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Antimatter [Media Art]

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Antimatter [Media Art]
636 Yates Street
Victoria, BC Canada
V8W 1L3
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Information & Updates

antimatter.ws
250 385 3327

Dates

October 18 to November 3, 2013

Locations

Deluge Contemporary Art / Antimatter HQ, 636 Yates Street **D**
Screenings, October 18 to November 2, see schedule
Rituals / Frobisher Bay / Portraits (Terminators)
(media installations), see p. 4-5

Art Gallery of Greater Victoria, 1040 Moss Street **A**
Dusty Stacks of Mom / The Auroratone Project, Friday, Oct 25, see p. 19

Legacy Art Gallery, 630 Yates Street **L**
Don't (media installation), see p. 6

The Fifty Fifty Arts Collective, 2516 Douglas Street **F**
Always Moving, Slowly Moving (media installation), see p. 5

The Guild Freehouse, 1250 Wharf Street **G**
Smokestacks, Below (media installation), see p. 6

Admission

Screenings/Performances at Deluge Contemporary Art and Art Gallery of Greater Victoria: **Pay-What-You-Can** (\$5-\$8 suggested)
Doors open 30 minutes prior to screenings

Media Installations at Deluge, Legacy, The Fifty Fifty, The Guild: **FREE**

Schedule

Screenings & Events

FRIDAY

OCT 18 AT DELUGE **D**

7pm **Elektro Moskva** p. 6

10pm **Opening +
After-Party** p. 7

WEDNESDAY

OCT 23 AT DELUGE **D**

7pm **Last Light Breaking** p. 14
Last Light Breaking, The road led here,
Lecture Notes for Beauty Therapists,
Swan Song, Corn Mother, Phantoms
of a Libertine

9pm **Bone Ghosts** p. 15
happy, Boi Oh Boi, Earthling, Charade,
Like Rats Leaving a Sinking Ship,
The HandEye (Bone Ghosts)

THURSDAY

OCT 24 AT DELUGE **D**

7pm **Karl Spreitz** p. 16
Don't, Macaulay Point Outfall,
The Point Ellice Bridge Disaster,
Mechanical Man (The Sightseer),
Ninstints: Shadow Keepers of the
Past, Haida Gwaii

9pm **Study for Interior** p. 17
Myopia, STILLE.D, Musophobia,
Caretaker, The Pit: A Study in Horror,
Study for Interior with Figures and
Sounds, Deja-vu, Up, Rooms, J. Werier

FRIDAY

OCT 25 AT **A**

ART GALLERY OF
GREATER VICTORIA

7pm **Dusty Stacks of Mom:** p. 19
The Poster Project

The Auroratone Project:
New Frontiers in
Psychiatric Cinema

WEDNESDAY

OCT 30 AT DELUGE **D**

7pm **Beaconing** p. 24
Denkbilder, Crude Processions,
Beaconing, Hay Algo Y Se Va,
Movements, A Beginning a Middle
and an End, Citizens Against Basswood,
Suite Ancienne

9pm **The Broken Altar** p. 25
Crashing Skies, Rivergarden,
Seawall, Brimstone Line, Grain: Seeds,
Petite Histoire des Plateaux
Abandonnés, The Broken Altar

THURSDAY

OCT 31 AT DELUGE **D**

7pm **A flea's skin would
be too big** p. 26
Versions (2012), 17 New Dam Rd.,
A flea's skin would be too big for you

9pm **Living on the Edge** p. 27
Living on the Edge, HedonHeathen 2,
Primate Cinema: Apes as Family,
Burrow-Cams, Parasit, Save the Whales,
Musical Insects, Everything Reminds
Me of My Dog, Here Is Everything

FRIDAY

NOV 1 AT DELUGE **D**

7pm **Line Describing
Your Mom** p. 28
My Sweet, Rebound, Mind in Body,
HYPER_, Broken New: Drama,
Gotland and the Infinite Whistle,
Disturbance, Line Describing Your Mom

9pm **School of Change** p. 29
Song for Primary Colors,
School of Change

SATURDAY

OCT 19 AT DELUGE **D**

7pm Hidden Cities p. 8

Vertical Hold, Night Falls on Glass, Smokestacks, Below, Iron Work, Hidden Cities, Places with Meaning, Something Like Whales

9pm wandering through, across and within p. 10

Great Blood Sacrifice, Interior/Exterior, Finding equanimity 1, Willow, Standing in the Road, Breathing Space, Neapolitan Sixth, Lost at Land #1, Should I Stand Amid Your Breakers, Grasswalk, Finding equanimity 2, aVoiding the obvious, five states of freedom, On a White Lake

SUNDAY

OCT 20 AT DELUGE **D**

7pm The Motherhood Archives p. 12

9pm Arrivals and Departures p. 13

Everything Near Becomes Far, Arrivals and Departures, Estela, Frobisher Bay, Por Dinero

SATURDAY

OCT 26 AT DELUGE **D**

7pm Keep a Modest Head p. 20

Blue Moon, If You See the Object, the Object Sees You, Triangles, I Remember: A Film About Joe Brainard, Kinefaktura, This Man, Keep a Modest Head

9pm The Realist p. 21

48 Heads from the Merkurov Museum, The Mass, The Realist

SUNDAY

OCT 27 AT DELUGE **D**

7pm The Improbable Made Possible: To Be Determined p. 22

The Name is not the Thing named, Interstitial nos. 1-4, Koh, True-Life Adventure, Kudzu Vine, Feast of the Epiphany - Indivinity II - Pt. 5, 21 Chitrakoot, Concrete Parlay, Your Ellipsis My River

9pm The Plastic Garden p. 23

Separate Vacations, Night Comes, The Plastic Garden, Legacies, Handful of Dust, Aequador

SATURDAY

NOV 2 AT DELUGE **D**

7pm Gephyrophobia p. 30

Forward Biased Condition, Looking for Something (Part One: A Winter Visit), Radio Minos, Gephyrophobia, The Search for Inspiration Gone, Presque Vu, The Everden

9pm Micro-Celluloid Incidents p. 31

Dramatis Personae, automatism and (-)(+) feedback, Noise, ((in stasis)), Micro-Celluloid Incidents in Four Santas, Christmas with Chávez, WREST, The Blazing World



Off Screen

Oct 18 - Nov 3

AT DELUGE **D**

Rituals p. 4

Frobisher Bay p. 4

Portraits (Terminators) p. 5

Oct 19 - Nov 3

AT THE FIFTY FIFTY **F**

ARTS COLLECTIVE

Always Moving, Slowly Moving p. 5

Oct 18 - Nov 3

AT LEGACY **L**

ART GALLERY

Don't p. 6

Oct 19 - Nov 3

AT THE GUILD **G**

Smokestacks, Below p. 6

Oct 18 to Nov 3 Wed to Sat, 12–5pm

at Deluge Contemporary Art

Rituals



“After a performance during Expo 2010 in Shanghai, Arthur Asia and Chen Tong invited me to work for a month at their artist space in Guangzhou. I was hoping to gain access to rich party members through Chen Tong. I got invited to a lot of dinners but gained very little access so I ended up getting lost in Guangzhou a lot.

During my wandering, I stumbled upon the market area, where these androgynous boys were hanging stoically on their bikes and carts during endless traffic jams. I stayed to stare for weeks and they stared back. On first sight these big groups of boys seemed to have very individualised, unique styles and ideas about fashion—I think one article called them fashionistas. However, I realised after a while that these styles were actually very uniform—they were copying the styles of soap opera and television idols. I realised that their aspirations, dreams and images of what they would like to be are influenced by the same TV- and advertisement-generated images we see all over the world.

Parts of *Rituals* are staged and parts are shot en passant. I cast the staged aspects of *Rituals* like I would anywhere I am working on the street. The participants posed and sometimes felt awkward. They giggled a little during shooting and afterward we went to their favourite restaurant, which was McDonald’s. A lot of them have never been in a film before, but a lot of my western subjects have also never been in films before they work with me. The boys pretty

Julika Rudelius | rudelius.org

11:53 | 2 channel HD video | China/Netherlands | 2012

much accepted my poses without questioning because these erotic gestures are so prevalent in advertisements. The erotic has been pulled out of the private or hidden sphere into the public sphere, which created a very powerful but completely non-sexual and not kinky erotic.” – JR

“Julika Rudelius’s videos and photographs bring to mind the work of Rineke Dijkstra, but with a more sardonic edge. She shows young adults in moments of self-consciousness and vulnerability that are less personal than they are symptomatic of larger cultural growing pains.

Her latest solo show centres on *Rituals*, a beguiling but intermittently troubling video shot in Guangzhou, China. In it, pixyish young men preen for the camera in the middle of bustling streets and loiter around on rolls of fabric in busy market stalls. Occasionally the scene shifts to a cafe where young women sing as men shower them with money. Sex and commerce intertwine in ways that are sometimes familiar to Western viewers and sometimes totally alien.” – Karen Rosenberg, *The New York Times*

Julika Rudelius is an internationally exhibiting video and performance artist. She received her BFA in photography from the Rietveld Academy, Amsterdam in 1998, followed by residencies at the Rijksakademie van beeldenden kunsten in 1999–2000 and the ISCP program in New York in 2006. Her work explores themes of emotional dependency, politics, abuse and power. Rudelius’s work has been exhibited at the Tate Modern, London; Stedelijk Museum, Amsterdam; ZKM, Karlsruhe; Brooklyn Museum, New York; MOCA North Miami, Miami; the ICP Triennial 2009; International Center of Photography, New York; the 2009 International Incheon Women Artists’ Biennial, Korea; and Heartland at the Smart Museum, Chicago; with solo shows at the Swiss Institute of Contemporary Art, New York; Centre Culturel Suisse, Paris; Stedelijk Museum Bureau, Amsterdam; and at the Frans Hals Museum, Haarlem. Rudelius was recently featured on the cover of *Art Papers* and a catalogue of her latest solo show entitled *Soft Intrusion* at Ursula Blickle Stiftung in Kraichtal, Germany was published by Sternberg Press, Berlin. She currently lives and works in Brooklyn, Amsterdam and Beijing.

In the Deluge transom window dusk–10pm

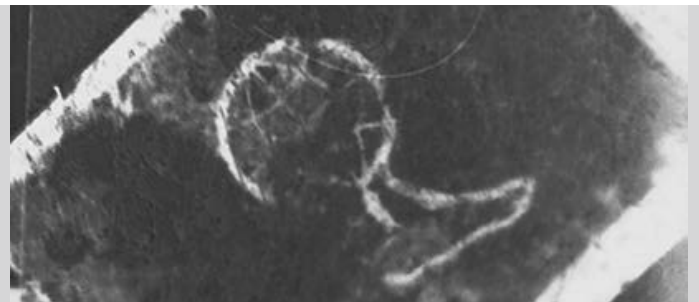
Frobisher Bay

Steven Woloshen | scratchatopia.tumblr.com

2:45 | Canada | 2012 | W Cdn Premiere

“In 1989, I was an employee on a cinematic feature in the town of Iqaluit, NWT, Canada (formerly Frobisher Bay). Referencing the Whitney Brothers films of the 1950s and 1960s and after a 24-year period of expressed sorrow for its town and people, I created this mandala installation loop. The film, revolving and repeating, offers a glimpse into the permanence of nature—in contrast to the transience of man-made ideals and ambitions.” – SW

Montreal-born artist Steven Woloshen (BFA, MFA Studio Arts) has been passionately creating short abstract films and time-



based installation pieces since 1982. He has shown his work, lectured on the subject of handmade analogue film techniques and been commissioned to create unique films at artist-run centres, international film festivals and galleries. In 2010, he published his first book on the subject of decay, archiving and handmade filmmaking techniques, titled *Recipes for Reconstruction: The Cookbook for the Frugal Filmmaker*.

634 Yates, below Deluge dusk–10pm

Portraits (Terminators)

Tiffany Funk | tiffanyfunk.com
4:35 | HD video | USA | 2011

Portraits (Terminators) is a video projection consisting of 49 individual Youtube videos of young men's faces, but with bionic overlays (laser eyes, alloy jaws) on their features a la James Cameron's *Terminator*. Each uploaded this content on social networking sites, creating an ad hoc community displaying their 3D tracking and modelling prowess. The tutorial they followed to produce these "portraits" begs the question, Why the Terminator? Why do they transform themselves into a militaristic cyborg, when this software is capable of an infinity of options? Or is it the software that influences the user to create such a figure?



Tiffany Funk (Ph.D ABD) is an artist and art historian living in Chicago, Illinois. Her research investigates the use of technological prosthesis in historic and contemporary art practices and popular media. Her multimedia work involves both traditional and digital practices, alternately taking the form of critical and conceptual writing, drawing, software, video, and installation. She received her MFA in 2012 from the University of Illinois at Chicago in New Media Arts, and is currently researching and writing her dissertation focusing on John Cage and Lejaren Hiller's *HPSCHD* (1967–1969) and its legacy in computational art practices.

Oct 19 to Nov 3 hours: thefiftyfifty.net
at The Fifty Fifty Arts Collective

Always Moving, Slowly Moving



Sara MacLean | saramaclean.com
10:40 | 16mm on HD video | Canada | 2012
installation loop with cedar platform

"Time is not, Time is the evil, beloved" – Ezra Pound (Canto LXXIV)

A solitary retreat into the Rocky Mountains by a dancer (MacLean) who attempts to hold still poses against the wind and the slow geological movement of the landscape itself. Appearing, disappearing, balanced on a precipice and hanging from the sky, in search of a place and posture where the living and the dead can co-exist in a moment.

Animated photograms illustrate the absence and presence of the lone figure in nature. The mechanical sounds of the film camera relentlessly mark the seconds as gloved hands animate papery mountain photograms, a gesture towards storytelling – a retelling of something already gone.

This black and white hand processed film (16mm transferred to HD) is accompanied by a cedar viewing platform scented of the forest.

Sara MacLean was born in Okinawa, raised in Montreal, and now lives and works in Toronto. She holds a BAH from Queen's University in Drama & Philosophy, an MA from the University of Toronto in Drama, a certificate in film production from Ryerson University and an MFA from OCAD University in Film & Installation. Her work has been exhibited internationally at International Film Festival Rotterdam, Anthology Film Archives, EXIS Experimental Film & Video Festival, Seoul, and at Centre de Cultura Contemporània de Barcelona, amongst others.

Oct 18 to Nov 3 Wed–Sat, dusk–10pm
at Legacy Art Gallery

Don't



Karl Spreitz & Herbert Siebner
8:40 | Canada | 1965 | Remixed sound by Renee Poisson, 2013
Filmed by Karl Spreitz and Herbert Siebner at Beaver Lake, Victoria. Featuring Siebner, Bob de Castro, Nita Forrest, Michael Morris, Pam Butcher, Sally Gregson and others.
For more on Spreitz and his work, please see page 16.

Oct 19 to Nov 3 hours: see page 9
at The Guild (lower level)

Smokestacks, Below



Panu Johansson | 6:16 | Finland | 2012 | W Cdn Premiere
Cinema has always had a special interest in factory workers. The Lumière brothers film *Workers Leaving the Factory* from 1895 is often credited as the first motion picture. In the 20th century many experimental filmmakers depicted the rat race of modern life in their own way: *Manhatta* (1921) by Paul Strand, *By Night with Torch and Spear* (1940s) by Joseph Cornell and *Necrology* (1969–1970) by Standish Lawder. *Smokestacks, Below* continues this tradition.
Panu Johansson is a Finnish artist who works with moving image, photography and sound. His work has shown in international festivals and exhibitions since 2000. Johansson works primarily with found footage materials and also produces the audio tracks for his films. Recurring themes include the history of avant-garde film and cultural history in general.

Friday | Oct 18 | 7pm
at Deluge Contemporary Art

Elektro Moskva



Dominik Spritzendorfer & Elena Tikhonova
elektromoskva.com | 89:00 | Austria | 2013 | Cdn Premiere

Elektro Moskva is a documentary about the Soviet electronic age and its legacy. The story begins with the inventor of the world's first electronic instrument, Leon Theremin, unveiling the KGB's huge pile of fascinating devices, some of which were musical. They all came into existence as a by-product of a rampant defence industry. Nowadays, those aged and abandoned "musical coffins," as solidly made as a Kalashnikov, are being recycled and reinterpreted by the post-Soviet generations of musicians, sound collectors and circuit benders. The story of the Soviet synthesisers as an allegory to the everyday life under the Soviet system: nothing works, but you have to make the best out of it. An electronic fairy tale about the inventive spirit of the free mind inside the iron curtain—and beyond.

On a western device, you push a button and get a result.
On a Soviet instrument, you push a button and get something.
– Benzo

Droll and infectiously lively – *The Hollywood Reporter*

A film of sovereign intelligence – *Le Monde*

Currently one of the most important films on musical history
– *Skug Magazine*

Enthralling – *Senses of Cinema*



“Nearly a century of Soviet/Russian experimental music whizzes by in *Elektro Moskva*, Dominik Spritzendorfer and Elena Tikhonova’s droll and infectiously lively tribute to pioneers of futuristic sounds.

The sense of pioneers working within a sealed cultural bubble is perhaps a factor of how their musical technology evolved in lockstep with—and as a semi-illicit offshoot of—electronics-based military research, the first ‘Photoelectric Synthesiser’ being developed in 1957 by scientists at the Air Defence Institute. These gadgets were built to last: ‘aesthetically, it looks rather like a piece of space wreckage’ someone notes. ‘Everything had to be monumental, like a Kalashnikov, built to last’—and as we see there’s now quite an industry dedicated to tracking down and reselling choice surviving examples.

As the relatively open Khrushchev era gave way to Brezhnev’s decades of stagnation (‘censorship was ruthless and it was everywhere’), such research was driven further underground: ‘people had to get creative.’ This creativity is the real subject of *Elektro Moskva*, a heartfelt tribute to the people who through their deviousness, ornery resourcefulness and enterprising ingenuity crafted machines which made sounds never heard before or since. ‘These instruments are unpredictable,’ notes present-day maverick tech-scavenger/musician Benzo, ‘as is Moscow, as is life.’ It’s also about how Soviet ideals gave way to Russian realities, and gradually gains depth as an oblique survey of much wider cultural and social changes within the country.”

– Neil Young, *Hollywood Reporter*



Friday | Oct 18 | 10pm
at Deluge Contemporary Art

Opening + After-Party

Join us for the opening of this year’s media installations: **Rituals; Terminators (Portraits); Frobisher Bay; Always Moving, Slowly Moving; Don’t** and **Smokestacks, Below.**



After-Party with
DJ Суприм Эхо (Supreme Echo)

Minimal Synth, Cold Wave, EDM and other genre-defying treats from the Socialist block 80s



Saturday | Oct 19 | 7pm

at Deluge Contemporary Art

Hidden Cities

1. Vertical Hold

Sara MacLean | saramaclean.com

3:30 | Canada | 2011 | W Cdn Premiere

Vertical Hold was shot one winter day in Toronto on two rolls of Super 8 film from atop the CN Tower's observation deck and edited in-camera. A wild ride of synchronous pans and plunges animates the anxious city from far above. This Heat's "Horizontal Hold" (1979) provides the soundtrack.



2. Night Falls on Glass

Norbert Shieh | norbertshieh.com

11:00 | Canada/USA | 2012 | Cdn Premiere

An observation of downtown Vancouver, BC, that examines the grid-like textures of skyscrapers. As night overtakes the city, window surfaces reveal the lives inside. Day workers leave their offices and nightshift labourers enter the labyrinths of steel and glass. The city's reflections create abstract compositions of light, colour and movement.



3. Smokestacks, Below

Panu Johansson | 6:16 | Finland | 2012 | W Cdn Premiere

"Smokestacks, Below shows the darker and harsher side of industrial environment. The overall mood of the found footage-based film is somewhat gloomy. Both the editing and the audio track also reflect repetitive mechanical patterns, which underline the lack of human touch. The factory is no longer a dynamic futuristic powerhouse but an alienating, decayed surrounding filled with lifeless automation." – PJ

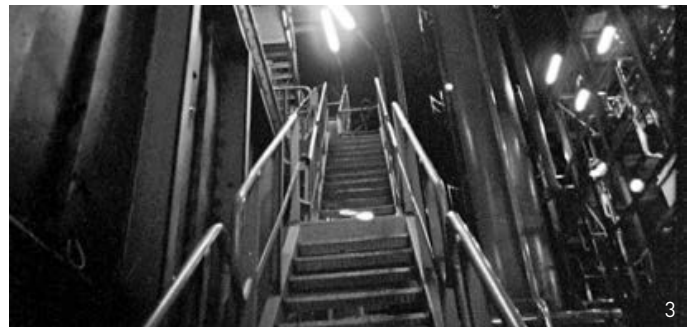


4. Iron Work

Martha Jurksaitis | cherrykino.blogspot.co.uk

4:26 | UK | 2013 | World Premiere

Shot under the pier at Saltburn—an area in Yorkshire on the north-east coast that was once famous for ironworks—and toned with an iron toner which colours it blue. The pier itself is an iron structure, built during an economic boom. Part of a series of alchemical film works that marry matter to concept in order to transform both.



5. Hidden Cities

Katja Pratschke | 27:00 | Germany | 2012 | Cdn Premiere

Personal urban perceptions create the city—a living organism—reflecting social processes and interactions, economic relations, political conditions and private matters. In the city, human memories, desires and tragedies find expression in the form of designations and marks engraved in house walls and paving slabs. But what the true nature of the city is under this thick layer of signs—what it contains or conceals—is what *Hidden Cities* is concerned with. The source material for the film are nine sequential photo works created by Gusztáv Hámos between 1975 and 2010. Each of these "city perceptions" depicts essential situations of urban experiences containing human and inhuman acts in a compact form. The cities in which the photo sequences have been made are Berlin, Budapest and New York—all places with a traumatised past: wars, dictatorships, terrorist catastrophes.





6. Places with Meaning

Scott Fitzpatrick | 3:00 | Canada | 2012 | W Cdn Premiere

In 1997 Microsoft created the truetype dingbats font Webdings, the highly anticipated sequel to *Wingdings*. Controversy had circulated around the original font, so for the sequel special attention was paid to the places the 'bats depicted, and how those places were represented (intentionally and unintentionally). Made on recycled 16mm film, in Microsoft Word.

7. Something Like Whales

Nora Sweeney | 5:00 | USA | 2013 | World Premiere

In a dying industrial neighbourhood in Cincinnati, Ohio, the Queensgate Train Yard pulses with life. A local worker describes the haunting sound emanating from the yard as "something like whales." This film was shot in part with a camera obscura.

THE GUILD



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the fifty fifty
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thefiftyfifty.net




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www.sacredherb.com

wandering through, across and within

Curated by Christina Battle | cbattle.com

"I have a tendency to wander. While exploring different landscapes I think about how it is that I move through them and how this might be different from how I moved through other landscapes before. How time seems to pass differently in each new space and how this in turn might make me different. Different than how I was in the landscape just before and different than how I was in the one where I am from. And after a while I wonder—where am I from again?"

wandering through, across and within includes works that go beyond documentations of the land itself with each of the artists working to activate unknown lands as they travel through...across... and within them." – CB

"and the water up above, and the water down below is there. but isn't real. i saw it. and i felt it. but it wasn't real." – Steve Reinke

1. Great Blood Sacrifice

Steve Reinke | 5:56 | Canada/USA | 2010

A walk through the primordial landscape of the high desert of New Mexico, down the cliffs to a water reservoir. This is the place where love dies. All meaning is drained from the world, though pure affect drops from the sky.

2. Interior/Exterior

Nika Kaiser | 3:24 | USA | 2012

My works are precarious amalgams of cultural and personal references in which the camera becomes the eye of the viewer. Using the desert landscape as a locus and through a practice of creating idiosyncratic costumes, I perform as many characters, suggesting that one's identity is in a state of constantly becoming. The desert serves as an inner topography of the mind, rather than one of physical place—a location in which to negotiate fluctuating states of self.



3. Finding equanimity within the landscape by walking through an obstacle, Part 1

Jenna Maurice | 2:10 | USA | 2013

From the larger body of work—*Concerning the Landscape: A Study in Relationships*—attempts to create a relationship with the landscape by using aspects of the human developmental stages as a starting point—including innate reactions, mimicry and non-verbal communication. This series of performances focuses on the complications of communication, which is used to visualise reality, the attempt of dialogue, the dissonance between form and content and the possibility for trial, success and dysfunction in understanding. By exploring the concept of landscape in a reactive way, I try to gain a new relationship with the land through empathetic mimicry as well as reactions to its unique attributes—citing moments of relational conflict, understanding, unity, resistance and tenderness.

4. Willow

Deirdre Logue | 1:13 | Canada | 2012

Shot with a toy camera, *Willow* records a cyclic rushing through the inhospitable low crown of a fallen tree. Revealing the artist's increased discomfort as she repeats her task, *Willow* speaks to our tendencies to push into irritation instead of away from it.

5. Standing in the Road

Brian Lye | 1:20 | Canada | 2013

Can I join ya?

6. Breathing Space

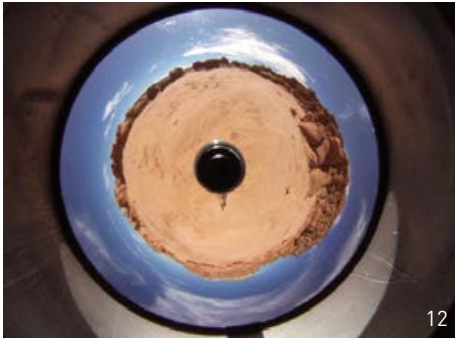
Heidi Phillips & Kruno Jost | 1:08 | Canada/Croatia | 2012

Rough cut of a film shot with the LOMO camera in Croatia.

7. Neapolitan Sixth: walk around the rock

Serena Lee | 6:15 | Canada/UK | 2013

"That morning, I left before rush hour and walked across the river



12



7



11

in the general direction of the Eiffel tower, a safe bet because you can't miss it.

Earlier, we sat motionless in the coach in the train in the dark speeding through the tunnel under the channel, and I read about feet leaving no trace on pavement, and that people "merely skim the surface of a world that has been previously mapped out and constructed for them to occupy, rather than contributing their movements to its ongoing formation."*

When I first saw the rock, I had to stop because it was unexpectedly unlike other rocks.

When you first hear a Neapolitan Sixth, you have to stop because it is unexpectedly unlike other harmonies.

*Tim Ingold, *Being Alive: Essays on Movement, Knowledge and Description*, 2011.

8. Lost at Land #1

Justin Beard | 1:40 | USA | 2010

9. Should I Stand Amid Your Breakers or Should I Lie With Death My Bride

Marcy Saude | 4:30 | USA | 2012

A line from a Tim Buckley song spawns an extremely literal film. Figures in a haunted landscape, mediated by nature and the individual frame, accompanied by field recordings from a broken tape recorder.

10. Grasswalk

Nicholas O'Brien | 2:40 | USA | 2009

Modded map and scripted camera using Valve's Hammer engine.

11. Finding equanimity within the landscape by walking through an obstacle, Part 2

Jenna Maurice | 1:15 | USA | 2013

From the larger body of work—*Concerning the Landscape: A Study in Relationships*—attempts to create a relationship with the

landscape by using aspects of the human developmental stages as a starting point—including innate reactions, mimicry and non-verbal communication. This series of performances focuses on the complications of communication, which is used to visualise reality, the attempt of dialogue, the dissonance between form and content and the possibility for trial, success and dysfunction in understanding. By exploring the concept of landscape in a reactive way, I try to gain a new relationship with the land through empathetic mimicry as well as reactions to its unique attributes—citing moments of relational conflict, understanding, unity, resistance and tenderness.

12. aVoiding the obvious

Max Bernstein | 8:15 | USA | 2012

While searching for shooting locations appropriate to represent a philosophical void, I found myself having to function in a peculiar order. When the camera was rolling, I had to make myself disappear. As per the requirements of conceptual nothingness, the continuity demanded that no subject be present. I had to cross a theoretical vanishing point somewhere on the horizon of a 360 degree image. It became a process of intuitive measuring of environments, which were often absent of any spacial distinctions, beyond the distance between myself and the lens. Many of my efforts became futile.

13. five states of freedom

Adán De La Garza & Christina Battle | 2:40 | Canada/USA | 2013

Shot at The White Sands National Monument, part of the largest military installation in the United States and one of the great natural wonders of the world, while escaping the local laws of multiple landscapes...just wanting to blow shit up.

14. On a White Lake, Near a Green Mountain

Zak Tatham | 4:40 | USA | 2009

Intelligent Life & Animals music by M83.



8



13



14

Sunday | Oct 20 | 7pm

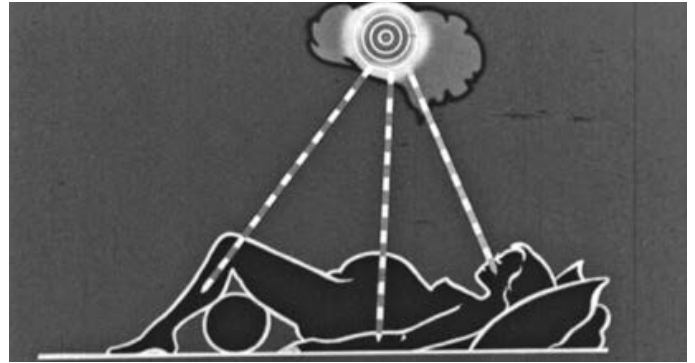
at Deluge Contemporary Art

The Motherhood Archives



Irene Lusztig | motherhoodarchives.net
91:00 | USA | 2013 | Cdn Premiere

Archival montage, science fiction, and an homage to 70s feminist filmmaking are woven together to form this haunting and lyrical documentary which excavates hidden histories of childbirth in the twentieth century. Assembling an extraordinary archive of over 100 educational, industrial, and medical training films (including newly rediscovered Soviet and French childbirth films) *The Motherhood Archives* inventively untangles the complex, sometimes surprising genealogies of maternal education. From the first use of anaesthetic ether in the 19th century to the post-modern 21st



century hospital birthing suite, *The Motherhood Archives* charts a fascinating course through the cultural history of pain, the history of obstetric anaesthesia, and the little-known international history of the natural childbirth and Lamaze movements. Revealing a world of intensive training, rehearsal, and performative preparation for the unknown that is ultimately incommensurate with experience, *The Motherhood Archives* is a meditation on the maternal body as a site of institutional control, ideological surveillance, medical knowledge, and nationalist state intervention. The film works both as a feminist recuperation of obsolete maternal histories and as a visual analysis of the persistent disciplining of the pregnant/labouring body.



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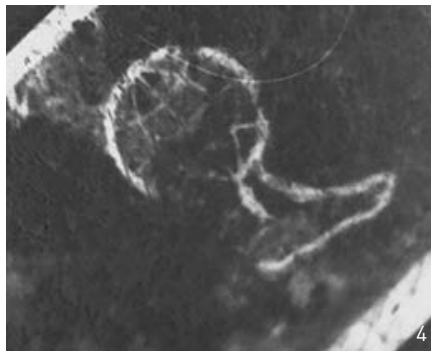
More info: www.antimatter.ws



Sunday | Oct 20 | 9pm

at Deluge Contemporary Art

Arrivals and Departures



1. Everything Near Becomes Far

Mauricio Arango | mauricioarango.net

11:00 | Colombia | 2012 | Cdn Premiere

Everything Near Becomes Far follows a day in the life of a couple living in a cabin nestled deep within the Andes mountain range in Colombia. They begin their day as usual, but something seems off. A fearsome group of men awaits. Under the impotent surveillance of distant wildlife, an atmosphere of dread inhabits the vast and looming landscape,

2. Arrivals and Departures

Wanda Nanibush | nanibush.com

5:15 | Canada | 2012 | BC Premiere

A deftly incisive yet lyrical story of entry into foster care inaugurating a life of arrivals and departures.

3. Estela

Bruno Varela | 9:40 | Mexico | 2012 | W Cdn Premiere

Disappearing in Mexico is a political act. Tracing an outline of a person who has vanished, Varela creates a hazy memory of Estela through an assemblage of orphaned material and analog videos. Living in Oaxaca, Mexico, Varela is an artist, filmmaker and musician working with youth and indigenous communities in creating experimental narratives through multimedia. – Hot Docs

4. Frobisher Bay

Steven Woloshen | scratchatopia.tumblr.com

2:45 | Canada | 2012 | W Cdn Premiere

"In 1989, I was an employee on a cinematic feature in the town of Iqaluit, NWT, Canada (formerly Frobisher Bay). Referencing the Whitney Brothers films of the 1950s and 1960s and after a 24-year period of expressed sorrow for its town and people, I created this mandala installation loop. The film, revolving and repeating, offers a glimpse into the permanence of nature—in contrast to the transience of man-made ideals and ambitions." – SW

5. Por Dinero

Brendan & Jeremy Smyth | blackmysmyth.org

31:00 | Mexico/USA | 2012 | Cdn Premiere

An experimental documentary observing an undocumented Mexican, his indigenous family, and their dying language.

Part One: Quotes from the biography, *Canek: An Ancient Maya Hero*, translated into Chatino and read by a gringo. Part Two: A young man sacrifices six years of his youth to work 75 hours a week for under minimum wage to support 12 members of his family back home. Israel reads his stories (in English—his third language) that impacted him the most during his first year in the states. Part Three: Cezy, a sister of Israel, is unable to free herself of a female's traditional role in their hometown of San Miguel Panixtlahuaca. She tells a small tale of her town, the language, lack of jobs and her brother's absence. All three parts combine to create a singular view of a modern, indigenous Mexican family.

Wednesday | Oct 23 | 7pm

at Deluge Contemporary Art

Last Light Breaking

1. Last Light Breaking

Leslie Supnet | lesliesupnet.com

7:51 | Canada | 2013 | World Premiere

An elegy for the departed.

2. The road led here

Jennifer Hardacker | 2:45 | USA | 2012 | Cdn Premiere

The road led here tells the story of a discontented voyager who finally finds a place to end her journey—but what is it about this place? The film is shot on 16mm film, HD video and moss grown on 16mm leader. The film employs text that nods to the literary tradition of odyssey/journey stories, such as *The Wizard of Oz*, *On the Road*, *The Odyssey* and others.

3. Lecture Notes for Beauty Therapists

David Oresick | davidoresick.com

25:00 | USA | 2013 | World Premiere

Lecture Notes for Beauty Therapists is a video montage made from footage found online of people offering and seeking guidance on how to become beautiful, both inside and out. This work is divided into four sections which focus in turn on beauty, failure, grace and change. Throughout these sections a man telling and interpreting the story of the prodigal son is woven with academic lectures, improvised monologs, and scenes of people practising and performing beautiful physical acts. The young and earnest people in this work form a sombre meditation on the process and possibilities of changing yourself from something imperfect or ugly into something more beautiful, physically and spiritually.

4. Swan Song

Anouk de Clercq | portapak.be

3:00 | Belgium | 2012 | Cdn Premiere

A “swan song” is a metaphorical phrase for a final gesture, effort, or performance given just before death or retirement. The phrase refers to an ancient belief that the swan is completely silent during its lifetime until the moment just before death, when it sings one beautiful song. What song does a pixel sing before it fades? A collaboration with Jerry Galle and Anton Aeki.

5. Corn Mother

Taylor Dunne | taylordunne.com

6:00 | USA | 2012 | Cdn Premiere

“A single cartridge of Super 8 captures my mothers last visit to her garden. Her body is seen slowly dissolving towards illumination, while her image is forever immortalised in light and silver. Poem borrowed from the Wabanaki creation myth of the first woman, *The Corn and Tobacco Mother*.” – TD

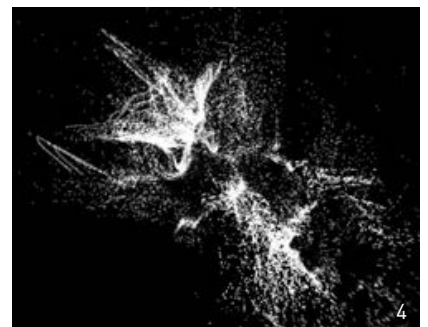
6. Phantoms of a Libertine

Ben Rivers | benrivers.com

10:00 | UK | 2012 | W Cdn Premiere

Evoking the still photographs that mysteriously punctuate his feature *Two Years at Sea*, Ben Rivers’ *Phantoms of a Libertine* is an enigmatic portrait (channelling Marcel Broodthaers as much as Raymond Depardon) of a lost friend told through two sets of photographs—professional and private—and the objects that remain. – TIFF 2012

“Neither morbid nor sentimental, Rivers’ narrative flickers into view then disperses, as thick and apace as the clouds of dust that fill the atmosphere of the empty flat.” – Kate MacGarry



Wednesday | Oct 23 | 9pm

at Deluge Contemporary Art

Bone Ghosts



1. happy

Daniel McIntyre | danielmcintyre.info

7:53 | Canada | 2012 | W Cdn Premiere

A common obsession, the quest for happiness dictates the shape of many lives. Some find religion, some seek love, but all are searching. A direct result of attending too many weddings, *happy* explores the intersection of happiness, apostasy, and love. A journey through hand-processed 16mm memories, the film begins with a kiss and ends in “god’s love.” A pointed response to Yoko Ono’s smile project, *happy* considers the fiction of happiness and what it truly means, how it is proselytised in the church, media and each other. Can simply smiling bring about an emotional change? Can being told to be happy make you happy? Has anyone told you that god loves you?

2. Boi Oh Boi

Thirza Cuthand | fitofpique.blogspot.ca

9:32 | Canada | 2012 | W Cdn Premiere

After a long period in life identifying as a butch lesbian, Cuthand considers transitioning to male. This experience involved a six month period of her life during which she went by the name Sarain—which she would have been called had she been born a boy—and asking to be called by male pronouns. Complicated by mental health crises, Cuthand found themselves in a mental health group home for women, having to hide their gender dysphoria.

Shot partially on location in Hamburg, Germany, riding back and forth on the U Bahn becomes a metaphor for her eventual acceptance of fluctuating between a masculine and a feminine gender.

3. Earthling

Diego Ramirez | diego-ramirez.net

8:06 | Australia/Mexico | 2013 | World Premiere

Shot with the intimacy of a video diary, yet stylised with the artificiality of sci-fi cinema, *Earthling* decontextualizes domestic footage into a fabled portrait of a fictional, yet seamlessly naturalistic man whose bisexual desires arise with ballistic impetus. The work follows a series of diary entries that reveal the confused psychology of its protagonist and his repressed sexuality. The work problematizes the truth-value associated with video by blending perverse fantasies with autobiographical banality.

4. Charade

Salise Hughes | salisehughes.blogspot.ca

8:30 | USA | 2012 | Cdn Premiere

Based on, and using manipulated footage from the 1963 film of the same name, Hughes pursues the themes of deception and identity, and the motives behind truth and lies: the lacuna of actual knowing eating into the emulsion of received facts.

5. Like Rats Leaving a Sinking Ship

Vika Kirchenbauer | 24:33 | Germany | 2012 | Cdn Premiere

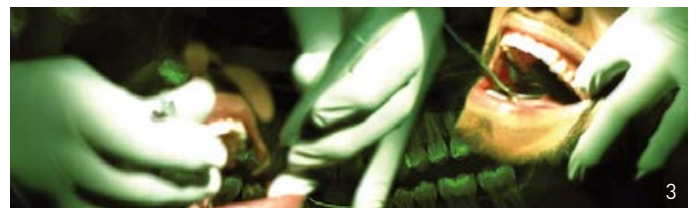
Combining personal subjectivity with the clinical objectivity of medical reports, and challenging the very notions of these categories, *Like Rats Leaving a Sinking Ship* is partly based on the filmmaker’s psychiatric assessments diagnosing her with ‘Gender Identity Disorder,’ in accordance with the International Classification of Diseases. Along with the discourse of the legally mandatory documents for transgendered people are her own personal writings that reflect upon the nature of memory—the present interpretation of the past—and question the possibility of any coherent biographic or filmic narrative. As evocative images inconspicuously blend with found family footage, a multilayered reality emerges in which the distinction between what is true or false becomes unimportant and obsolete.

6. The HandEye (Bone Ghosts)

Anja Dornieden & Juan David Gonzales Monroy | ojoboca.com

7:00 | Germany | 2012 | Cdn Premiere

In early 20th century Vienna, Robert Musil invited Sigmund Freud to partake in, what he called “a very special séance.” Seated at the table, Musil revealed that they to summon the ghost of Frans Anton Mesmer, discoverer of animal magnetism and forefather of hypnosis. Musil told Freud of a series of dreams he had which involved a talking flea. Musil, who had secretly become a follower of the imaginationist school of animal magnetism wanted to question Mesmer as to the meaning of these dreams, in which said flea foretold of impending catastrophes. Mesmer appeared and spoke in a repetitive and oblique manner. His words were transcribed by Freud on scraps of paper and hidden in a series of objects that ended up in the collections of three Viennese museums.



Thursday | Oct 24 | 7pm

at Deluge Contemporary Art

Karl Spreitz: Master of Instant Retrospectives*

Antimatter presents a selection of work from one of Victoria's most prolific and irrepressible filmmakers. Karl Spreitz's film debut was in 1964 at the first International Film Festival in Victoria, BC where he won first prize in the British Columbia category for *Steelhead River*, a 20-minute film featuring fellow artist, Limner and friend Ricky Ciccimarra. The film was highly praised for its authentic depiction of fly-fishing on the Cowichan River. Over the next three decades, Spreitz produced a tremendous range of work, both documentary and experimental.

Recently, Spreitz turned over a large part of his film archive, mainly 16mm film in various stages of production, to the University of Victoria. Many of these were produced in collaboration with other artists and friends such as Colin Browne, Vicky Husband, Anne Mayhew, Michael Morris and Herbert Siebner, and are both personal and documentary in nature. Subject matter includes the working process of some of the artists of Victoria's Limners and political, historic and environmental issues of this region. The collection is of tremendous historic value both in terms of film production in British Columbia, subject matter and as a partial record of Spreitz's career.

Many of the films were produced in the 1970s, at the height of the "underground" film movement, which was characterized by experimentation and diverse forms of self-expression. The influence of this spirited time is evident in films such as *Don't* and *Mechanical Man*. During this period, the National Film Board was also supportive in the development and exploration of various areas of film, especially animation and documentaries. Spreitz collaborated with many others in films for the British Columbia Provincial Museum; the Provincial Government Department of Travel Industry; CTV, CHEK and CBC television. The range of styles and genres Spreitz mastered during his career illustrates his remarkable talent and the strong role he played in mentoring and collaborating with other artists.

– Caroline Riedel, Curator of Collections, University of Victoria



1. Don't

Karl Spreitz & Herbert Siebner | 8:40 | Canada | 1965

Filmed by Karl Spreitz and Herbert Siebner at Beaver Lake, Victoria. Featuring Siebner, Bob de Castro, Nita Forrest, Michael Morris, Pam Butcher, Sally Gregson and others.

2. Macaulay Point Outfall

Karl Spreitz | 22:26 | Canada | 1968–70 | silent

The building of the Macaulay Point Outfall from assembly to pipes; welding the two mile long floating pipe supported by tug boats; the final lowering and the official opening.

3. The Point Ellice Bridge Disaster

Karl Spreitz, script Colin Browne | 9:54 | Canada | 1972

Archival photographs recreate the Point Ellice Bridge Disaster of May 26, 1896 in Victoria. The film documents the collapse of the bridge which resulted in 55 deaths.

4. Mechanical Man (The Sightseer)

Karl Spreitz with Michael Morris | 5:26 | Canada | 1974

A mechanical toy from 1880 walks through a landscape created by Michael Morris.

5. Ninstints: Shadow Keepers of the Past, Haida Gwaii

Karl Spreitz, prod Vicky Husband | 24:34 | Canada | 1983

This film tells the story of an abandoned Haida Indian village on remote Skunggwai in Haida Gwaii. Through powerful and sensitive photography, images of nature are juxtaposed with the totem poles, giving the viewer a better understanding of the people who lived at Ninstints. Archival photographs and films combine with then-contemporary footage to take the village from its height through the removal of poles in 1957 and the conservation program of the Royal British Columbia Museum. The sound track blends Haida songs with original synthesized music.

*"Karl Spreitz is the master of instant retrospectives." – Andy Warhol

Thursday | Oct 24 | 9pm

at Deluge Contemporary Art

Study for Interior



1. Myopia

Bettina Hoffman | bettinahoffmann.net
5:09 | Canada | 2011 | World Premiere

Myopia languorously reveals a blurry but highly compelling scenario of bodies moving throughout a room. Lush and enigmatic, nothing is defined where all is permitted

2. STILLE.D

Stephen Chen | 3:16 | Canada | 2013 | World Premiere

STILLE.D is a meditation on Walter Benjamin's concepts of ruin (as nostalgia, regret, decay, loss), as well as the paradox of the bourgeois interior constituting both refuge and amplification of the alienating impulses of the city. It plays with the different definitions of "stille" such as stillness, to put (in place), a drop (of liquid), finding a corollary with Stephen Chen's musical setting of Philip Larkin's poem.

3. Musophobia

Amber Christensen | amberdchristensen.tumblr.com
5:08 | Canada | 2013 | BC Premiere

Inspired by the firsthand recollection from the pages of Flaxcombe Saskatchewan's local history book, *Musophobia* is the re-imagining of a young teacher's experience at the local one room school. A live action puppet film shot on Super 8 and transferred to digital.

4. Caretaker

Tony Gault | 2:00 | USA | 2012 | W Cdn Premiere

The illusory line between the natural world and domestic space.

5. The Pit: A Study in Horror

Lauren Marsden & Karen Lam | laurenmarsden.com
7:35 | Canada | 2013 | Victoria Premiere

This is a short horror film using only one location, no story and no actors. Using only camera movements, sound effects, and editing techniques, this experiment became an honest study of the horror genre, exposing many of the fundamental methods and conventions used to generate the horror effect. What was, at one time, a habitat for polar bears in captivity, the pit is now a derelict concrete enclosure in the midst of the lush forests of Vancouver's

Stanley Park. In its abandoned state, we subjected this location to a series of "horror tests." While entirely absent of character, script or plot, *The Pit* transforms a benign public space into a chilling world of fear and isolation.

6. Study for Interior with Figures and Sounds

Rick Niebe | 4:05 | Italy | 2013 | World Premiere

A short survey about a domestic environment with a couple lost among objects.

7. Deja-vu

Jean-Guillaume Bastien | jeanguillaumebastien.com

4:00 | Canada | 2012 | W Cdn Premiere

Five women share a sense of deja-vu.

8. Up

Scott Fitzpatrick | 4:30 | Canada | 2012 | W Cdn Premiere

A spectral race to the top of a deconstructed department store escalator serves as a mediation between space and colour.

9. Rooms

Johannes Hammel | sixpackfilm.com

10:00 | Austria | 2013 | NA Premiere

The film begins in the dark of a narrow hallway. The camera pans and George W. Johnson's tinny laughter from the "Laughing Song," recorded in 1898 as part of the Edison brown wax series, lies over the images like a cynical commentary. A cut leads from the corridor into the bedroom where there is a transistor radio next to a bed with a flattened bedspread. In the stairway, the light flickers, gentle droning mixes into the sinister music, fragments of a sentimental melody seep into the soundtrack. A concrete housing complex is visible through the living room curtain. – Stefan Grisseemann

10. J. Werier

Rhayne Vermette | 4:00 | Canada | 2012 | W Cdn Premiere

A 16mm documentation of J. Werier, a Winnipeg warehouse artifact. This particular portrait, however, is revealed through the various broken projectors J. Werier sells.





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medianetvictoria.org

URBAN THUNDER BIRDS lessLIE, Dylan Thomas

RAVENS IN A MATERIAL WORLD
Rande Cook, Francis Dick

Think again.
Four artists explore their culture, their stories and the urban experience.

SEP 20, 2013 - JAN 12, 2014

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Detail: Rande Cook, New York Series, 2013. Photo by: [unreadable]

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Friday | Oct 25 | 7pm

at Art Gallery of Greater Victoria

Dusty Stacks of Mom + The Auroratone Project

The Auroratone Project: New Frontiers in Psychiatric Cinema

Various Artists | 45:00 | Canada | 2012

An Original Commission for POP Montreal 2012

Curated by Kier-La Janisse & Walter Forsberg

The Auroratone Project is a commission of original short films by experimental Canadian filmmakers set to the music of participating artists from POP Montreal's 2012 roster. Auroratones were abstract musical films used in mental institutions and army hospitals after WWII as a means of soothing post-traumatic stress disorder and general mental disturbance, invented by film enthusiast Cecil Stokes who was continuing on nearly two centuries of previous pseudo-scientific attempts to correlate colour with musical notes.

For *The Auroratone Project*, filmmakers Leslie Supnet (MB), Emily Pelstring (QC), Jon Rafman (QC), Alex MacKenzie (BC), Walter Forsberg (MB), Leslie Bell (AB), Jaimz Asmundson (MB), Cheryl Hann (NS), Tamara Scherbak (QC) and Sabrina Ratte (QC) were approached to create original abstract films guided by the principles of Cecil Stokes Auroratones. Music by Yamantaka // Sonic Titan, Julia Holter, Tim Hecker, Cresting, Doldrums and more.

We acknowledge the support of the Canada Council for the Arts, which last year invested \$157 million to bring the arts to Canadians throughout the country.



Dusty Stacks of Mom: The Poster Project

Jodie Mack | jodiemack.com

42:00 | USA | 2013 | HDV w/ live performance

"This could only come from the singular mind of experimental animator Jodie Mack.

Part animated rock opera, part love letter to her Mother's slowly disappearing poster business, *Dusty Stacks of Mom: The Poster Project* invents a new hybrid form: the animated personal rockumentary! Through exquisite layering and her trademark cut 'n paste stroboscopic animation techniques, Mack takes us through the remaining stock of wall posters, touring programs, postcards and other pop culture ephemera, painting a unique personal portrait of a business whose days are numbered as mail-order worlds were replaced by e-commerce. We are literally transported through poster tubes, boxes and shelves as Mack masterly interweaves personal filmmaking, abstract animation and the rock opera: this animated musical documentary rocks us between abstraction and psychedelic crafty kitsch. Using alternate lyrics as voice-over narration, the piece adopts the musical structure of Pink Floyd's *Dark Side of the Moon* and will be presented with live vocals by the filmmaker." – Images Festival

"One of the most consistently engaging experimental filmmakers to have emerged on the scene in the past few years... With a self-deprecation and a charm that is matched only by the keen precision of her art, Mack could be just what the avant-garde needs." – Michael Sicinski, *Cinema Scope*

Saturday | Oct 26 | 7pm

at Deluge Contemporary Art

Keep a Modest Head

1. Blue Moon

Rick Raxlen | raxpix.com | 2:33 | Canada | 2011 | W Cdn Premiere
July 1954. Sun Records was looking for a B side for Elvis' recording of "That's All Right." During a break in the studio Bill Black started beating on the bass, singing "Blue Moon of Kentucky," mocking Bill Monroe's high falsetto. Elvis and Scotty Moore joined in, transforming Monroe's slow 3/4 waltz into an upbeat blues-flavored tune in 4/4. I drew on 16mm with marker, ink, etc...to celebrate anything I could think of. – RR

2. If You See the Object, the Object Sees You

Rä di Martino | radimartino.com | 4:33 | Italy | 2011 | Cdn Premiere
Architect Yona Friedman's extraordinary home-cum-studio in Paris. Filled with a great quantity of heterogeneous objects and collections, everything in this space reflects Friedman's theories on the utilisation of waste.

3. Triangles

Ben Popp | 3:00 | USA | 2013 | BC Premiere
Film made using only Triangles. Sound was made using only Triangles. Hand processed 16mm film.

4. I Remember: A Film About Joe Brainard

Matt Wolf | mattwolf.info | 25:00 | USA | 2012 | W Cdn Premiere
Modesty, whimsy and clarity of design grace the work of Joe Brainard (1941–1994), an artist and writer whose evocations of memory and desire perhaps found their greatest expression in his memoir-poem *I Remember*: "I remember Greyhound buses at night...I remember candy cigarettes like chalk...I remember leaning up against walls in queer bars..." Brainard's drawings, collages, assemblages and paintings, as well as his essays and verbal-visual collaborations were celebrated before he stopped making art in the mid-1980s. Wolf returns to this iconic poem in *I Remember: A Film About Joe Brainard*. The archival montage combines audio recordings of Brainard reading from the poem and an interview with his lifelong friend and collaborator, poet Ron Padgett. The result is an inventive biography and elliptical dialogue about friendship, nostalgia and the strange wonders of memory.

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



4



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5. Kinefaktura

Marcin Gizycki | 3:15 | Poland | 2012 | W Cdn Premiere
Three animated variations on Henryk Berlewi's composition *Mechanofaktura: Dynamic Contrasts* of 1924.

6. This Man

Owen Eric Wood | owenericwood.com
2:14 | Canada | 2012 | W Cdn Premiere
Through a series of images and declarative statements, a portrait of a man is constructed. However, the artificial delivery of the voice-over narration and the illusion of stillness created by the video suggest that what is being seen and heard should not be taken at face value. In doing so, the viewer is asked to consider, perhaps question, the truth in biographies.

7. Keep a Modest Head

(Ne crâne pas sots modeste)

Deco Dawson | decodawson.com
19:00 | Canada | 2012 | W Cdn Premiere
Jean Boner, the last official member of the French Surrealist group, receives Dawson's signature treatment in a biography that fantastically illustrates the artist's formative (and highly sexual) childhood memories.

"The opening scene of Deco Dawson's tribute film to Jean Boner, who was the last surrealist, is a marvelous camp spectacle, brim-filled with psycho-sexual mystery, sonorous music and enough swirling black smoke to set off fire alarms in the imagination. A muscular, naked man stands in silhouette against a multi-paned window, and when he turns in profile we see that he is sporting an erection of Shunga proportion. He reaches for a branding iron that has been heating up in a fire and presses it to his chest. The result is more smoke from his burned flesh and then even more, black puff after black puff billowing from the end of his cock. In climaxing he is more industrial machine than human." – Robert Enright, *Border Crossings*

Best Short Film, Toronto International Film Festival 2012

Saturday | Oct 26 | 9pm

at Deluge Contemporary Art

The Realist



1. 48 Heads from the Merkurov Museum (after Kurt Kren)

Anna Artaker | sixpackfilm.com

4:20 | Austria | 2012 | W Cdn Premiere

Working intensively with death masks made by the Soviet sculptor Sergey Merkurov (1881–1952), a student of Auguste Rodin, and referencing Kurt Kren's *48 Heads from the Szondi Test*, Artaker translates these objects into various medial forms. The masks, from the Merkurov Museum in Gyumri, Armenia, represent an unusual and jarring "archive of faces," as the personalities from the fields of culture and politics which they represent constitute both progressive and totalitarian tendencies of the Soviet regime.

2. The Mass Ornament

Patrick Tarrant | patricktarrant.com | 6:18 | UK | 2013 | Cdn Premiere

Film theorist Siegfried Kracauer claimed that it was the marriage of cinema with the modern metropolis that revealed the movement of people around the city as an elaborate ornamental dance reminiscent of Busby Berkeley musicals. In this film the good folk of London are spied through the distorting eye of a telescopic mirror lens as they perform their well rehearsed routine to the tune of "I Only Have Eyes For You" from the musical *Dames* (Enright & Berkeley, 1934). Here, on the crowded avenue, in images never before seen, is the troupe recognised around the world, in the dance of the sugar, plums and dairy.

3. The Realist

Scott Stark | scottstark.com

40:00 | USA | 2013 | Cdn Premiere

The Realist is an experimental and highly abstracted melodrama, a "doomed love story" storyboarded with flickering still photographs, peopled with department store mannequins and located in the visually heightened universe of clothing displays, fashion islands and storefront windows. Stylistically, *The Realist* uses a technique I developed for my 2001 film *Angel Beach*, alternating between the left- and right-eye images of stereo 3D photographs. ("Realist" was also the name of a popular stereo camera sold in the 1950s and 60s.) In *The Realist*, this alternating-image technique creates a flickering, trembling, dazzling trajectory through the worlds of department store displays and storefront windows. The constant flickering and rhythmic editing between scenes creates a visual tension that teeters on the edge of abstraction but never entirely loses its grounding in reality. The mannequins seem to be trying



to wriggle themselves free from their predetermined poses, and mysterious, abstract shapes sometimes emerge out of the confusion of odd movements and juxtapositions. A looping musical soundtrack (composer Daniel Goode's *Tunnel-Funnel*) punctuates the lyrical editing and drives the dramatic fluctuations.

The Realist is a soaring visual romp peppered with turgid melodramatic moments, flickering visual rhythms that border on abstraction, and seductive images of commercial products with their dubious promises of physical nourishment and fashionable allure. In the process, it examines our own relationship to consumerist culture: we see in these commercial displays idealised, pre-packaged renderings of our own needs, desires and identities. Perhaps on some level we, too, communicate and define ourselves in the same way that the mannequins do; we are what we buy.

"This is a magisterial composition, the work of a visionary artist, a true poet, who is in complete command of his medium.... the power of *The Realist* comes from a synthesis of form and content—there's something deeper than just dynamism, no matter how dazzling it may be. Something ultimately poignant, even wistful, in this universal melodrama of our time." – Gene Youngblood, author of *Expanded Cinema*

"Wonderful... *The Realist* employs a 'realism' well beyond anything Bazin might have advised, letting the construction of the process come forward in a manner that produces one coherence (moving bodies) at the expense of another (cyclotronic, Cubist space). *The Realist* is a film about a universe so perverse that it can no longer keep its fetishes straight." – Michael Sicinski, *The Hollow Ones: Scott Stark's The Realist*



The Improbable Made Possible: To Be Determined



Curated by Lorenzo Gattorna | lorenzogattorna.com

The Improbable Made Possible: To Be Determined is the third installment of avant-garde cinema a step removed from science fiction yet still fascinated by the simultaneous motions of estrangement and cognition. Imaginative frameworks alternative to empirical environments set off phenomenal displays of deep authenticity amidst deliberate artifice. Such paradoxical recognition is provoked through the mesmerizing representation of mystical remains. The ghostly elsewhere, either found or fabricated, emerges from the convergence of direct observation and speculative fiction.

1. The Name is not the Thing named

Deborah Stratman | 10:30 | USA | 2012

"In support of experiences that are essentially common, but to which language does not easily adhere, the video passes through places that are both themselves, and stand-ins for others. The title is from Aleister Crowley's 1918 translation of the *Tao Te Ching*." – DS

2. Interstitial no. 1

Matt McCormick | 1:45 | USA | 2012

"*The Interstitials Project* is a series of very short films that explore the term 'interstitial' both conceptually and cinematically. The project explores the term from an architectural cinematography standpoint, investigating the relationship between empty space and areas full of structure, and noting the gaps between materials and the inadvertent things that might fill them." – MM

3. Koh

Adam Levine | 1:51 | USA | 2010

"Shot at dawn in the Gulf of Thailand and later processed by hand, *Koh's* degraded and sublime images of fishermen bringing in the morning's catch are elevated to the surreal by a soundscape of restless cicadas." – AL

4. True-Life Adventure

Erin Espelie | 4:44 | USA | 2012

"Espelie trains her camera on the myriad life forms that coexist within a small area around a mountain creek. When nature writes the screenplays, she doesn't abide by crescendos." – EE

5. Interstitial no. 2

Matt McCormick | 2:35 | USA | 2012

6. Kudzu Vine

Josh Gibson | 19:52 | USA | 2011

"A train advances through a railroad crossing flanked by dark masses of leaves and exits left of the frame, as if backwards in time. A radio program broadcasting to Georgia farmers waxes lyrical about kudzu's many uses and virtues. The station changes, and a recording of "Dixieland" ushers in surreal images and sounds of kudzu vines creeping forward, some say a foot a day. We see contemporary farmers and others who harness the potential of the maligned vine feed it to the cows, fry it up, and make baskets. Through images of kudzu-covered forms, in black and white, hand-processed 35mm radiating with the luminance of early cinema, this ode to the climbing, trailing and coiling species *Pueraria lobata* evokes the agricultural history and mythic textures of the South, while paying tribute to the human capacity for improvisation." – JG

7. Interstitial no. 3

Matt McCormick | 1:55 | USA | 2012

8. Feast of the Epiphany – Indivinity II – Pt. 5

Corey Schuler 4:14 | USA | 2012

"A visual accompaniment to Baltimore (turned NYC) experimental musician, Nick Podgurski's *Feast of the Epiphany* project. Combining harsh noise and raw image, the two pair nicely for an exquisite midnight feast." – CS

9. 21 Chitrakoot

Shambavi Kaul | 9:10 | USA | 2012

"A land, as ancient and ideal as nature, is called up through the

chroma-key backdrops of one of the world's most viewed mythological television series. Spectacular images spring forth from a glorious, more magical time. But as nostalgia turns into melancholia, hostility is the inevitable result. There is no option but a war to destroy everything, after which trace impulses towards a narrative are the last surviving markers of the material past." – SK

10. Interstitial no. 4 Matt McCormick | 2:00 | USA | 2012

11. Concrete Parlay Fern Silva | 18:12 | USA | 2012

"Carried by the frenetic energy of a magic carpet, *Concrete Parlay* is a metaphysical flight that weaves among visual kernels of the anthropic and biological worlds. From prehistoric horseshoe crabs strewn among modern refuse, stoic pyramids foregrounded by golf course maintenance, mystic rituals evoking avian gestures,

to contemporary political upheaval equalized by natural phenomena—the poetic equivalence among images transcends particular umwelten, as the disorienting whirl of the compass connotes the kinetic nature of existence." – Aily Nash

12. Your Ellipsis My River Allison Somers | 5:41 | USA | 2012

"It is a realm of longing and reflection, of loss and recollection, of ruin and pensive restructuring that extracts the personal from the footprint of memory to leave a trail of now collective, now anonymous, now archival remembering." – Paul D'Agostino

"Somers employs the viewpoint of the traveler, foreigner, or outsider to contemplate the "there but invisible" information to be deciphered and the gaps between what is, what was, and what we already know." – Microscope Gallery

Sunday | Oct 27 | 9pm

at Deluge Contemporary Art

The Plastic Garden

1. Separate Vacations

Cameron Moneo | 10:12 | Canada | 2013 | W Cdn Premiere

A found footage "re-narrative" of Pope John Paul II's 1998 visit to Communist Cuba. Based on a freewheeling montage alternating between hallowed conventions of narrative filmmaking and unholy collisions of repurposed sound and image.

2. Night Comes

Victor Ballesteros | 5:16 | Canada/Chile | 2011 | NA Premiere

"I set my camera to record inside my computer: it brought back both, a film and a model for a garden." – VB

3. The Plastic Garden

Yuk-Yiu Ip | 11:00 | Hong Kong | 2013 | World Premiere

Hacking and appropriating the popular video game *Call of Duty: Black Ops*, *The Plastic Garden* revisits the dark vision and symbolism of nuclear drama that seems on one hand remotely archaic, but hauntingly close and familiar on the other. The restaged scenes, devoid of bloody shootouts, are equally if not more lethal and violent than in the original. *The Plastic Garden* unravels a forgotten future like an endless nightmare, a collective death wish that defines the tragic essence of modern socio-political reality.

4. Legacies

John Woods | depictedtime.com | 2:55 | Canada | 2011 | Vic Premiere

Twenty-five years after Expo 86 set out to change Vancouver, this hand-processed cinematic survey looks at the few surviving Expo structures as vintage audio promises an untold economic windfall to the city.



5. Handful of Dust

Hope Tucker | theorbitalproject.org

9:00 | USA | 2013 | Cdn Premiere

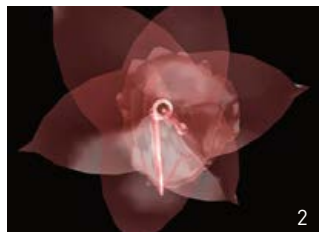
Prussian blue can be used to render images and counteract radiation poisoning. This obituary is composed of sequences of cyanotypes, exposed in the sand using paper sensitised with handmade emulsion and negatives from a 1954 Hollywood film. Rates of cancer in the film's cast and crew reflect that it was shot downwind during a period of nuclear testing. *Handful of Dust*, produced in the Utah canyon where the 1954 film was shot, is designed as an antidote to recover the memory of the downwinders.

6. Aequador

Laura Huertas Millan

19:47 | France/Colombia | 2012 | NA Premiere

A voyage without words up the Amazon river where Modernist constructions have been abandoned like the memory of an already engulfed civilisation of the future. *Aequador* presents an alternate history, where vernacular constructions and ancestral rites coexist with an indomitable but already disappearing nature and the remains of political utopias from another time.



Wednesday | Oct 30 | 7pm

at Deluge Contemporary Art

Beaconing

1. Denkbilder

Pablo Marin | 5:00 | Argentina/Germany | 2013 | Cdn Premiere

The filmmaker uses the locales of Berlin and Buenos Aires to create a cartography of memory. Attempting to create a filmic equivalence to Walter Benjamin's personal and vibrant travel chronicles, *Denkbilder* constructs both spaces through a complex set of in-camera multiple exposures, the urban landscape of the German city a backdrop for the images shot in Buenos Aires. Geographical exploration merged with emotion and memory—panels of a map folded into each other and impossible to separate.

2. Crude Processions

Karina Griffith | karinagriffith.com

7:00 | Canada/Germany | 2013 | Cdn Premiere

Crude Processions juxtaposes two "movements of people": the carnival practices in Buenos Aires and Cologne and the forced migration of Africans across the Atlantic.

Since 1929, the "Original Negerkoepp E.V." have participated in Cologne carnival in blackface, with the sole explanation of parody and "good fun." The members paint their hands and faces coal black, and wear paradoxical grass skirts and "tribal" eccentricities like bones and feathers. The film takes us across the Atlantic, from the festivities in Cologne to the ports of Salvador de Bahia, Montevideo and Buenos Aires. *Crude Processions* is a non-verbal exploration of the filmmaker's reaction to witnessing blackfacing in Germany: one of confusion, fear, anger and compassion.

3. Beaconing

Mariya Nikiforova | radonlake.com

3:00 | Russia/USA | 2013 | World Premiere

A collection of fragments from several years visits to the homeland—the landscape scars at Fort Red Hill, artifacts of three wars; domesticated industrialism in Metallurgy-town, memories of a birthplace reduced by nostalgia; a dream of an arrival in a contested land—combine to examine a questionable past and an uncertain present.

4. Hay Algo Y Se Va

(There is something. Now it's gone.)

Kimberly Forero-Arnias | 2:33 | USA | 2013 | Cdn Premiere

Family footage is gathered, sifted and recombined into a perpetual sea of bodies; gestures and gazes colliding to create a familiar yet estranging reunion.

5. Movements

Robert Todd | roberttoddfilms.com

3:40 | UK/USA | 2012 | Cdn Premiere

Music in motion, a reciprocal translation gathered in the UK, fall 2012. – RT

6. A Beginning a Middle and an End

Jon Behrens | jonbehrensfilms.com

4:20 | USA | 2013 | Cdn Premiere

A truck explodes into a kaleidoscope of painted, optically printed animation.

7. Citizens Against Basswood

Jaimz & Karen Asmundson | jaimzasmundson.com

3:31 | Canada | 2013 | W Cdn Premiere

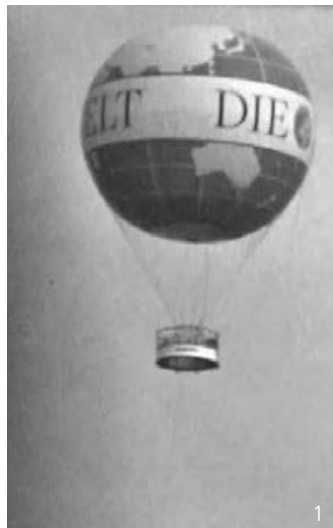
Found audio of concerned citizen(s) in Winnipeg rallying to prevent the "nuisance" of new trees scheduled to be planted on their block in the 1980s.

8. Suite Ancienne

Roger Deutsch | ottofilms.org

23:00 | USA | 2013 | Cdn Premiere

Suite Ancienne pioneers a new genre—the reflexive remix. Deutsch appropriates two decades of footage shot by himself and his father to compose seven structurally rigorous movements loosely patterned after Baroque musical forms. In this process of "recollection" or "after-consciousness" Deutsch interrogates images from his past as archival documents, thereby posing questions about authorship and a unitary self.



The Broken Altar



1. Crashing Skies

Penny McCann | cfmdc.org

5:27 | Canada | 2012 | W Cdn Premiere

An ordinary rural landscape is transformed into an enigmatic dreamscape. A farmhouse stands in a copper field of scratched emulsion as solarized flares illuminate the sky. Split toned horses amble dreamlike across the frame into inky underexposed blackness. Copper thistles sway in the wind, looming and strangely monumental. The hand-processed 16mm imagery creates an elliptical inner world of memory and dreams.

2. Rivergarden

Jack Cronin | jackcronin.net

10:00 | USA | 2013 | W Cdn Premiere

Rivergarden explores the river as a place of spectacle and reverie. Filmed along the Huron River and Malletts Creek in Ann Arbor and Dexter, Michigan, the film incorporates images of light and moving water as well as the filmmaker's children.

3. Seawall

Robert Todd | roberttoddfilms.com

4:30 | USA | 2013 | World Premiere

Sea meets land, a shoreline culture in contrasts.

4. Brimstone Line

Chris Kennedy | theworldviewed.com

10:00 | Canada | 2013 | W Cdn Premiere

Three grids are placed along the Credit River in rural Ontario. They become devices through which the stationary camera, pointing upstream, delineates the landscape. They motivate the movement of the zoom, which intensifies our sense of the field of view, narrowing vision and flattening space. The river—framed momentarily—flows past.

5. Grain: Seeds

Gerald Saul | nmsl.uregina.ca/saul

5:00 | Canada | 2013 | World Premiere

"Thrusting your hand into a bin of grain is a unique and sublime experience. Freshly harvested, each seed pulsates with heat. Seemingly unremarkable, as they roll off your fingers their endless diversity becomes unmistakable. They are both product and nature, inert yet radiating with the potential for new life. This film was made without a camera so that I could work hands on with wheat kernels, capturing the shadows of the grain directly onto the film grain. Its creation is part of my ongoing exploration of the importance of living on the prairies." – GS

6. Petite Histoire des Plateaux Abandonnés

Rä di Martino | radimartino.com

8:20 | Italy | 2012 | Cdn Premiere

The actors are local kids, born not far from the film sets, now almost abandoned, near Ouarzazate, Morocco. The two boys re-enact a few lines from movies that have been shot there, an American horror movie, *Lawrence of Arabia*...and all around nature and the uncontaminated landscapes of the Draa Valley stand outside of time.

7. The Broken Altar

Mike Rollo | mrollo.com

19:35 | Canada | 2013 | BC Premiere

The Broken Altar is a portrait of open-air theatres documented under the strange light of day, emptied of the once present hum of human voices, radioed-in soundtracks and tires on gravel. Scripting the landscape and exploring the residue of a cinematic history, *The Broken Altar* forms a sculptural treatment of the architectural artifacts of these abandoned and barren spaces: speaker boxes rise from tall grass like grave markers and the screens themselves are monumental—sepulchral in their peeling whiteness.

Thursday | Oct 31 | 7pm

at Deluge Contemporary Art

A flea's skin would be too big

1. Versions (2012)

Oliver Laric | oliverlaric.com

10:00 | Germany | 2012 | W Cdn Premiere

Oliver Laric's work seeks to parse the productive potential of the copy, the bootleg and the remix and examine their role in the formation of both historic and contemporary image cultures. This process is intimately tied to his intuitive, idiosyncratic brand of scholarship, which he presents through an ongoing series of fugue-like expository videos (*Versions*, 2009–present), and further elaborates through his appropriated object works, videos and sculptures, all of which are densely conceptually layered and often make use of recondite, technologically sophisticated methods of fabrication. Straddling the liminal spaces between the past and the present, the authentic and the inauthentic, the original and its subsequent reflections and reconfigurations, Laric's work collapses categories and blurs boundaries in a manner that calls into question their very existence. – Tanya Leighton

2. 17 New Dam Rd.

Dani Leventhal | vdb.org/artists/dani-leventhal

8:13 | USA | 2012 | Cdn Premiere

In *17 New Dam Rd.*, we are invited along on a house visit to some sort of family. There is trash in the garden. There are guns on the sofa, and the accoutrements of martial arts litter the living room. A photo session records a young woman throwing punches at a man, play acting for the camera, but sweating anyway. A kitten ignores the bullets littered on the ground. Despite the foregrounding of violent pursuits, lost teeth and pool hall fights, there is rough camaraderie here, a feeling of loyalty and belonging.

3. A flea's skin would be too big for you

Anja Dornieden & Juan David Gonzales Monroy | ojoboca.com

47:00 | Germany | 2012 | Cdn Premiere

In the summer of 2009, a new theme park was inaugurated in China. It was called The Kingdom of the Dwarves. From all over



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

China recruits were brought in to live in the park and entertain its visitors. There were only two stipulated requirements for employment: the performers had to be between 18 and 40 years old and be shorter than 130cm (4'3"). Twice a day they take the stage singing and dancing for the paying crowd.

"A flea's skin would be too big for you" was an epigram used by the Romans to address dwarfs.



Thursday | Oct 31 | 9pm

at Deluge Contemporary Art

Living on the Edge

1. Living on the Edge

Aaron Zeghers | aaronzeghers.com

3:20 | Canada | 2013 | W Cdn Premiere

An anthropological peepshow of Kingdom Animalia's current state-of affairs via frame-by-frame Super 8. This animal's history of wreck and ruin is the catharsis of a (formerly) lapsed vegetarian, brought to life with open exposure photography and in-camera editing.

2. HedonHeathen 2

Lana Z Caplan | lanazcaplan.com | 2:20 | USA | 2013 | NA Premiere

From the snow swept landscape, into pink crystals, a journey from the hibernation of winter to a thawing arctic, where polar bears are struggling to raise their young atop diminishing ice.

3. Primate Cinema: Apes as Family

Rachel Mayeri | rachelmayeri.com

12:00 | USA/UK | 2012 | Cdn Premiere

Primate Cinema: Apes as Family is an original drama made expressly for chimpanzees, premiered in front of an actual chimpanzee audience at the Edinburgh Zoo. The drama-for-chimps follows an urban female chimp, played by an actor in an animatronic costume, who meets a group of wild foreigners. The actual chimps responded to the drama as individuals—some touch the screen, others ignore it and some just sit and watch. This cross-species primate drama creates a prism for humans to learn about their primate cousins, who are, like us, fascinated by cinema.



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

4. Burrow-Cams

Sam Easterson | vdb.org/artists/sam-easterson

3:00 | USA | 2012 | Cdn Premiere

Animal shelter porn from inside the lairs of burrowing owl, black-footed ferret, porcupine, badger, prairie vole, swift fox, deer mouse and black tailed prairie dog.

5. Parasit

Nikki Schuster | fiesfilm.com | 8:00 | Austria | 2013 | Cdn Premiere

In Nikki Schuster's stop-motion animation *Parasit*, organic and nonorganic, documentary and animation engage in luminous mutations. Billy Roisz's experimental, smouldering soundtrack

accompanies the unfolding of bizarre microcosms in the depths of trees and crevices. Sizzling, the living combines with the dead, the trash with plants, producing hybrid sculptural organisms with fantastical DNA. – Alexandra Seibel

6. Save the Whales

Isabel Fondevila | 1:40 | USA | 2013 | Cdn Premiere

This short work explores the relationship between evangelical and environmental salvation mythology through the playful juxtaposition of public domain speech, sound and images.

7. Musical Insects

Deborah Stratman | pythagorasfilm.com

6:30 | USA | 2013 | Cdn Premiere

Film time takes on book time. An homage to a Bette J. Davis' illustrated text, itself an homage to the small music makers of the insect world.

8. Everything Reminds Me of My Dog

Susy & Rick Raxlen | raxpix.com

4:00 | Canada | 2012 | World Premiere

"Lassie, Rin Tin Tin, Bullet, Benji—to the great movie dog museum in the sky another star is added: Sienna of Salt Spring Island, unheralded but for a few dozen admirers and brought to the big silver screen in a starring role long after she departed this verdant Isle of Vancouver. 35mm frames lovingly scratched and coloured to a bofo 1999 tune by Canucker Jane Siberry." – RR



9. Here Is Everything

Emily Vey Duke & Copper Battersby | dukeandbattersby.com

13:53 | Canada | 2012 | W Cdn Premiere

Here Is Everything presents itself as a message from The Future, as narrated by a cat and a rabbit, spirit guides who explain that they've decided to speak to us via a contemporary art video because they understand this to be our highest form of communication. Their cheeky introduction, however, belies the complex set of ideas that fill the remainder of the film. Death, God and attaining and maintaining a state of Grace are among the thematic strokes winding their way through the piece, rapturously illustrated with animation, still and video imagery.

Line Describing Your Mom



1. My Sweet

Kate McCabe | kidnapyourself.com

4:30 | USA | 2013 | Cdn Premiere

The second in McCabe's love letter series. A woman's missive to her lover archly attempts to patch up an argument.

2. Rebound

Kadet Kuhne | tektionicshift.com

10:00 | USA | 2012 | Cdn Premiere

Rebound begins with white space containing a figure dressed in all-white attire in the centre. Its face is covered with white cloth, leaving openings for eyes and mouth, white horse-blinders directing the span of its visual field. The androgynous figure begins a journey of becoming with a series of abrupt displacements and repetitive draws as if being sideswiped by an invisible force. Despite forceful drawbacks, the protagonist rebounds, overcoming victimisation and disempowerment, similar to Samuel Beckett's description in *The Unnamable*: "You must go on, I can't go on, I'll go on."

3. Mind in Body

Yael Bridge | 6:40 | USA | 2013 | World Premiere

What does it feel like to be truly sick? This experimental documentary explores physical illness and the essence of being human, juxtaposing extreme close ups of body parts with voices describing their singular experiences being trapped inside a broken body.

4. HYPER_

Freya Björg Olafson | freyaolafson.com

3:00 | Canada | 2012 | World Premiere

The word "hyper" is derived from the greek "above, beyond or outside." In mathematics, hyper is used as a prefix, to denote four or more dimensions. Specifically this piece explores the possibility of passing to a fourth dimension wherein perception of past, present and future becomes more fluid.



5. Broken New: Drama

Lori Felker | felkercommalori.com | 7:00 | USA | 2012 | Cdn Premiere

"Part two in a series. I read the headlines all day. At night, I recalled what I knew. I went to sleep. I woke myself up. I reported the newest news I could muster. I went back to bed. I forgot what I said. I asked my graphics team to rebuild the news after I broke it." – LF

6. Gotland and the Infinite Whistle

Juliacks | juliacks.com | 9:06 | France | 2012 | NA Premiere

Starring Josefin Alfredson Agnestic as the Infinite Whistle, this film shows the de-evolution of the fantasy group-mind in and around the totem—The Infinite Whistle. *Gotland and the Infinite Whistle* is the culmination of a performance shot in the summer of 2011 at Almedalen Week—a rock festival for politics in Gotland. The score was recorded in a live performance with MAG, the audience and Juliacks at an event produced by GRRRNDZERO in Lyon, France.

7. Disturbance

Drumcell & The Automatic Message | theautomaticmessage.com

6:00 | Canada | 2013 | C Cdn Premiere

A look into a troubled man's hallucination.

8. Line Describing Your Mom

Michael Robinson | poisonberries.net

5:50 | USA | 2011 | W Cdn Premiere

This is the new choreography of devotion, via the vlog of southern nightmares. This is the light that never goes out. This is the line describing your mom.

"...a work absolutely worthy of its exceptional title. After a few moments watching a dance troupe position themselves in a dragon-like pose, Michael Robinson drops the beat with a fiery explosion and what sounds like a karaoke version of a Gloria Estefan song, leaving behind a throbbing pulse of green light which washes over the audience and helps pull one out from the heavy flicker of the dance troupe. It's a heavily layered, affecting work that recalls that initial moment of irrational fear after waking from a nightmare." – Doug McLaren, *Cine-File*



School of Change



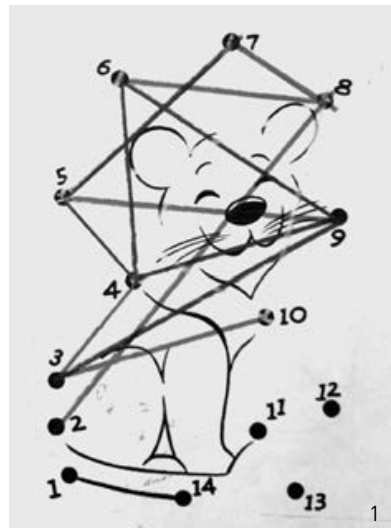
1. Song for Primary Colors

Tommy Becker | tommybecker.com

9:00 | USA | 2013 | Cdn Premiere

"This work is about the death of color in contemporary art and my attempts as a teacher to connect young artists with its power. The video pays tribute to three modern artists, Picasso, Rothko and Van Gough, each of whom is renowned for engaging a particular hue during their lives. Pablo Picasso spent four years in a predominantly blue palette after his good friend Carlos Casagemas shot himself at Paris café. Mark Rothko, who took his life at the age of sixty-six, struggled to tame the color red throughout many of his most famous works, including "Four Darks in Red" and the infamous Seagrams mural works. Vincent Van Gough became infatuated with the color yellow while surrounded by its prominence in the landscape of Arles, France. It was here that Vincent completed some of his most famous works including his depictions of sunflowers." – TB

"The paintings of the Impressionists, constructed with pure colours, proved to the next generation that these colours, while they might be used to describe objects or the phenomena of nature, contain within them, independently of the objects that they serve to express, the power to affect the feelings of those who look at them" – Henri Matisse



2. School of Change

Jennet Thomas | jennetthomas.wordpress.com

52:00 | UK | 2013 | Cdn Premiere

School of Change is based in a distorted reality that satirically reflects on our own. Like Lewis Carroll's Alice, we are led through a school day in the life of the New Girl—kidnapped into this alternate world in which changes—mutations in the workings of reason itself—are threatening the viability of humanity. As the new girl joins her class, an exact replica of her joins parallel sets of identical classes.

Students learn a New Mathematics to cope with the increasing difficulty to measure or calculate objectively (now that mathematical laws only work for the very old). They learn about Hard Weather, the terrifying new phenomenon hurled at them from the sky. Each student's learning is bio-technically monitored through an implant and high-scoring pupils perform their learning through a rhythmic song and action practise, *The Production*. This trancelike group activity produces small solids—*Units of Knowing*—the currency through which the new economy tries to function.

The School appears to be part of a franchise of Schools of Change—attempting to shore up against the breakdown, to educate and prepare a new generation to adapt. Whilst behind everything, the all-pervasive power of The Sponsor is constantly enforced...

"*School of Change* is a celebratory, complex critique of fears and desires for radical change, speculating on the future effects of technology, the marketisation of education, the weirdness of Physics and financial crisis. Inspired by traditions of absurd British satire, and with original music by composer Leo Chadburn, the film's playful strangeness delights in disruptive editing rhythms, choreographed movements, unusual special effects and songs, colliding the everyday location of the artist's former school, with an extraordinary, skewed logic." – Matt's Gallery

"Jennet Thomas's films conjure delirious parallel universes in everyday Britain's most mundane corners." – *The Guardian*



Saturday | Nov 2 | 7pm

at Deluge Contemporary Art

Gephyrophobia

1. Forward Biased Condition

John Woods | depictedtime.com

3:20 | Canada | 2013 | World Premiere

An exploration of the forward biased conditions of light, time and motion.

2. Looking for Something (Part One: A Winter Visit)

Fjodor Donderer | fjordondonderer.over-blog.de

12:30 | Germany | 2012 | NA Premiere

I met a friend at the railway station. After nightmarish visions of the end of the world in his sleep, and after heavy snowfall during the night, he had embarked on a journey to a small town somewhere unknown: a winter visit, with the intention of looking for something in this world, whatever it may be, for consolation, for inspiration, at the sight of the disastrous state this same world is currently in.

3. Radio Minos

Steve Demas | 5:00 | USA | 2013 | Cdn Premiere

Powered by vintage reverb (with a soundtrack by Hound Dog Taylor's Hand) the almighty analogue watchers scry the freeways and power lines: the crossing at Styx is *open*.



4. Gephyrophobia

Caroline Monnet | carolinemonnet.ca

2:21 | Canada | 2012 | W Cdn Premiere

The Ottawa/Gatineau region is characterised by the daily struggles that exists between two geographically adjacent communities with different cultural, political and linguistic traditions. *Gephyrophobia*, "fear of bridges", is a film about movement, landscape and the tension between two distinct identities sharing the Outaouais River as their common border.

5. The Search for Inspiration Gone

Ashley Michael Briggs | inspirationgone.com

8:40 | UK | 2012 | Cdn Premiere

A poet awakens within a strange garden in need of his notebook, pencil and inspiration. A divine couple observe. A debate unfolds; would inspiration arise from help or hinder? Will the poet find inspiration? An experimental fantasy, shot as pixilation animation with in-camera effects on hand-processed 35mm.

6. Presque Vu

Cecilia Araneda | ceciliaaraneda.ca

4:13 | Canada | 2013 | World Premiere

Lush hand-crafted film footage and HD images combine to reveal a mysterious past through remnants of a memory.

7. The Everden

Clint Enns | clintenns.tumblr.com

16:33 | Canada | 2013 | Cdn Premiere

Conflicted emotions about the city. Fears and anxieties surrounding movement and travel. Fragile dreams become nightmarish realities. Shot on a broken pxl2000 in five movements.

Micro-Celluloid Incidents



1. Dramatis Personae

Stephen Andrews | stephenandrewsartist.com
6:10 | Canada | 2012 | W Cdn Premiere

Using the Zapruder footage of the Kennedy assassination, the Maysles brothers' *Gimme Shelter* and a television series opening credit sequence as a conceptual framework, *Dramatis Personae* examines the Black Star Agency's photographic archive during the time of the artist's coming to consciousness in the 1960s. The source material signals the search for meaning in the precise moment the bullet inters Kennedy and leaves the world in shock and we watch Jagger as he tries to find the instant the knife kills the Woodstock Nation.

2. automatism and (-)(+) feedback

Les LeVeque | leslevequevideo.com
3:29 | USA | 2013 | BC Premiere

automatism and (-)(+) feedback is made from shot footage of a 10-year-old child playing *Zombie Smash* on a hand held device. The video footage and sound have been repeatedly rescanned and resampled using a television and a number of old analog video cameras.

3. Noise

Natalia Papadopoulou | 8:00 | Portugal | 2013 | World Premiere

Noise defies its decoding. The camera invents information when there is none; it is how it connects with the dark. As if it was silence, noise obscures. Noise is absence of information, a centre of its own, an indivisible dot, a signal that is constantly moving. Noise is many dots together, noise is together. Noise doesn't exist; only in the image.

4. ((in stasis))

Aaron Zeghers | aaronzeghers.com
2:45 | Canada | 2012 | W Cdn Premiere

A hibernation meditation. Created with the Franken-Milne stroboscopic LED contact printer on 16mm.

5. Micro-Celluloid Incidents in Four Santas

Janis Crystal Lipzin | 10:00 | USA | 2012 | W Cdn Premiere

The moment-to-moment flow of familiar public amusements is

exposed in four California towns: Santa Monica, Santa Cruz, Santa Rosa and Santa Clarita. Amusement park rides and a swimming pool are each a vivid source of light and motion, but also a means to observe people in their private moments of fear, joy and intimacy. Niceties of personal relationships and rituals that remain hidden in the motion footage are revealed, paradoxically, when they are magnified and examined as a sequence of stills. The filmmaker utilises digital tools to interrogate hand-processed film, and is so doing, investigates meaning. What can be shown and what can be known?

6. Christmas with Chávez

Jim Finn | jimfinn.org | 2:00 | USA | 2013 | Cdn Premiere

"Weeks before the 2006 midterm elections in the USA, Venezuelan President Hugo Chávez came to the United Nations and blew everyone's minds with his 'smells of sulphur' speech about Bush. It was an emperor-wears-no-clothes moment with perfect comic timing. Bush was officially a lame duck after that speech. No matter what nutty things Chávez ever did, our nation's children will always be grateful." – JF

7. WREST

Kent Lambert | roommatemusic.com
5:04 | USA | 2012 | Cdn Premiere

"Kent Lambert reinvents footage deposited in the Chicago Film Archives into a psychedelic dream narrative of collapsed ambition and subliminal desire. Home movies, stag films and wrestling newsreels combine with the rhythms of Chicago's CAVE to produce a stuttering, shivering midwestern dream beast. Dancers, puppets, headlocks and Disneyland share split seconds in this dense and driven collage." – Chris Kennedy, Anne Arbor Film Festival

8. The Blazing World

Jessica Bardsley | jessicabardsley.com
20:00 | USA | 2013 | W Cdn Premiere

Layering the filmmaker's personal experiences and familial history, as well as life-events of Winona Ryder and her character in *Girl, Interrupted*, this video charts possible links between depression and kleptomania through clips stolen from existing films.



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THE GUILD

deluge contemporary art

ART
GALLERY
OF GREATER VICTORIA



University
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the fifty fifty
arts collective

We gratefully acknowledge the financial assistance of the Canada Council for the Arts, Department of Canadian Heritage, Province of British Columbia and the CRD Arts Development Service through the participating municipalities of Esquimalt, Highlands, Metchosin, Oak Bay, Saanich, Sidney, Victoria and View Royal.

Media Salon

Wednesday, October 23

Sunday, October 27

Saturday, November 2

5pm at Deluge Contemporary Art

Media Salon is an open forum for information exchange, critical discourse and social interaction. Join visiting and local filmmakers for informal discussions, artist talks and refreshments in a casual environment.



Paradox

Vikky Alexander

Lynda Gammon

Daniel Laskarin

Sandra Meigs

Jennifer Stillwell

Paul Walde

Robert Youds



Daniel Laskarin, *blue chair :: if this*, 2012



Photo by Francis Sullivan, detail

Nov
1



University
of Victoria
Art Collections

Opening reception Nov. 1, 5:30–7:30 p.m.
Continues to Jan. 12, 2014.
Legacy Art Gallery
630 Yates Street
250.721.6562
www.uvac.uvic.ca

Opens Nov. 1, 7:30 p.m. Continues to Dec. 14.

**OPEN
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MINT LUNCH MENU

Butter Chicken Curry Box Marinated chicken in a cilantro, mint, roasted cumin and charred fenugreek sauce, with jasmine rice, dal, mustard greens and gulab jamun. **10.75**

Lamb Curry Box Boneless lamb with pineapple and apricots in a spicy tomato sauce, with jasmine rice, dal, mustard greens and gulab jamun. **12.75**

Vegetable Curry Box See fresh board. Comes with jasmine rice, dal, mustard greens and gulab jamun. **9.75**

Curry Wraps Choice of chicken, lamb or vegetable with jasmine rice, mango yogurt, red onion and cilantro. **7 - 8**

Roasted Turkey Sandwich House brined with dijon mustard, lettuce and cheddar. **7.75**

Roasted Pork Loin Sandwich House brined, with grainy mustard and apple slaw. **7.75**

Veg Sandwich Roasted red peppers, hommous, aged cheddar, sun dried tomatoes, cucumber, red onion, lettuce and mayo. **7.75**

Emperor Ham With Caraway Grainy mustard, caramelized onion, cheddar and lettuce. **7.75**

The Platter Tzatziki, hommous, white bean dip, Kalamata olives & bread. **6.75**

House Salad House spun greens, grated carrot, grated beet, chick peas, cucumber and choice of house dressing. **6 Side Salad 3**

House Made Soup 6 add soup 3

Aloo Sandheko Potato, cucumber, carrot, lime, cilantro, chillies and charred fenugreek. **4.50**

A selection of desserts from Sugar Boy Bakery

2% Jazz Coffee, house made chai

Assorted premium cold beverages

Check fresh board for daily specials

Ask about our frozen take home meals

Open Monday to Saturday 11 am – 4 pm. The Mint for lunch also offers office catering services within the downtown core. Phone 250-590-4490 to arrange your delivery. 24 hour notice preferred.

the mint specials

Sunday- Wines just above cost, Platters 11

Monday- Momo 5.75, Mint Drinks 4.45

Tuesday- Naan Pizza 6, Pints 4.85

Wednesday- Martinis 6, Prawns 7.5

Thursday- Thunder Spaghetti 7.75, Pints 4.85

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