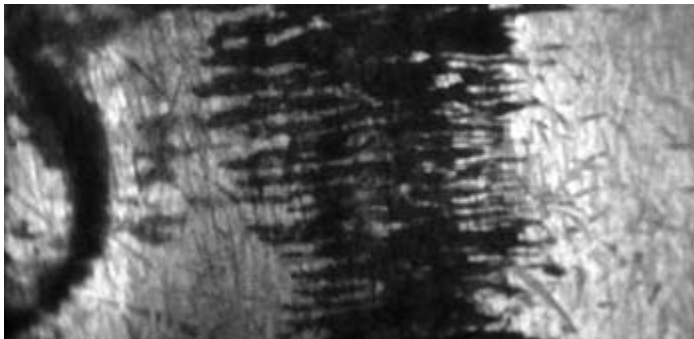
Circles of Confusion is a generative image and sound based installation composed of dual Super 8 film-loop projections integrated with dual optically-sensitive sine-wave oscillators. Similar to a Theremin, these scratch built oscillator circuits are controlled by light dependent sensors that modulate audible pitch and volume. Integrated into the projection system, the function of these Opto-Theremins is the real-time synthesis of discrete but complimentary dyadic sine-waveforms that are directly proportional to the intensity of the projected light—hand processed film images that are inverse matched but not mirrored pairs. Entropic by nature and not readily reproducible, this Super 8 film material exists in a state of continuous variability. The generative and reactionary conditions of *Circles of Confusion* create a hyper-awareness of the boundaries that exist



between two distinct processes of sensory perception and blur the conventional divisions between them by suggesting that they are at once complementary and transmutable.

Kyle Whitehead is a media artist working with small-format film, alternative photographic processes and lo-fi electronics. He prefers a careful and considered approach to image making; which should not be confused with best practices, as his work is about embracing the potential of an indeterminate process. What he wants is the definitive by chance—leveraging lo-fi or DIY technologies often with unusual or startling effect. He is a graduate of Alberta College of Art and Design and currently resides in Calgary where he spends most of his time in the dark.

Whitehead will be in attendance at the opening to present and discuss *Circles of Confusion*.



Oct 15 – 22 Nightly, 7 to 10pm
Opening: Friday, Oct 14, 7–9pm

at Ministry of Casual Living

Wander

Jacynthe Carrier

HDV | 2010 | Canada | 5:00 | W Can Premiere

In an abandoned space, a tableau vivant takes place and proposes a portrait from a nomadic inspiration: how the body becomes conveyor, but at the same time habitat. This short film is a wander within a suspended picture, a route within an imaginary community settled into the time of an image.

A native of Quebec City, Jacynthe Carrier works mainly in photography and in video. Holder of a Baccalauréat de l'Université du Québec à Montreal, she is now completing an MFA at Concordia University. Her artistic approach questions our way of occupying and of altering the contemporary territory. Her work has been presented at the Art Biennial of Quebec city (2008), the Photography Centre VU (2009), Centre Caravanserail in Rimouski (2009) and Galerie de l'UQAM (2010). In 2009, she received Le Prix Videre Relève underlining the recent production of an emerging artist in the region of Quebec.



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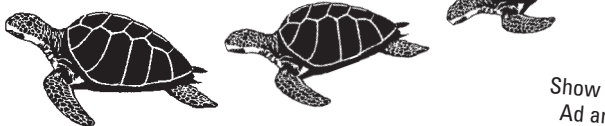
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INSPIRATION
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Saturday | Oct 15 | 7pm

at Open Space

Battle for Stardom

Intimate dissections of power and surveillance, where oppressed and oppressor blur and desire collapses into bondage.

1. Darling

Kate McCabe

16mm on DV | 2010 | USA | 4:15 | Can Premiere

Darling is a letter from a woman to her lover wherein she elaborates her flaws, hoping it will bring them closer together.

2. Jenny Mi Amor

Abigail Severance

16mm on HDV | 2011 | USA | 8:00 | World Premiere

Jenny is gone. The people who knew her miss her, resent her, revere her. They want to kiss her, fire her, get drunk with her and hit the road with her. Meanwhile, Jenny is dressed in feathers and on the run. *Jenny Mi Amor* is a fantastical story of a mysterious being and a parable about loss and longing.



3. Home Video II (Battle for Stardom)

Kate Rowles & Linda Rowles

HDV | 2011 | UK | 2:41 | NA Premiere

My mother and I compete for the camera's affection. Part of my ongoing video project *The Home Video Series* (2005–present). – KR

4. How Mata Hari Lost Her Head & Found Her Body

Amy Ruhl

HDV | 2011 | USA | 21:38 | Can Premiere

How Mata Hari Lost Her Head & Found Her Body is a fantasy biography of the iconic dancer, courtesan, and spy executed for double espionage in the First World War. Rewriting Hari's life according to the strange circumstances of her death—she was decapitated after her execution and her head mysteriously stolen from the museum where it was displayed—the film imagines her as a striptease artist whose talent for removing her head takes Belle Époque Paris by storm. Interweaving history with mythology and archival material with original video, the result is a rare portrait of an era when Orientalism sold, scandal became success, and deviant desires equalled a crime punishable by death.





5. Mouse Palace

Harald Hund & Paul Horn
DV | 2010 | Austria | 10:20 | Can Premiere

For *Mouse Palace* a real apartment was rebuilt as a 1:10 scale model from edible materials. The mice had hardly arrived when they began to consume their lodgings. A fantastic and strange film about our relationships to our exterior world from Hund and Horn's *Living Space* series.

6. Turn me on, turn me off

Daniel Pereira
DV | 2011 | Canada | 2:00 | World Premiere

Turn me on, turn me off uses footage from *Kissing*, a 1900 movie produced in Thomas Edison's new glass-topped studio in New York, at a time when public displays of affection were frowned upon. The reinterpretation of kissing is explored further by the energization and de-energization of the television tube which provides a colourful window into the parlour.

7. Format

Christine Lucy Latimer
Super 8 | 2010 | Canada | 3:30 | W Can Premiere

In one long take, I shoot Super 8 footage of a nude film that is projected both on the wall, and within the LCD screen of a digital video camera. A film of a film of a video of a film ensues. – CLL

8. Praxis-8, 12 Scenes

Dietmar Brehm
DV | 2010 | Austria | 25:00 | W Can Premiere

The *Praxis* series, begun in 2007, has become a favourite project in Dietmar Brehm's varied catalogue of film works; apparently, as the filmmaker claimed dryly, it will keep him busy for the rest of his life.

Praxis-8 comprises twelve digitally altered scenes numbered in succession, from 49 to 60. They represent variations on found and original footage, primarily from the seventies and eighties. Classic Brehm motifs—cryptic details of unidentified porn and home movies, persistent noise soundtracks, a naked, tied-up model in a bondage movie, ironically placed kitsch objects, and the filmmaker's face, shadowed by dark glasses—synthesised and electronically refined. Cinema as a Rorschach test with direct access to the subconscious.

Saturday | Oct 15 | 9pm

at Open Space

Equanimous Passage

New inversions of the city symphony travel through time and space to the beat of an urban metronome.

1. Equanimous Passage

Orland Nutt

DV | 2009 | USA | 6:23 | Can Premiere

A man discusses his method of meditating on city hillside stairs.

2. Lark's Tongue In Aspics

David Shushan

16mm | 2010 | USA | 3:00 | Can Premiere

A form of cinematic cubism, *Lark's Tongue in Aspics* depicts a deconstructed moving image of The Palace of Fine Arts in San Francisco. Using multiple exposures, each fragment of the image was captured on a different day and time. The different time frames are then "collaged" together on the same film frame. The result is a dynamic collage of moments that pushes the ability of the medium to record time.

3. Cartography (chroma key vs. winnipeg)

Scott Fitzpatrick

DV | 2011 | Canada | 6:30 | World Premiere

Shot entirely on an iPhone 4, *Cartography* is a meditative homage to D.A. Pennebaker, Winnipeg and Final Cut Pro.

4. Superliminal

Sebastian Melo

HDV | 2011 | UK | 11:00 | World Premiere

Completely built upon photographs, *Superliminal* is a visual and aural journey through the London Underground which questions the possibility of representing time through stillness.

Every frame in *Superliminal* originated as a long exposure photograph, accumulating traces, gestures and identities to form an embodiment of several simultaneous temporal durations that otherwise remain invisible, challenging the idea of an observational documentary.



5. Men at Work

Panu Johansson

16mm on HDV | 2010 | Finland | 5:34 | Can Premiere

Composed from found footage, *Men at Work* depicts an average workday in a factory environment. The repetitive and dull nature of industrial work is underlined by speeding up the time code of the original material and by looping the material back and forth on itself. When all natural movement is destroyed, the machines and the people working with them blend together and eventually become one living organism with various moving parts, some human, some not.



5

6. Tokyo – Ebisu

Tomonari Nishikawa

16mm | 2010 | Japan | 5:00 | W Can Premiere

JR (Japan Railway Company) Yamanote Line is one of Japan's busiest, consisting of 29 stations and running as a loop. The film shows the views from the platforms of 10 stations on Yamanote Line, from Tokyo Station to Ebisu Station clockwise.



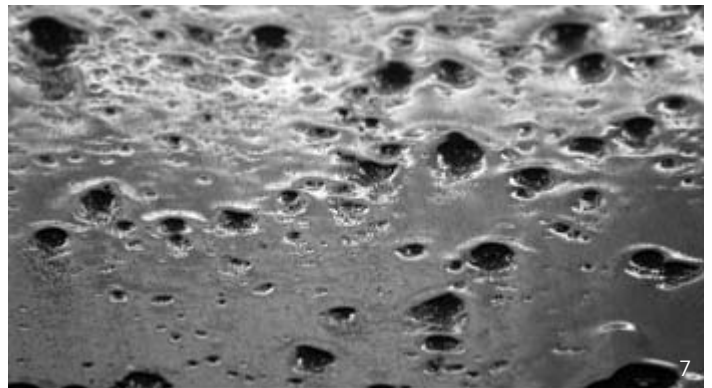
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7. Washes

Norbert Shieh

16mm/HDV | 2010 | USA | 8:30 | Can Premiere

A moving canvas of water, soap, and wax, *Washes* explores the relationship of Los Angeles to automobiles through the documentation of six different carwash locations. Filmed in 16mm film and HD video, each site is a recording from a fixed camera placed behind the windshield.



7

8. Crosscuts

Tijman Hauer & Regina Kelaita

HDV | 2011 | NL | 4:15 | NA Premiere

This super fast animation takes viewers on an overwhelming visual journey through an urban landscape. Combining photography and video, *Crosscuts* throws the conventional cinematic approach to time and place overboard, replacing our routinely functional and straightforward way of looking at things with an associative and multiplex view.

9. The Sound We See: A Los Angeles City Symphony

Echo Park Film Center

16mm | 2011 | USA | 26:00 | Can Premiere

Youth from across Los Angeles, ages 11 – 19, banded together to document the life, rhythm, and movement of their city from their unique perspectives—joining their visions to make a complete 24 Hour City Symphony! They divided up the day into its 24 hours, working in pairs to represent each hour of the day (and night) as one minute on film. The result is a spectacular 24 minute trip through LA as most have never seen it before.



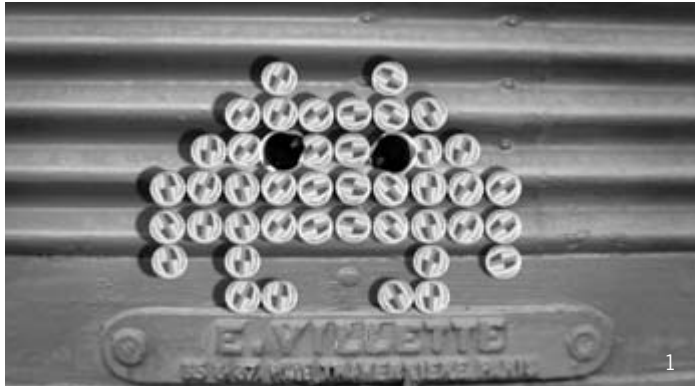
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Sunday | Oct 16 | 3pm

at Open Space

Posthaste Perennial Pattern

The quotidian turns surreal and operatic.



1. Paris Recyclers

Nikki Schuster

DV | 2011 | Austria | 5:39 | Can Premiere

Paris Recyclers is an experimental portrait of the cultural, social and urban fabrics of Paris. The viewer is guided through public spaces to urban hiding places where tiny creatures emerge and assemble themselves, digitally constructed from trash and packaging collected in the street. They perform to the rhythms and sounds of the city, accompanied by the clatter of their own choreographed components.

2. Hang In There

Leslie Supnet

DV | 2010 | Canada | 3:20 | BC Premiere

A nightmarish animated short about a young couple who come to the aid of a troubled bear, and unknowingly release its inner demons.

3. A Time Shared Unlimited

Zachary Epcar

16mm/DV | 2010 | Czech Republic | 10:00 | W Can Premiere

Near-future leisure time activity and anxiety acted out as a series of minor incidents in continual interruption, alternating between an overcrowded virtual space and a virtually abandoned city space.

4. Posthaste Perennial Pattern

Jodie Mack

16mm | 2010 | USA | 3:38 | BC Premiere

Rapid-fire florals and morning birdsongs bridge exterior and interior, nature and design.

5. 101-102

Yves Martin Allard

HDV | 2010 | Canada | 10:24 | W Can Premiere

A man moves into a new apartment and becomes obsessed with his neighbour. A strange urban fairytale.

6. The Life, Death & Suffer Story

Anna FitzSimons

DV | 2010 | Ireland | 6:43 | NA Premiere

A mock tragedy about love lost. Alone with her freshly broken heart, Verity's moods swing from homicidal to pure anguish and back.

7. Captain Fork

G.J Echterkamp

HDV | 2011 | USA | 13:26 | Can Premiere

Lyle has tried his best to like his son. But after four years, they've grown apart. It's the little things, really. The way the boy dresses, the cute faces he makes in the bath. And what type of pre-schooler watches Fox News? It's enough to make a man wonder, what would my life be like without children? Could I be at a Karaoke bar right now? On a weeknight? *Captain Fork* is the heart-warming tale of a father's desire to off his toddler, and the special birthday present that will change their lives forever.

8. The Ballad of Roy & Silo

John Greyson

DV | 2011 | Canada | 6:00 | BC Premiere

Two gay penguins receive an all-expenses paid, same-sex wedding in Toronto. There's a catch, however—the couple must serve as spokesmodels for a new series of gay literary classics. Even penguin love has a price tag.

9. Que Sera, Sera

Yoshie Sakai

DV | 2011 | USA | 7:08 | Can Premiere

Que Sera, Sera is an experimental/narrative short in the Yasujiro Ozu "Tatami" POV style. All of the scenes are shot from that level, as Sakai examines middle class culture by interviewing Americans between the ages of 3 months and 93 years, taking on the persona of each interviewee and getting into the head-space of each of them. She does this convincingly by physically ageing herself from infancy to old age, as she lip syncs the interview to better understand American cultural behaviours. By doing so in a non-linear fashion, she examines in a humorous and poignant manner the universality of the human condition and the inability for anyone to wholly control their own destiny.

10. Irma

Charles Fairbanks

HDV | 2010 | Mexico/USA | 12:15 | Victoria Premiere

Irma is a portrait of luchadora and chanteuse Irma Gonzalez, the former world champion of women's professional wrestling. Filmed in Ciudad Nezahualcóyotl—a notorious district of Mexico City—*Irma* contradicts everything we have come to expect from current media reports about Mexico, suffused with the strength, humour and music of Irma herself.

"A portrait built like a Russian matryoshka: surprise after surprise, revelation after revelation." — Carlos Ramos/IndieLisboa



Bottom of the Sky

Unruly terrain defies colonization to spawn personal narratives.

1. Skydive

Heidi Phillips

S8 on DV | 2011 | Canada | 5:00 | W Can Premiere

A metaphoric reflection on risk and the faith it demands, using found archival footage to create a story of jumpers who contemplate whether God will be their parachute.

2. Tree of Forgetting

Dan Boord & Luis Valdovino

HDV | 2009 | USA | 8:43 | Can Premiere

The world's shortest short story takes a detour to a place where time is a forking path of possibilities leading to the same eventuality—the past. A place where it was possible to vanish among family and friends and where the places and things of everyday life may also take on horrific features and meanings. *Tree of Forgetting* is a place where a poet laureate may aspire to become an inspector of chickens and where many live in a state of exile. Here you forget not to remember those things others wish to forget.



3. Prism

David Oonk

DV | 2010 | USA | 4:17 | World Premiere

Humans now perceive the world through a set of digital mediums. These electronic prisms break down light to the point where it becomes self destructive. The rich rainbow of colours found in the natural world are now forced into a set of fabricated Red-Blue-Green pixels.

4. The Garden

Ann Steuernagel

DV | 2010 | USA | 10:00 | Can Premiere

The Garden is a reflection on climate change. It is created from found, recycled film footage and is presented in three parts.

5. Warchild

Caroline Monnet

16mm on DV | 2010 | Canada | 6:40 | Victoria Premiere

“On a solitary portage between the barren wilderness and a desolate city, a young man reflects on his troubled past and hopeful future. Honest, thoughtful and personal narration illuminates a survivor’s state of mind that seeks serenity, while a background drumbeat accelerates the pace of this starkly resilient, black and white cinematic portrait.” – Alex Rogalski, TIFF

Warchild is part of a trilogy of experimental documentaries on South East Collegiate students. South East is a boarding school in Winnipeg for Aboriginal youth coming from the North.



6. Untitled [Espaces Sociaux #1]

Philip Widman

S8 on DV | 2010 | Germany/Vietnam | 5:30 | World Premiere

Once every year, the people of the surrounding villages ride through the pitch dark night on their mopeds. At the roadside they collectively build a temporary space within which a ritual is performed by two men in yellow robes.



7. imum coeli (bottom of the sky)

Mirka Morales

16mm | 2011 | USA | 6:00 | Can Premiere

A meditative journey from cold San Francisco warehouse windows to sketches of the tiny island of Vieques (Puerto Rico), a former US military base where horses roam free. Upon the death of the filmmaker’s father, the once innocent and carefree images of wild horses and of an empty bed are imbued with pain, loss, and ultimately, release.

“In astrology, the Imum Coeli (Latin for “bottom of the sky”) is the point in space where the ecliptic crosses the meridian in the north, exactly opposite the Midheaven. The Imum Coeli is said to refer to our roots and also to the least conscious part of ourselves. In many cases the IC refers to a parent—traditionally, the father.” – MM

8. The Art of Catching

Jessica Bardsley

16mm on DV | 2011 | USA | 35:00 | Can Premiere

The Art of Catching takes a bordering-on-fiction approach to autobiography and local history. It features two main stories that overlap and interweave over time. One story recounts personal memories of growing up in a working class Florida family haunted by the past. The other is made up from the imaginary journal entries of woman at the turn of the century who has been asked to accompany a group of men on an expedition through the Florida Everglades. Their aim is to hunt down and capture the Florida Skunk Ape—a mythic creature that many have sought in the Everglades. Along the way, Florida’s colonial legacy is laid bare.



Sunday | Oct 16 | 9pm

at Open Space

Devil's Gate

The nexus of mysticism and science: megalomania, necromancy and charlatanry.

1. sun moon stars rain

Leslie Supnet

S8 on DV | 2009 | Canada | 3:20 | BC Premiere

sun moon stars rain is a psychedelic visual elegy, lamenting the death of mother nature's children.

2. These Hammers Don't Hurt Us

Michael Robinson

DV | 2010 | USA | 13:00 | W Can Premiere

Tired of underworld and overworld alike, Isis escorts her favourite son on their final curtain call down the Nile, leaving a neon wake of shattered tombs and sparkling sarcophagi.

3. Self Improvement

Clint Enns

DV | 2010 | Canada | 2:43 | W Can Premiere

A self help video that rests somewhere between the realms of code hacking, archaic design and spiritual awakening.

4. Holy Ghost transformed to The Black Monolith, or vice versa

Debora Elgeholm

DV | 2011 | Sweden | 4:41 | NA Premiere

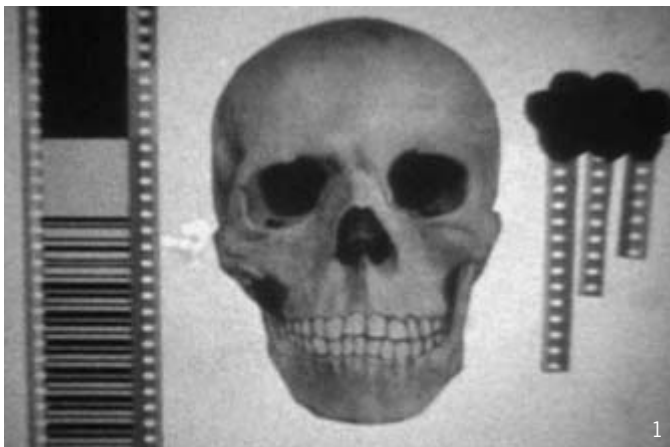
In *Holy Ghost*, Christian religious symbols are mixed with elements from science-fiction movies. The alien's capability to intrude our bodies or even infiltrate our thoughts is often the most frightening part. But that ability also becomes a connection to Christianity's Holy Ghost, who always follows us and knows what we're doing and thinking. The film emphasises the diffuse threat which exists within religions, and the short difference between believing in a god and in other aliens.

5. Love Rose

Bobby Abate

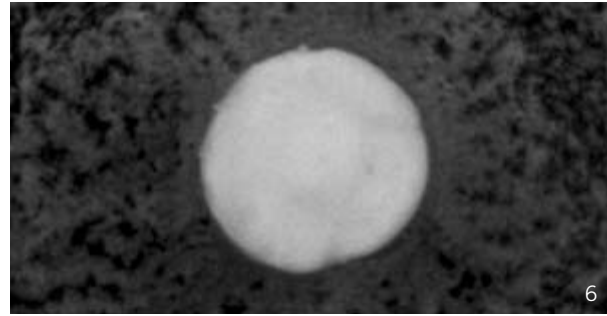
DV | 2010 | USA | 14:00 | Can Premiere

A surreal vision of one man's endeavour to contact the spirit world and come to terms with nightmares of a mysterious death. A séance is orchestrated according to instructions written in 1920 by revered parapsychologist Hereward Carrington, voiced here by novelist Lynne Tillman. Roses, seen as light by spirits, are placed in the room but these flowers are plastic; a requisite round table is surrounded by wooden chairs that remain empty despite stern warnings to never sit alone.

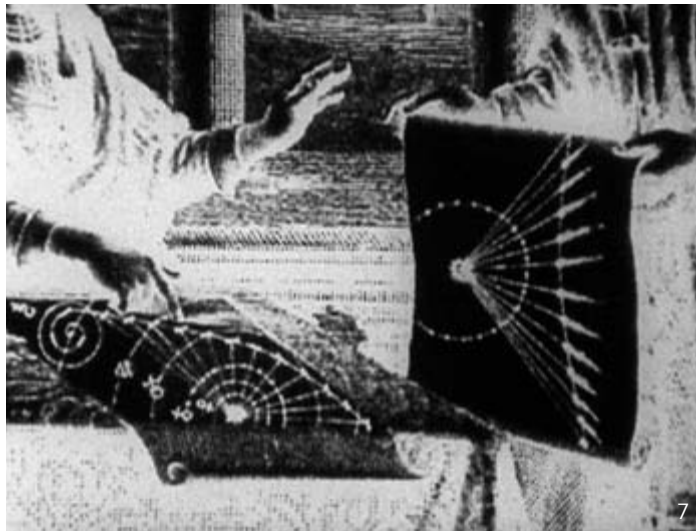




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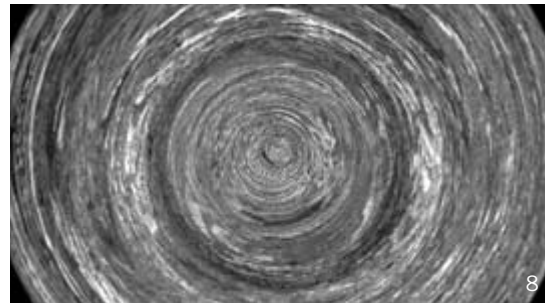
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8

Altering the invocation with rules he has broken, the undaunted romantic finds himself entering another dimension rendered in the distinct textures of black and white analog video. Through the delicate tubes of cameras nearly 40 years old, darkness is carved by trails of light, plastic roses are crowned by black halos, and scan lines swirl upwards and beyond towards a fateful realisation. On a path illuminated by lifeless flowers and surveilled by forgotten cameras, this self-styled mystic will ultimately come to see the only escape from a colourless world is to cross over to the other side.

6. Phase Transition

Ed Janzen

DV | 2011 | Canada | 1:45 | W Can Premiere

A disk of butter melting in a pan creates a mini-spectacle.

7. ...These Blazing Starrs!

Deborah Stratman

16mm | 2011 | USA | 14:16 | Victoria Premiere

Comets, once regarded as signs or signals from beyond, are now seen as time capsules containing elemental information about our solar system. *...These Blazing Starrs!* looks at the modern preoccupation with empirical analysis as well as ancient methods wherein people looked to the stars, not just to measure, but to interpret, both metaphorically and poetically.

8. Homage to the Great Emitter

Joe Merrell

DV | 2010 | USA | 4:35 | Can Premiere

A walk through Griffith Park restructured into a vision of a cosmic emanation.

9. Devil's Gate

Laura Kraning

HDV | 2011 | USA | 19:49 | Can Premiere

Devil's Gate explores the metaphysical undercurrents of a Southern California landscape scarred by fire. The film lyrically depicts the physical and mythological terrain of Devil's Gate Dam, located at the nexus of Pasadena's historical relationship with technology and the occult, and intertwining with its central figure, Jack Parsons, who some believe to have opened a dark portal in this place. The film merges an observational portrait of a landscape transformed by fire, ash and water with a fragmentary textual narrative, providing a view into man's obsession with controlling and transcending the forces of nature and spirit. It can be seen as unearthing a subconscious of the landscape, as the echoes of the past reverberate in the present and infect our perception and experience of place.

Monday | Oct 17 | 7pm

at Open Space

Empty Quarter



Alain LeTourneau & Pam Minty
16mm | 2011 | USA | 71:00 | Can Premiere

Empty Quarter is a film about the region of Southeast Oregon, an area populated by ranching and farming communities, in Lake, Harney and Malheur counties. The region is roughly one-third of Oregon's land mass yet holds less than 2% of the state's population.

Southeast Oregon, though familiar by name, is a foreign place, particularly to those who reside in urban environments. It is a landscape in the making, constantly undergoing change, being reworked. It is a highly politicised landscape, evoking differing opinions concerning resource management and land use. It is also a landscape that is, despite some beliefs, rich with diversity, as seen by the presence of East Indian families, Japanese families, ancestors of Basque sheep herders, home to the Paiute tribes people, and to Latinos who have come to help work the land.

Empty Quarter borrows from earlier forms of documentary. Rather than subscribe to a modern form of documentary replete with talking heads and B-roll images, *Empty Quarter* presents stark portraits, waiting to be explored and digested by the viewer. Their meaning can be felt in the slow process of accumulation

and measured response. Through a series of stationary shots, recording open landscapes and activities of local residents, *Empty Quarter* reflects on the character of the region. Natural areas are viewed among images of industry, various labour processes, resource management and recreation. Voices of local residents describe the history of pioneer settlement, social life of rural communities, and the struggles of small town economies.

...Marxist cinema at its best...the film explores the thick economic and ecological layers of this industrialized rural part of southern Oregon. Humans work the exhausted land, work the powerless animals and plants, work the monster machines, and work for not much money at all. Also captured are the layers of cultural life in this region—football games on Friday nights, rodeos on Saturday, prayers at a Japanese Buddhist temple. Everyone seems to just live in this bleak world without questioning it, but when some are interviewed...we learn of past struggles with racism, the present state of economic exploitation, and the longing for social change. The ending of the documentary is simply moving.

– Charles Mudede, Seattle Stranger



preceded by

A Life's Work

Adam R. Levine
16mm | 2011 | USA | 17:00 | World Premiere

D.J. Blanton is a retired power company worker living in rural Indiana. In the 15 years since leaving the job he hated, D.J. has thrown himself headlong into his practice as a blacksmith, building thousands of ironwork pieces in his home shop. *A Life's Work* considers the intersection of art and life—the curiosities we are born with and the legacies we leave behind.

Monday | Oct 17 | 9pm

at Open Space

Northern Haze

Musical journeys from dark to light in the land of the midnight sun.

1. Half the Battle

Jem Cohen | 16mm on DV | 2008 | USA | 11:30 | W Can Premiere

A reflection on the phenomenon of the touring musician.

"I shot this film with a 16mm wind-up Bolex, on the 25th Anniversary tour of Dutch band The Ex...with about 25 performing comrades. If half the battle is getting there and half the battle is joy, then the other half is madness. I thank all of the musicians who float in and out—of the film, in particular, and my life, in general." – Jem Cohen

2. Daybreak

Jason Britski | DV | 2011 | Canada | 10:00 | W Can Premiere

Daybreak is a formal portrait of the Saskatchewan north, shot on Super 8, VHS and DVcam. The footage was shot at night, and the colour was inverted in the editing process to make it appear as if it were shot during daylight hours. This project is an attempt to strip disparate images down to their basic elements, to examine their photographic possibilities, and their connection to a larger "Canadian" identity. Original score by Jason Moberg.

3. Little Fissures

Sheri Wills | 16mm | 2010 | USA | 6:00 | Can Premiere

Little fissures, small rips, barely noticeable tears—intrude into a subtle meditation on white. A film of in-between spaces, a haiku of small moments. – SW

Based on breathing patterns, this silent abstract film was developed from photograms during a residency at the Experimental Television Centre.



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



4. Imperceptihole

Lori Felker & Robert Todd

16mm | 2010 | USA | 14:30 | Can Premiere

A correspondence film: rolls of high contrast black and white film were sent back and forth in the mail over the course of a year until the film began to reveal itself as a science non-fiction fairy tale, a speculative quest—circling and searching, falling and landing, entering and exiting—to recapture elisions in light caught within and between seasons, states, planes and worlds.

5. Dance to Miss Chief

Kent Monkman | DV | 2010 | Canada | 4:49 | Vic Premiere

Move over J.Lo and Cher! Miss Chief Eagle Testickle has a new sexy video of her club track: *Dance to Miss Chief*—a playful critique of German fascination with North American "Indians" that is guaranteed to make you want to get up and shake your booty! This remix of contemporary and vintage footage celebrates Miss Chief's on-screen romance with leading man Winnetou, the fictitious "Indian" from Karl May's German Westerns.



6. Northern Haze: Living the Dream

Derek Aqquiaruq | DV | 2011 | Canada | 36:00 | World Premiere

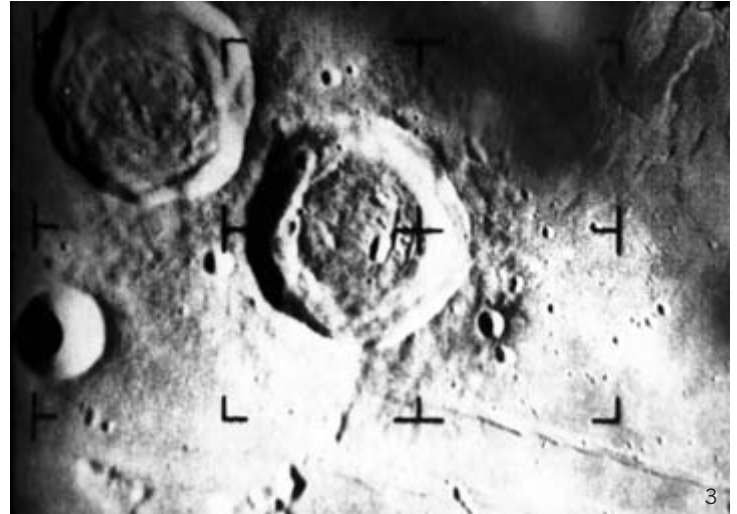
Northern Haze: Living the Dream tells the story of the first known Inuit rock band to sing in their native tongue. In 2010, independent music producer Jason Flower travelled to the remote community of Igloodik (Nunavut) to interview the remaining members of the band. Rocking the North hard and heavy since 1977, Northern Haze remains largely unknown in the rest of the country.

Tuesday | Oct 18 | 7pm

at Open Space

Changed Landscape

The persistence of nature and in-between spaces.



1. Prelude

Roger Deutsch

S8 on DV | 2011 | USA | 6:37 | Can Premiere

A prelude constructed from other preludes. A love story.

2. Broad Channel

Sarah J. Christman

16mm | 2010 | USA | 14:00 | Can Premiere

Over the course of four seasons, the nuances of everyday activity are examined along one narrow stretch of public shoreline in New York City's Jamaica Bay. Moments of recurrence and change cycle through an ecosystem rooted in migration.

3. Place for Landing

Shambhavi Kaul

16mm on DV | 2010 | USA | 6:00 | Can Premiere

A household landscape of mirrors. A child and its reflection are inscribed in a shadowy lunar patchwork. The camera switches its optical pursuit: the child disappears and a bird

emerges. The surveying mirror implodes or explodes into space. Its mottled hallway glass both indicates and becomes a *Place for Landing*. After a series of clever misdirections by the mirror, all is redeemed by a fragment of song in this unsettling haptic illusion.

4. Changed Landscape

Tijana Petrovic

16mm on DV | 2011 | USA | 7:00 | World Premiere

Changed Landscape observes the mundane lives of cows, donkeys, ducks and humans, and juxtaposes them with the soundtrack of spectacular and catastrophic news headlines happening in the world at large, depicting a natural world moving towards an ominous shift.

5. Urban Green

Kathleen Rugh

16mm | 2011 | USA | 8:00 | World Premiere

Woven within brick, metal, traffic and people there exists an oasis of the natural world layered between indoors and out.



6. Undergrowth

Robert Todd

16mm | 2011 | USA | 12:00 | Can Premiere

A hunter dreams through its prey's eyes.

7. Resonance

Karen Johannesen

Super 8 | 2010 | USA | 3:00 | W Can Premiere

In physics, resonance is the tendency of a system to oscillate with larger amplitudes at some frequencies than at others. These are known as the system's resonant frequencies. At these frequencies, even small periodic driving forces can produce large amplitude oscillations, as a result of the system's ability to store vibrational energy.

8. Puhelinkoppi (1882–2007)

Hope Tucker

DV | 2010 | Finland/USA | 7:30 | Can Premiere

A mobile phone writes the obituary for the last public phone booths in Finland.

9. Phantoms

Chris Kennedy

S8/35mm on HDV | 2011 | Canada | 14:00 | World Premiere

A study of the incongruous and iconic suspended monorail in Wuppertal, Germany. Shot on Super 8 and finished on 35mm film, *Phantoms* expertly employs the exaggerated grainy texture of the emulsion to suggest a netherworld out of time—both science fiction and ancient history—while an accompanying text muses on the vanity and folly suggested by the mysterious structure. – Kate MacKay, Images Festival

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Tuesday | Oct 18 | 9pm

at Open Space

Point No Point

The performative body as translator.



1. Sutrapeze

Pim Zwier

HDV | 2010 | NL | 9:17 | Can Premiere

Moving between the floor and ceiling of her living room, Sue Brent performs an extraordinary daily ritual in a domestic setting. We see memorabilia of her flying above the streets of London. The creaks of ropes and the sound of breathing drown out the intimate silence.

2. Point No Point

Jennifer Campbell

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

A documentation of the artist trudging through the ocean to become a human lighthouse. Set against the iconic landscape of the Pacific Northwest, *Point No Point* is a continuation of Campbell's ongoing work documenting the subversion of the body through absurd and explicitly physical actions.



3. L'Écurie 360

Frédéric Moffet

HDV | 2009 | Canada | 12:04 | W Can Premiere

The dance video *L'Écurie 360* is an examination of the social forms of femininity, performance and yokes imposed on the human condition. Three female dancers shut up in three horse stalls explore the animalistic aspect of their existence in order to bring their femininity back to a raw state.

4. The Swimmer

Salise Hughes | DV | 2010 | USA | 3:50 | Can Premiere

Inspired by the 1968 film of the same name starring Burt Lancaster. A man discovers the backyard swimming pools dotting the landscape in front of him from a river leading to his house. He decides to swim home.





5. So Certain I Was, I Was a Horse

Emilie Serri
 16mm on DV | 2011 | Canada | 11:30 | World Premiere
 The body explored as living tableau.

6. Sound Between Lines: Triangle Soundpainting Orchestra

Jason Middleton
 16mm on DV | 2010 | USA | 17:30 | Can Premiere
Sound Between Lines explores the art of “soundpainting,” a sign language for structured improvisation created by composer Walter Thompson for musicians, dancers, actors, poets, and visual artists. A collaboration with North Carolina’s Triangle Soundpainting Orchestra, the film draws viewers into their creative process and demonstrates elements of the soundpainting language. Through interviews and scenes of rehearsal and performance, the film offers an intimate experience of this innovative art form.

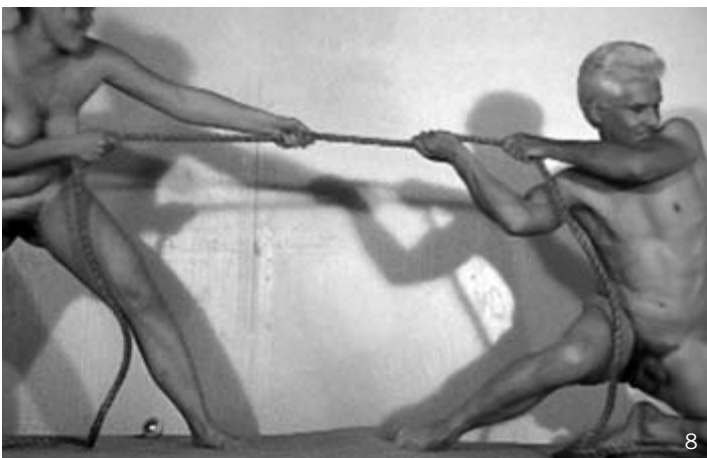
7. São Paulo – Pink Girl

Sarah Shamash
 DV | 2010 | Canada | 4:09 | World Premiere
 A collaboration between dancer/choreographer Toshiko Oiwa and video artist Sarah Shamash and the last instalment of a trilogy of videos that were carried out in Tokyo, London and São Paulo, *São Paulo – Pink Girl* is a street intervention, performance and dance video which reflects the larger concept and overarching title of the trilogy *How to Dance in the World*. The title can

be read as a metaphor and rhetorical question for how to live, manoeuvre, coexist and balance in the chaos of a daily urban reality. *São Paulo – Pink Girl* is not only a dance video but also a document for what transpired the moment the camera rolled when the Pink Girl character appeared in the streets of the famous Avenida Paulista during lunch hour.

8. Transit

Bernard Roddy
 16mm | 2010 | USA | 22:15 | Can Premiere
Transit—a documentation of three performances—takes its name from an essay by Italian philosopher Mario Perniola published in *Fragments for a History of the Human Body*. The first performance is informed by a silent black-and-white film called *Neo-Classic*. Made in 1971 by the sculptor Robert Morris and encountered in historical writing about the sculptor, *Neo-Classic* employs a nude woman to interact with large prefabricated materials in the space of an empty warehouse. The second includes Roddy’s delivery of several of the Vito Acconci lines appropriated by Paul McCarthy and Mike Kelley in their 1995 video *Fresh Acconci* and draws from Italian critic Lea Vergine’s 1974 essay on body art and the first chapters of Jane Blocker’s book, *What the Body Cost: desire, history, and performance*. The third and final performance involves Roddy reading portions of a text about the depiction of Christ’s genitals in Renaissance painting, alongside a book by French philosopher Jean-Luc Nancy on Mary Magdalene.



Tuesday | Oct 18 | 7pm

at Cinecenta

Songs from the Nickel

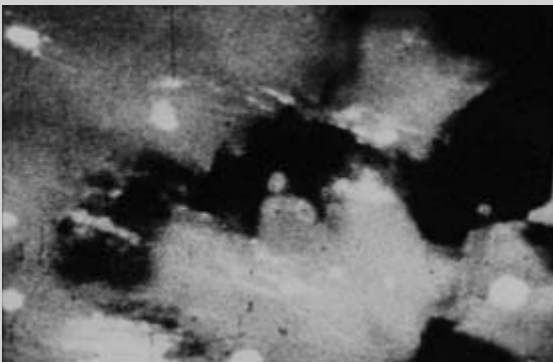
Alina Skrzyszewska

DV | 2010 | USA/Germany | 83:00 | Can Premiere

Songs from the Nickel is an intimate portrait of the people and culture of a downtown Los Angeles neighbourhood often referred to as “the Nickel.” The Nickel—a few blocks around 5th Street—is where you can stay if you have nowhere else to go, and barely a nickel to your name. There you will find homeless couples curled up in blankets on the sidewalk, transvestites in miniskirts standing on corners, religious groups singing gospels, people caught up in daily bartering routines selling just about anything. Former grand hotels stand as relics of the area’s heyday, now housing an eclectic mix of people whose lives at one point or another broke apart. Making a home in the transience of a hotel, they form a distinct community with its own rhythms, rules and power structures. In their small private spaces, the hotel inhabitants are one step removed from the streets. Some came from down there; others might be on their way down. Through their windows drift the screams, laughter, singing and sirens that are the soundtrack to their lives.

Director Alina Skrzyszewska lived in a hotel on the Nickel for over a year, during which time she shot the film. Working without a crew, she was able to capture her environment in a direct, uncompromised way. The result is a journey through the cosmos of downtown structured through a series of intimate conversations, which later open up to reflect upon the forces shaping the neighbourhood today. Will downtown become successfully gentrified? What will be left? What is untransformable?

In framing her subjects with dignity, empathy and compassion, the film makes familiar what at first sight seems foreign and unfathomable. Both sad and inspiring, terrifying and beautiful, *Songs from the Nickel* shines a light on the genuine diversity of America’s urban landscape, with all its fractures and traumas, as well as its potential.



preceded by

the fall

CJ Brabant

S8 on 35mm | 2010 | Canada | 6:00 | World Premiere

A great desire for stillness through exquisite meditations on earth’s falling elements.

Tuesday | Oct 18 | 9pm

at Cinecenta

And Again



Adele Horne

DV | 2010 | USA | 56:00 | W Can Premiere

Playas, New Mexico, contains more than 200 homes, a bowling alley and two churches—but almost no residents. This abandoned mining town has found new life as a training site used by Homeland Security to simulate domestic terrorist

attacks. Former residents now play the roles of terrorists and victims, carrying out attacks on what was once their home. Collaborating with several of these role players, the filmmaker stages scenes that trace the rise and fall of Playas.



preceded by

Untitled

Keren Cytter

HDV | 2009 | Germany | 16:52 | Can Premiere

Like many of Keren Cytter's works, *Untitled* draws upon a rich array of cinematic references—this time John Cassavetes' film *Opening Night* (1977), in which an aging actress confronts her own personal struggles while playing a role. Both Cassavetes' and Cytter's film reflect upon the construction of real and fictional identities, role-playing and language as a source of misunderstanding in relationships. *Untitled* is loosely based upon the true story of a young boy who shot his father's lover. Cytter often uses themes of personal relationships, sometimes from her own and her friends' lives, as a vehicle for the analysis and deconstruction of cinematic narratives.

Wednesday | Oct 19 | 7pm

at Open Space

Weapons Expert Demonstration

Politics, mob rule and the militarization of public and private spectacle.

1. 28.IV.81 (Descending Figures)

Christopher Harris

2 x 16mm | 2011 | USA | 3:30 | W Can Premiere

An improvised double projection film that was edited in-camera at the Holy Land Experience Theme Park in Orlando, Florida. The noon and 5pm performances of the theme park's "Behold the Lamb – Passion Drama" are condensed onto separate 100' rolls of film simultaneously projected side by side.

The "descending figure" appears as a sparked or incendiary "someone"...repeatedly flaring up, only to flicker and fade and die down again.

2. Dressage

Julika Rudelius

HDV | 2009 | NL | 8:39 | Can Premiere

Ten beautiful girls, 11 or 12 years old, find themselves trapped between childhood and puberty. They are preparing for a special occasion. Dressed like young women, they apply make-up so artfully that it seems as if they do this every day. Raised in New York high society, they know how things work. With long hair, high heels and preppy clothes, they have a last look in the mirror, trying to perfect their looks. Treated like princesses, they receive stylish mobile phones from a few assistants.

Without any apparent reason, without even blinking an eye and with a deadpan expression, the girls go for it. With destructive determination they aim at the interior and the walls of the space. Eventually they succeed in breaking out and letting the outside world in.

3. The Silent Majority (1972)

Penny Lane & Brian Frye

S8 on DV | 2011 | USA | 15:00 | World Premiere

In 1969, President Richard Nixon appealed to "the great silent majority" of Americans for their support. He said, "[a]s President of the United States, I would be untrue to my oath of office if I allowed the policy of this nation to be dictated by the minority who hold [one] point of view and who try to impose it on the nation by mounting demonstrations in the street.... If a vocal minority, however fervent its cause, prevails over reason and the will of the majority, this nation has no future as a free society."

Three years later, his supporters re-elected him in one of the great landslides in American history. Who were these Americans, and where did they come from? On the 1972 campaign trail, Nixon aides H.R. Haldeman, John Ehrlichman, Dwight Chapin, and Larry Higby documented on Super 8 home movie film the crowds that gathered to greet the President. Their home movies capture the forgotten faces of Nixon's silent majority.



4. Antichrist: Neoist Hokey Pokey

Istvan Kantor

DV | 2010 | Canada | 5:30 | BC Premiere

A tribute to plunder, sex, noise and violence, *Antichrist* is a manifesto that sums up Kantor's ongoing and never-ending critical lament centering on authority and power in technological society. The almost mythological images taken from well known filmmakers such as Kubrick and Ridley Scott are transformed into iconic (and sonic) insults feeding people's imagination with robopunk rebellion. Kantor lives in a world of zombies, robots, vampires, white mice and soldiers and he always seems to have a lot of fun there.

5. Time-Based Correction

Peter Freund

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

The Army-McCarthy hearing, televised live in 1954, marked the unmistakable beginning of the end of the "Red Scare." The 1954 televised spectacle may have already documented the brilliant and gloating regrets that would thereafter, paradoxically, sustain the Cold War. *Time-Based Correction* presents an experimental study of social memory, public gesture, and time in historical documents. A response to Emile de Antonio's political documentary *Point of Order*, this experimental short attempts a kind of archaeological dig into the choreography of public space during the 1954 hearings.

6. Self-destruction for eternity

Wei-Ming Ho

DV | 2011 | Taiwan | 6:26 | NA Premiere

Who decides who is good or evil? Who decides who lives or dies? Who will be the next victim? The calm before the storm, is it an illusion? Are there dark realities and tragic flaws hidden behind the scenes? Using machinima to record the process of gaming, *Self-Destruction for Eternity* skilfully correlates and reimagines disparate elements from various games and remixes them in an attempt at re-comprehension.

7. Weapons Expert Demonstration

Robert Todd

16mm | 2010 | USA | 3:00 | Can Premiere

1. *Program Objective:* The objective of the Fast Reaction Weapons Demonstration (FRWD) program is to demonstrate technologies associated with high-speed miniature munitions dispense within the context of the high speed dispensing event, performance, sub-pack stabilisation and desired deceleration of the sub-munitions/sub-packs, and sub-munition secondary dispense event.

2. *Subject:* Demonstrator Platform courtesy of Lucas Wheeler.

8. Magic for Beginners

Jesse McLean

DV | 2010 | USA | 21:00 | BC Premiere

Magic for Beginners examines the mythologies found in fan culture, from longing to obsession to psychic connections. The need for such connections (whether real or imaginary) as well as the need for an emotional release only fantasy can deliver are explored.



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

How to Explain It to My Parents

Recodifying the traditional portrait of the artist.

1. Deus Ex Boltanski

Robert Gardner

HDV | 2010 | USA | 11:00 | Can Premiere

In 2010, French artist Christian Boltanski was given the immense confines of the Grand Palais in Paris to install a piece entitled *Personnes*. For the French, “personne” means both a person and a no one. The installation was concerned with the presence and absence of people in an enormous amount (30 tons) of clothing. When Boltanski sees a discarded coat he is seeing a dead person who has left that coat behind. There are a great number of dead people in this monumental installation. Gardner (who has known Boltanski since the 70s) and photographer Michael Hutcherson travelled to Paris to make a film about him and the *Personnes* installation process. This is the result.

2. Four Cubic Feet of Space

Tony Gault

S8 on DV | 2011 | USA | 8:30 | Can Premiere

Artist Daniel Sprick ruminates on the fragile nature of human existence.

3. How to Explain It to My Parents: Arno Coenen

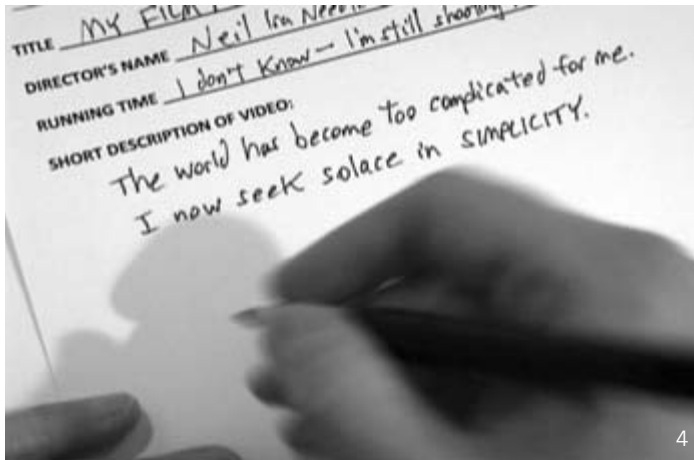
Lernert & Sander

HDV | 2009 | NL | 11:48 | Can Premiere

Have you ever tried to explain to your parents what your job is all about and what your passions are? This is often a hopeless cause. For artists this is even more difficult, trained to explain and promote their work through a specific, shared discourse. To explore this theme the filmmakers recruited several artists who create abstract and rather hermetic work, and placed them in a neutral, grey space together with their father and/or mother—with the artist always, very subtly, seated in a slightly lower chair. The resulting conversations are painfully confrontational, often moving and sometimes hilarious.

Here, Arno Coenen is sitting at a table with his father. Together they taste Arno’s self-brewed *Eurotrash* beer, followed by an attempt at a dialogue on how the brewing of beer can also be regarded as art.





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4. My Film Festival Entry

Neil Ira Needleman

DV | 2011 | USA | 3:05 | Can Premiere

The world has become a complicated place. Too complicated for me. I now seek solace, salvation and inner peace by performing tasks that are simple and pure. Like this documentary video. It doesn't get any simpler than this. It is what it is. In a complicated and ambiguous world, that's something I appreciate and cherish. – NIN

5. The Magus

Jaimz Asmundson

16mm/S8 on DV | 2011 | Canada | 12:00 | W Can Premiere

The Magus documents visual artist C. Graham Asmundson's body of work over a rigorous six-month period. Filmmaker Jaimz Asmundson, Graham's son, uses cinematography and editing as magical weapons to ritualistically birth, destroy and resurrect his father's work. Through psychedelic imagery and rapid-fire editing, the resulting film is a stylized, hyperkinetic, cinematic manifestation of the Asmundsons' personal exploration of occult ceremonies and experiences. Working this uncommon practice, the father/son team explores mind-altered states and invoke unnatural resurrections; where unforeseen demons and other spiritual forces are often released.

6. Albumleaf

Paul Turano

16mm | 2010 | USA | 7:00 | Can Premiere

Shot during sunset at winter's end and full of the joys of melancholy, this film was inspired by the late-19th-century romantic musical form the "albumblatt"—typically a short, spontaneous, and improvisational piece.

7. Tony Conrad: DreaMinimalist

Marie Losier

DV | 2008 | USA | 26:40 | W Can Premiere

The latest in Marie Losier's ongoing series of film portraits of avant-garde directors (George and Mike Kuchar, Guy Maddin, Richard Foreman), *DreaMinimalist* offers an insightful and hilarious encounter with Conrad as he sings, dances and remembers his youth and association with Jack Smith.

Wednesday | Oct 19 | 7pm

at Cinecenta

The Ballad of Genesis & Lady Jaye

Marie Losier

HDV | 2011 | France/USA | 72:00 | Victoria Premiere

An intimate, affecting portrait of the life and work of groundbreaking performance artist and music pioneer Genesis Breyer P-Orridge and his other half and collaborator, Lady Jaye, centred around the daring sexual transformations the pair underwent for their “Pandrogyné” project.

Genesis has been a key figure of the underground music scene for over 30 years. A cult artist in prepunk and post-punk groups Throbbing Gristle (1975–81) and Psychic TV (1981–present), he is considered the father of industrial music and a pioneer of acid house and techno. Not content with breaking new ground in music, Genesis has also used his position at the limits of society to challenge the very fundamentals of biology.



Transformation is, indeed, central to his life. He became a she to resemble his beloved Lady Jaye, now deceased. With peroxide hair, full lips and gold teeth, Genesis does not go unnoticed. It is a unique life, modelled on his other, Lady Jaye, who remains an integral part of himself. Without subscribing to any movement but living life as the ultimate experiment, he has made his body a work of art.

A kaleidoscopic collection of moving surfaces, composed of interviews (Orlan, Peaches, Peter Christopherson), role play, concerts and his day to day life, comes together to paint a multifaceted profile of this pioneer of industrial music and in doing so, exposes the abundant yet inherently elusive nature of his creativity.



He's the only person I've ever met who I'd hero worshipped, that was exactly how I'd expected him to be. He was everything that I'd hoped him to be. Which was incredible. Inhumanly intelligent. I was interested in him primarily as a character, the way he lived, he was a "more than real" real life character. A phenomena. I was already into the idea that the most important work is the way you live and you should live it as a work and try to make each aspect of it as interesting as you can.

– William S. Burroughs



preceded by

Whoever Whatever

Daniel McKernan

DV | 2010 | USA | 6:30 | Can Premiere

An epic and haunting short film starring NYC icon Sophia Lamar, touching on preconceived ideas of genders, sexual expectations and stereotypes. *Whoever Whatever* is a documentation of a solitary performance in which a ghostly Lamar wanders the streets of a desolate New York City, a tabula rasa yearning for a gender identity.



Wednesday | Oct 19 | 9pm

at Cinecenta

Blinding

Steve Sanguedolce

16mm on DV | 2011 | Canada | 72:00 | Can Premiere

Blinding is a hypnotic, mesmerising journey through vision, both the benefits and the curse of being witness to the world around us. The stories told by Jacqueline, a lesbian ex-cop, Ryan, a writer who has almost totally lost his vision, and Jamie, a former Canadian Air Force pilot, combine to contrast the beauty and sorrow visible in the world. All of them have faced upheaval in their lives leading them to struggle with the trauma they have witnessed. Ryan observes how he cannot remember his wife's face, but the sorrow of blindness is contrasted sharply with the burden sight can be, as Jamie recounts the aerial viewpoint he had of the Rwandan genocide. Jacqueline's stories of the incidents seen on the beat and the prejudices she faced as a lesbian police officer bring home the extremes of good and bad in the everyday sights we are confronted with.

The hand dyed process with which the film has been treated gives the picture a kaleidoscopic look. This visual effect interacts with the narrative in a way which is both obscuring and revealing, causing the audience to question their own relationship with sight. *Blinding* is an innovative documentary that artistically combines form and content to create a film which will both challenge and haunt the viewer.

– Baibre Holmes, Raindance Film Festival



Sanguedolce is a self-taught celluloid magician.

– Gemma Files, Eye Weekly

One of the most influential independent filmmakers on the Canadian scene.

– Marc Glassman, NFB



preceded by

Tranquility

Siegfried Fruhauf

35mm | 2010 | Austria | 6:30 | Can Premiere

Film as flight from material to material: The here and there are separated by the feverish dream of a radiated force that leaves traces of the world in the film's images. A sea of tranquility, though its waves, can surge ecstatically at any time.



Thursday | Oct 20 | 7pm

at Open Space

Lebenswelt

Cinematic post-mortems reanimate culpability and redemption.

1. Spirit of the Bluebird

Xstine Cook & Jesse Gouchey

HDV | 2011 | Canada | 5:45 | BC Premiere

Using spray paint on a fence and garage where Aboriginal mother and grandmother Gloria Black Plume was brutally murdered in 1999, Cree artist Jesse Gouchey paints a large scale animation of a bluebird in flight. The beauty and freedom of the bluebird's motion is contrasted with the remembrances of Gloria's surviving family members, who give an emotional glimpse of a woman lost to violence and the injustice of the legal system.

Spirit of the Bluebird is a tribute to a woman who embodied this avian spirit and speaks to deeper themes of the ongoing mistreatment of Canada's Aboriginal peoples by the criminal justice system, and the long term negative effects of the Residential School system.

2. The Trial of Socrates

Kadet Kuhne

HDV | 2011 | USA | 4:00 | Can Premiere

Socrates stands in the court giving the defense of his life. He is accused of corrupting the youth and of atheism, both charges easily disproved, but his real crime is living a life on his own terms and not allowing anyone to get away with hypocrisy. He argued that once we recognise what is truly good, we will act in accord with that knowledge. He also firmly believed that the cosmos is grounded in goodness, hence a good person cannot suffer unduly and death is not something to be feared. Even though the death penalty is assured, he spends his last moments in public pointing out the path to a life worth living. *The Trial of Socrates* portrays the end of his final speech, just after he had been condemned to death by the citizens of Athens, his hometown. Two thousand five hundred years later we still look to his words for inspiration. – KK

3. Susan's Horses

Elizabeth Henry

S8 on DV | 2010 | USA | 6:30 | Can Premiere

Shot in the now extinct Super 8 Kodachrome film stock, this short documentary matches tone with film stock by nostalgically exploring a Colorado horse camp for kids, run by a woman whose troubled past helps to inform her unique relationship to her animals. As a horse moves through space, it reminds us of what we've been missing. As a horse stands in place, it reminds us of what we are.



Photo by Sean Derrin



4. Texas, My Brother & Me

Nika Khanjani

DV | 2010 | Canada/USA | 7:30 | World Premiere

Created as deliberately lo-fi, replete with intentional hesitations and errors, this video captures a sister's moment of longing for her out-of-reach brother—and her futile attempt to send him a snapshot of her life at that moment.



5. Fruit Flies

Christine Lucy Latimer

16mm | 2010 | Canada | 1:30 | W Can Premiere

Created with 16mm splicing tape, this film is a document of all the fruit flies that drowned in the vinegar trap on my counter last summer. – CLL



6. Love is a Hunter

Jessica MacCormack

DV | 2010 | Canada | 3:03 | BC Premiere

Love is a Hunter uses collaged watercolour paintings of childlike creatures, poppies and dismembered legs to produce a commentary on loss. The surreal imagery reflects a childhood where love is very much defined by one's ability to hide from violence and pain.



7. File Under Miscellaneous

Jeff Barnaby

HDV | 2010 | Canada | 7:10 | Vic Premiere

Set in a dystopic metropolitan hellscape, a spiritually exhausted and destitute Mi'gMaq man has resolved to assimilate into the ruling culture. He visits a surgical clinic—the display window littered with skin and limb samples—and undergoes a gruesome procedure to rid him of his red skin.



8. Lebenswelt

Elias Brossoise

S8 on DV | 2010 | Mexico | 30:00 | Can Premiere

A Nahua woman and a group of local mixed blood people who feel threatened by her presence, Subcomandante Marcos invoking voices from the past, a Japanese archaeologist looking for traces of the Aztecs, a murdered girl's funeral procession, the garbage dump of Tlatel in Chimalhuacán as the backdrop. *Lebenswelt* is an exploration of our lives permanently colonised by instrumental reason in a world that is dealt to us a priori, conformed by limits that cannot be transcended and where unjustifiable powers get legitimized.

Thursday | Oct 20 | 9pm

at Open Space

Shambhala Alley

Appropriated footage and family histories compose elegies for things found and lost.



1. I Swim Now

Sarah Biagini

16mm | 2010 | USA | 8:30 | Victoria Premiere

I Swim Now challenges the visual intelligibility of landscape aesthetics by imagining the experiences of one Violet Jessop, a stewardess on board all three sister ships of the White Star Line—the Olympic, the Titanic and the Britannic—while each suffered varying degrees of collision and wreckage at sea. *I Swim Now* evokes the intense brutality and repetition of Violet's unique physical interactions with nature through an expansive accumulation of optical techniques and manipulations.

2. 4 by 4

Nathaniel Cummings-Lambert

16mm | 2010 | USA | 6:00 | Can Premiere

An optically printed 16mm film using footage my great-grandfather, a first generation Greek-American, shot from 1946 to 1950 in the United States and Greece. The evident conflict between the transcontinental subjects stems from an internalised vocabulary of movement and interactions that the U.S. family has developed and the Greek subjects who remain unswayed by the camera's presence. – NCL

3. Second Law: South Leh St

Mike Gibisser

16mm | 2011 | USA | 14:00 | Can Premiere

The second in a four part series. The second law of thermodynamics, the law of entropy, expresses the concept that order tends towards disorder: energy dissipates; time moves directionally. An old woman passes time in her home as she wrestles with her choice to leave after 60 years. History charges the air. Dust collects and floats skyward.

4. Hull

Tara Nelson

16mm | 2011 | USA | 7:32 | World Premiere

A journey between layers of corporal consciousness, *Hull* explores the physical memory of trauma, and the psychological repercussions of a surgical disaster.

5. Goodbye Pig, Goodbye Phil, Goodbye Sweet Things That Once Were

Anna Geyer

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

A reminiscence of an unknowable past. An homage to "pigfill" a.k.a. slug—a found footage film constructed almost entirely

of decayed/abused fill. The fill once spliced into and physically stuck to 16mm magnetic audio tracks of another film had been stored in a wet basement. The fill and mag were stuck together due to water damage. I was asked to replace the fill in order to transfer the audio to a digital medium for preservation purposes. I removed and spliced the bits of discarded picture together and I projected it in an effort to gain some understanding of the original footage. Later I reprinted it, via optical printer, in an attempt to contextualize the bits of picture/past left unobscured by the residual blotches of mag, and in doing so I literally watched its continued demise; its further fall into chaos. Similarly, the audio is primarily the original audio, including the noise from the magnetic track, both verbatim and manipulated. – AG

6. winter's end

Wrik Mead

HDV | 2010 | Canada | 8:00 | W Can Premiere

winter's end mixes live action and animation and follows a man as he falls from one state of grief to another. He only finds solace when he finally accepts his loss.

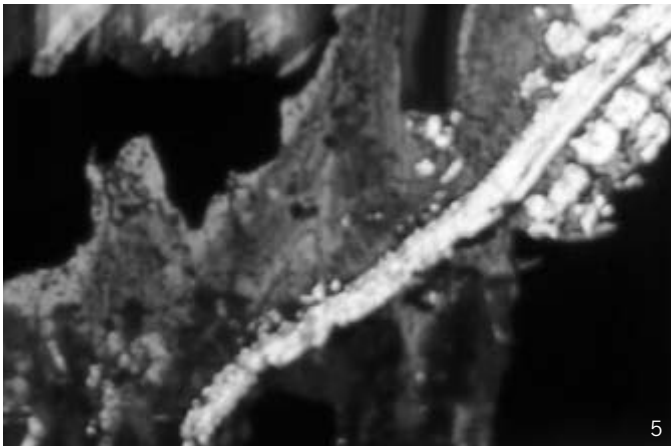
7. Winged

Jennifer Hardacker

16mm on DV | 2010 | USA | 3:00 | BC Premiere

Her horoscope quoted from the poet Federico Garcia Lorca: "His heart was growing full of broken wings and artificial flowers. In his mouth, just one small word was left." The horoscope assured her that her mouth would soon be full of vivid words.

Winged explores a mother's concern for her children and her ability to help them cope as they experience an emotional time in their life.



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8. Shambhala Alley

Peter Sandmark

S8 on DV | 2011 | Canada | 3:55 | World Premiere

Shambhala Alley is a meditation on mortality and awareness of the present moment, inspired by the last days of our dying dog. – PS

9. Rachki

Kandis Friesen

DV | 2010 | Canada | 4:47 | BC Premiere

An experimental video on memory, migration, translation and loss. Layers of stop-motion animation, archival footage of Siberian gulags and Ukrainian villages, inaccessible (and badly translated) Plaut'dietsch, my grandmother's collecting and art-making practices, and Mennonite traditions that never left the former USSR bring together both a family history and a collective one. – KF

10. Saskatchewan

Richard Wiebe

16mm on DV | 2011 | Can/USA | 18:00 | World Premiere

16mm footage and Edison Voicewriter recordings introduce to me a family I never knew. I see my dad, age 7, in 1943 stand in front of a movie camera. I see my grandparents, my aunt, my uncle and others now gone. I was born in North Carolina decades later, but I imagine the movie we would make together about Saskatchewan. – RW



7



10

Thursday | Oct 20 | 7pm

at Cinecanta

Everyday Sunshine: The Story of Fishbone

Lev Anderson & Chris Metzler

HDV | 2010 | USA | 107:00 | BC Premiere

From the shifting faultlines of Hollywood fantasies and the economic and racial tensions of Reagan's America, Fishbone rose to become one of the most original bands of the last 25 years. With a blistering combination of punk and funk they demolished the walls of genre and challenged the racial stereotypes and political order of the music industry and the nation. Telling it like it is, the iconic Laurence Fishburne narrates *Everyday Sunshine*, a story about music, history, fear, courage and funk on the one.

At the heart of the film's story is lead singer Angelo Moore and bassist Norwood Fisher, who show how they keep the band rolling out of pride, desperation and love for their art. To overcome money woes, family strife, and the strain of being aging Punk rockers on the road, Norwood and Angelo are challenged to reinvent themselves in the face of dysfunction and ghosts from a painful past.

Featuring interviews with Flea, Gwen Stefani, Ice-T, Perry Farrell, Branford Marsalis, George Clinton, Tim Robbins, Gogol Bordello, ?uestlove, and others, *Everyday Sunshine* traces the band's history, influence and struggle as individualistic, genre-blending artists up against an unforgiving music industry that threatens to pass them by.



Let's be clear, this is no lame-ass "Behind the Music."
— Indiewire

It's old news that cultural innovators rarely reap the benefits of their innovation, and in fact often pay dearly for colouring outside the lines. Still, watching those truisms play out in the wrecked lives and professional disappointments of hometown heroes/cult darlings Fishbone is painful indeed. Co-directors Chris Metzler

and Lev Anderson have penned a cinematic valentine to the group via astounding archival concert footage, rapturous testimonials (Perry Farrell, Flea, George Clinton, Gwen Stefani and others) and original footage that often breaks your heart in this charting of the group's thwarted rise and chaotic fall. There's some groovy animation and cool narration by Laurence Fishburne, but the real star of this show is the still-ahead-of-its-time genius of Fishbone.
— LA Weekly

Thursday | Oct 20 | 9pm

at Cinecenta

Mexicali



Juan Palacio & Max Herrlander
DV | 2010 | Mexico/USA/Sweden | 68:00 | Can Premiere

Juxtaposed perceptions of the Mexico/US border intersect in a story about attaining higher knowledge through a dedicated practice of excess and abandon. This transgressive DIY epic combines varying levels of documentary and narrative on a road trip through the underbelly of the border city Mexicali.

In the film, the co-directors attempt to become their own fictional characters (loosely based on themselves) roaming throughout the city while interacting with and provoking the local citizenry. The result is a strange and hallucinogenic hybrid of filmic narrative and social experiment. With *Mexicali*, Palacio and Herrlander set out to create a portrait of “modern man”—men who don’t feel attached to any one place, who are open to the metamorphosis of their sexuality and who constantly evolve and devolve through their desire for new experiences, regardless of the precariousness or danger.



preceded by

G

The Automatic Message (Trevor Jacobson & Tanya Goehring)
HDV | 2011 | Canada | 5:30 | World Premiere

A music video created for Berlin-based electronic artist Tommy Four Seven: the dreamlike meanderings of a man through an imminently apocalyptic world.

Friday | Oct 21 | 7pm

at Open Space

Some 3D Colour/Light/Motion Experiments *by Kerry Laitala*

From candy apple light emissions to a whimsical tribute to an eye-popping burlesque, these moving image works tickle the retinas with their playful approach to discovery. Many were made with a hybrid of digital and analogue means and explore chromatic reveries through the direct dealing with contrasting colors, pulsating light and depth perception. Time is frozen and is then contracted to create uncanny artifacts of retinal afterimage. The formal play of expanded structures create light trails in space, and recombine to seduce the senses.



Chromatic Cocktail Extra Fizzy

film/video hybrid | 2009 | 9:00

Terra Incognita

DV | 2011 | 10:00

Sonic accompaniment by Neal Johnson

Afterimage: A Flicker of Life (version 2)

film/video hybrid, in Chromadepth | 2010 | 12:00

The soundtrack is a collaboration between Wobbly and Laitala

Chromatic Revelries

DV | 2011 | 7:30

Pin-up in 3D

film/video hybrid | 2009 | 4:30



Chromatic Cocktail 180 Proof

DV | 2011 | 8:00 | dedicated to George Kuchar

Sonic accompaniment by Kenneth Atchley

Chromatastic

DV | 2010 | 4:00

Sparkle Plenty

film/video hybrid | 2009 | 5:30

Mercurial Madness

DV | 2010 | 7:00

Chromatic Frenzy

film/video hybrid | 2009 | 7:30

Film Loops vs. Video Projection, a competition

expanded cinema, film/video hybrid | 2011 | 10:00

inspired by Paul Sharits

San Francisco-based Kerry Laitala is unquestionably one of the most inventive and original media artists in America today. An expert in optical printing and other DIY practices such as photogram and hand processing, she uses these techniques to re-shape “found” materials into handcrafted short films that embody and celebrate the phenomena of early cinema. Inspired by avant-garde filmmakers such as Phil Solomon, Paul Sharits and Jordan Belson, Laitala’s work conveys a similar connection to materials, but with a more unhinged sense of decay and embrace of hybrid strategies. Over the past decade her award-winning films have screened at venues and festivals across the USA and around the world, including the Whitney Museum of American Art (New York), the Corcoran Gallery (Washington), SFMOMA (San Francisco), The Andy Warhol Museum (Pittsburgh), Tate Modern (London), Cinémathèque Française (Paris), Sundance, Ann Arbor Film Festival and New York International Film Festival.

Friday | Oct 21 | 9pm

at Open Space

LOGBOOK *Alex MacKenzie*

2011 | Canada | 20:00 | World Premiere

Using black and white film emulsions handmade and painted onto raw celluloid, *LOGBOOK* is a visual investigation and catalogue; traces of past life and moments passed, on a remote island mountain on the Pacific Northwest Coast of Canada. Filmed with a 1923 Cine-Kodak Model A—the first hand-cranked 16mm

camera produced by Kodak—and presented live on a 16mm analytic projector. Frames are slowed, frozen, reversed and reprised in a study and interplay of surface and subject, where fleeting images crackle, tear and fold in on themselves to invoke the very silver nitrate of which they are made.



Transmissions & Acquisitions

Amanda Dawn Christie & E. Hearte

2010 | Canada | 40:00 | BC Premiere

Transmissions and Acquisitions is an improvisational performance for analogue and digital technologies in two parts. This performance bridges the gap between contemporary digital technologies and anachronistic analogue machines. People often equate interactivity with digital technologies and yet this improvisational performance finds a way to interactively engage with 16mm film loops in real time through the use of glass and mirrors. It ironically presents analogue images of digital devices while simultaneously incorporating digital manipulation of analogue source sounds.

Transmissions explores radio waves and dreaming; satellites and ideas; wireless internet and cell phones; television and radio broadcasts; all of these signals contribute to complex interconnected webs of invisible landscapes and invisible architectures passing through our bodies in every time and in every space. The analogue aspect of the live performance involves the manipulation of 16mm film loops through the use of prisms, mirrors, and lenses, which distort the images while sending them beyond the rectangular perimeter of the screen. The digital aspect of the live performance involves the real time processing of short wave radio sounds through the use of a kaoss pad. *Transmissions* questions the notion of visible space while playing on the tension between nostalgia and the drive to move forward in an ideological dance of attraction and repulsion.

Acquisitions is a response to *Transmissions* and looks at ideas of acquiring knowledge through the collection and archiving of



the aforementioned transmissions. In all of these transmissions we find fact, fiction and fairy tale woven together into tapestries, hung on the walls of world views acquired haphazard through unmediated slices, snippets and sound-bytes of daily news, websites, rumors and small-talk. We find ourselves pawing, sifting and sorting through reams of data and information on the internet, in newspapers, libraries and even our own email inboxes. As such, acquiring becomes an intentional act, and not accidental, as we exercise the right, the ability and opportunity to select what to collect. Gradually, collections become obsessions, become archives, become collections—and these become the source of our invisible acquisitions.

OFF LABEL 2011

OCTOBER 26 - NOVEMBER 2



THE ART OF THE PLACEBO

- FESTIVAL: ★★
- Exhibitions ★★
- Discussions ★
- Lectures
- Performances
- Workshops
- Screenings
- Excursions

FEATURING:

Arthur and Marilouise Kroker
 John Craig Freeman & Will Pappenheimer
 Hans Bernhard
 Marie-France Bojanowski
 Christoph van den Berg
 Jackson 2Bears & Ted Hiebert
 Christiane Oppermann
 Art Clay & Monika Rut
 Luca Forucci
 Jeremy Turner
 more...

PARTNERS:
 Digital Art Weeks
 Open Space Arts Society
 Centre for Studies in Religion and Society
 Chinese Student & Scholar Association
 UVic Visual Arts Department
 The Wayward School
 more...



Thirty-Five Thousand Forty

NOVEMBER 10 TO DECEMBER 10, 2011

Mike Andrew McLean



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 VICTORIA, BC V8W 1E6
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Saturday | Oct 22 | 12pm

at Open Space

Expanded Cinema Workshop: Apparatus & Methodology

with Alex MacKenzie

FREE | Pre-register at 250 385 3327

In this two hour workshop, Alex MacKenzie will crack open the hood for a closer look at the engine of expanded cinema: the 16mm projector. Participants will explore how to work with 16mm projection devices to permit an expansion of their potential and a re-purposing of their function. Overriding motor systems, using dimmers to reduce bulb and motor speeds, multiple projection, the ganging of motor systems, and realignment of framing devices can all play parts in a number of fairly straightforward alterations or adjustments that lead to greater screen potential. A projector will be on hand which we will dig into as a group in order to better understand the mechanism involved and the potential to alter. Shutter, gate, motor, bulb, focus plane and speed will be primary territories for manipulation. Participants will leave with a better understanding of how these elements work both separately and in tandem and a clarity and demystifi-

cation of the primary instrument of the motion picture.

Alex MacKenzie is an experimental film artist working primarily with analog equipment and hand processed imagery. He creates works of expanded cinema, light projection installation, and projector performance. His work has screened at the Rotterdam International Film Festival, the EXIS Experimental Film Festival in Seoul, Lightcone in Paris, Kino Arsenal in Berlin and others. Alex was the founder and curator of the Edison Electric Gallery of Moving Images, the Blinding Light!! Cinema and the Vancouver Underground Film Festival. He was an artist in residence at Atelier MTK in Grenoble, France and Struts Gallery/Faucet Media in New Brunswick. Alex co-edited *Damp: Contemporary Vancouver Media Art* (Anvil Press 2008), and interviewed David Rimmer for *Loop, Print, Fade + Flicker: David Rimmer's Moving Images* (Anvil Press 2009). Alex is currently Artist in Residence at Cineworks' Analog Film Annex in Vancouver.

Saturday | Oct 22 | 2:30pm

at Open Space

Film Improvisation Workshop

with Amanda Dawn Christie & E. Hearte

FREE | Pre-register at 250 385 3327

Workshop participants will learn how to work with film projectors in non-traditional and improvisational methods for live performance. The first section of the workshop will give participants a chance to experiment with optical manipulation of light through the use of prisms, mirrors, anamorphic lenses, optical diffractors, among other devices. At first the participants will only work with white light from the projector, in order to get a sense for what each device does, and in order to get a feel for keeping the most simple possible image (a white square of light) interesting and active for as long as possible. Next the participants will begin to work with film loops and with each other. They will learn to identify and change film loops quickly in the dark. The last part of the session will be spent in improvisation jams, in which participants will improvise together with music and then discuss what did and didn't work. An emphasis will be put on learning to listen with one's eyes and on being sensitive to what else is going on in the space both visually and aurally.

Amanda Dawn Christie is an artist and experimental filmmaker whose films have screened internationally at various festivals and cinemathèques from Korea to San Francisco, from Paris to

Mexico, from Oberhausen to Toronto, and beyond. For the past ten years Amanda has been actively serving on various boards of artist run centres, teaching workshops, publishing articles, and serving on juries across Canada. She completed a Master of Fine Arts degree at Simon Fraser University School for the Contemporary Arts in Vancouver, before moving to Amsterdam. She is currently based in Moncton, New Brunswick, where she works as the director of the Galerie Sans Nom, and also maintains an active studio practice in photography and creative electronics. Her films involve hand-processing and optical printing, and explore relationships between the human body and the machine (both analog and digital) in temporal space.

E. Hearte is a media artist working primarily in film and video whose work has been presented nationally and internationally at various festivals and cinemas (Antimatter, Victoria; Halifax Independent Filmmakers Festival; MIX New York Queer Experimental Film Festival; Struts Gallery, Sackville; Nocturne: Art at Night, Halifax). Originally from Victoria and currently based in Montreal, E. divides her time between British Columbia, Quebec and Atlantic Canada. Her films reflect a strong DIY attitude and explore social construction of belief, behavior and representation of self.

Saturday | Oct 22 | 7pm

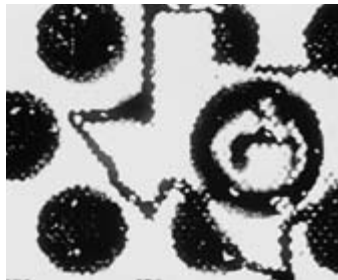
at Open Space

Films for America in Ruins

Multi-Projector Experiments by Roger Beebe



Roger Beebe's films and videos attempt to marry experimental forms with a documentary interest in a cinema as a means of thinking about our world. If the works are diverse in subject matter—covering such disparate topics as women in the air force in World War II, the origin of Shaquille O'Neal's last name, the horrors of suburban sprawl, and the deformations of language by phone-listing one-upmanship—and are equally diverse in format—with work in both film (16mm, Super 8) and video—they are united by their use of ironizing poetics to cast a sidelong glance on some often overlooked realities of 20th and 21st Century Americana. The recent films (2006–present) expand the canvas, stretching multiple 16mm projections into a “poor man's Cinemascope,” better capturing the sprawling landscapes and information overload of postmodern America.



Roger Beebe is a professor of Film and Media Studies at the University of Florida. Beebe has screened his films around the globe with recent solo shows at the School of the Art Institute of Chicago, Anthology Film Archives in New York, and dozens of other venues. In addition to his work as a filmmaker, he is also a film programmer: he ran Flicker, a festival of small gauge film in Chapel Hill, NC, from 1997–2000 and is currently Artistic Director of FLEX, the Florida Experimental Film Festival.



TB TX DANCE 2006 | 2:30 | 16mm x 2

A cameraless film made on a black and white laser printer with an optical soundtrack made of dots of varying sizes provides the backdrop for revisiting Toni Basil's appearance in Bruce Conner's 1968 film *Breakaway*.

The Strip Mall Trilogy 2001 | 9:10 | Super 8/DV

A look straight into the heart of the most postmodern of architectural forms, the strip mall, shot in a mile-long parking lot that could be Anywhere, USA.

A Woman, A Mirror 2001 | 15:00 | 16mm

A Woman, A Mirror combines disparate elements—images of women in the Air Force from WWII, dance movement, a speech given by Amelia Earhart, illustrations of flight maneuvers—to explore the complex interconnections of different discourses of gendered technology

Beginnings 2010 | 5:00 | DV

A lazy man's Biblical concordance. A new start for the start. A mechanical rescrambling of a(n all-too) familiar audio text that produces concrete poetry and an ideological unveiling.

One Nation under Tommy 2004 | 15:00 | DV

Adapted from the children's game known as “telephone” or “grapevine,” “One Nation under Tommy” is a mutation/deformation/liberation of a cynically patriotic Tommy Hilfiger commercial.

AAAAA Motion Picture 2010 | 11:00 | 16mm x 2

The Manhattan phone book has 14 pages of companies jockeying to be at the start of the alphabetical listings. Capitalism triumphs over linguistic richness yet again. Our challenge: to learn how to write poetry when there's only one letter left.

SAVE 2006 | 5:15 | 16mm

A disused gas station offers a curious imperative to passersby: “SAVE.” One more installment in the history of Americans pointing their cameras at gas stations; an attempt to figure out something about where we've been, where we're headed, and what's been left behind.

Famous Irish Americans 2003 | 8:00 | DV

Who's your famous Irish American? Georgia O'Keefe? William McKinley? Sandra Day O'Connor? Shaquille O'Neal? A secret history of some of our most overlooked Irish-American citizens.

Money Changes Everything 2009 | 5:00 | 16mm x 3

Three days in Las Vegas, three different visions of the discarded past and the constantly renewed future. A portrait of a town in transformation: a suburban utopia in the desert, a cancerous sprawl of unplanned development, a destination for suicides.

Saturday | Oct 22 | 9pm

at Open Space

Livor Mortis

Trinchera Ensemble (Mexico) featuring Eric Ostrowski (USA)



Electronic emanations from Mexico's narco wars: the unrelenting vortex of violent media imagery generated by this ongoing conflict has resulted in a no man's land of residual haptic memory. This is Trinchera Ensemble's point of departure as they seek to translate and reanimate the slain human body by "dissecting the film material, accelerating its decomposition, destroying the images, to bring them back to life. Gesture, live music, 16mm film projectors, found footage, optic games and live manipulation of film (cutting, scratching, burning, dissolving, painting) are the means of expression." An abstracted and resynthesized narrative in three parts—*Livor Mortis* is a response to this culture of death as collective synesthesia.

La Trinchera (the Trench) is a group of artists from various disciplines and different nationalities who execute live audio-visual improvisations using analog technology. Operating as an impulse

generator and calling out for experimentation in a "free fire zone," this clash of individual creativity provokes a sense of immediacy with visual situations, to create unique kinetic experience generated through the fusion of image and sound converging in a particular space at a particular time.

Since 2004, La Trinchera has taken its expanded cinema performances around the world: including the Museums Quartier and Essl Museum (Vienna, 2006), the Engelman-Ost Collection (Uruguay, 2010), the CCEBA (Argentina, 2010), the 8th Festival des Cinémas Différents de Paris (2010) and the Laboratorio de Arte Alameda (Mexico City, 2010).

For *Livor Mortis*, the line up will be formed by Mexican media artists Elena Pardo, Rafael Balboa and Manuel Trujillo, with a special guest appearance by Seattle-based filmmaker and musician Eric Ostrowski.



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