

18th Annual

Antimatter

[media art]

OCT 16-31
2015

Victoria BC Canada



International
Media Art &
Experimental
Cinema

SCREENINGS
INSTALLATIONS
PERFORMANCES

FLUX

MEDIA ART GALLERY

exhibitions - artist talks - screenings

New address: 510 Fort Street

Hours: Tues-Sat noon - 6 pm

250-381-4428

fluxmediagallery@gmail.com

www.medianetvictoria.org

Presented by MEDIANET

OCT. 8, 2015 - JAN. 9, 2016

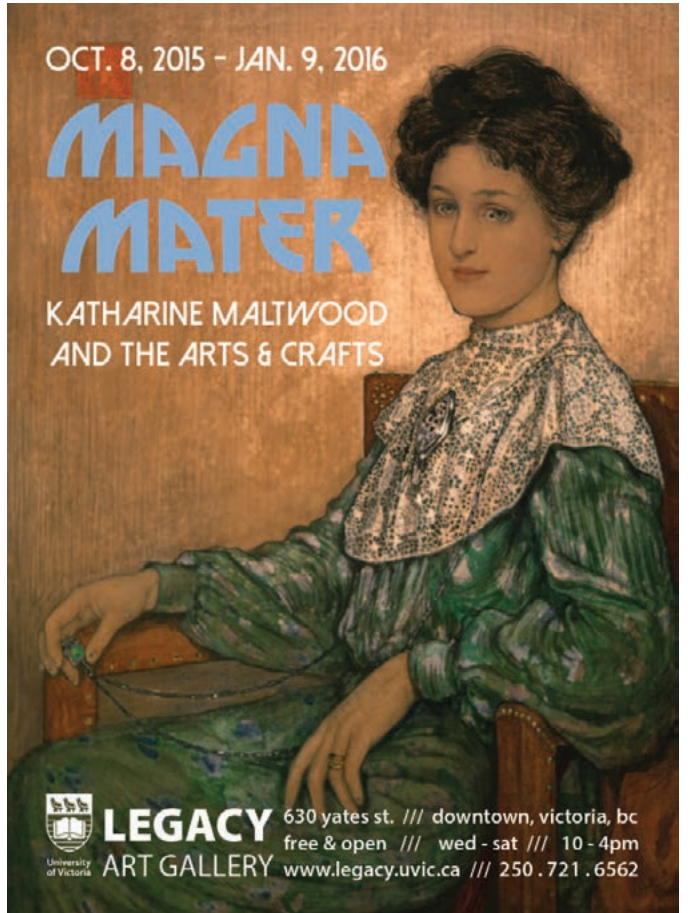
MAGNA MATER

KATHARINE MALTWOOD
AND THE ARTS & CRAFTS



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Antimatter [media art]

Dates

October 16 to 31, 2015

Admission

Screenings/Performances at Deluge:
Pay-What-You-Can (\$5-\$8 suggested)
Doors open 30 minutes prior to screenings

Media Installations at Deluge, Legacy,
Flux, Bernstein & Gold: **FREE**

Locations

Deluge Contemporary Art

& Antimatter HQ, 636 Yates St

Screenings / Performances: Oct 16 to 31, pp. 4-27
No Time for Tomorrow / Down to Earth / Tribute to Busby (media installations), pp. 28-29

Flux Media Art Gallery

510 Fort St

Hither Green (media installation), p. 30

Legacy Art Gallery

630 Yates St

Invaded Reason (media installation), p. 31

Bernstein & Gold

608 Yates St

Fabric (media installation), p. 31

Antimatter [media art]

636 Yates Street, Victoria, BC Canada V8W 1L3

antimatter@shaw.ca 250 385 3327

Information & Updates: antimatter.ca

Governor General's Awards in Visual and Media Arts

Check out our videos at Antimatter.

CHALMERS HASSAN BEAM WHITTOME DEAN GOODMAN CARDINAL STEELE LEMOYNE MARTIN TOUSIGNANT LEWTON-BRAIN RIMMER THORKELSSON SALLOUM WHITEN SALLOUM

ROKEBY GAGNON FRENKEL DEAN GOODMAN STEELE MARTIN MACGILLIVRAY GERVASIS SALLOUM

ARCHAMBEAU GOULET SULLIVAN MONAHAN SZILASI WNTONICK FALK ONDAATJE BROWNLEE CARR-HARRIS STEINMAN

TANBE GOULET SULLIVAN MONAHAN SZILASI WNTONICK FALK ONDAATJE BROWNLEE CARR-HARRIS STEINMAN

SILCOX POULIN MONAHAN SZILASI WNTONICK FALK ONDAATJE BROWNLEE CARR-HARRIS STEINMAN

15 YEARS

BELMORE BAXTER HENDELES LETENDRE ELDER LOCKAU BEAUCHEMIN MORRIS MAGGS LOCKAU KENNEDY DAVIDSON WAINIO ADAMS SON STERBAK BARBEAU ASHEVAK MCKEOUGH WALLACE GALE

PEACOCK GOSSELIN GILBERT WAINIO ADAMS THOMSON JANVIER GIGUÈRE CADIEUX SHERMAN STEELE

WONG KUBOTA TOMCZAK MORIYAMA MCKEOUGH WALLACE GALE

WITASALO WONG KUBOTA TOMCZAK MORIYAMA MCKEOUGH WALLACE GALE



Canada Council
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Schedule

Screenings & Events



FRIDAY

Oct 16 at Deluge

7pm Reciprocity Failure p. 4
 First Sun, Reciprocity Failure, Cup of Stars, Speculum, floating mind, Lunar Almanac, Solar Sight III, Thunderbolt, Second Sun

9pm Paul Sharits p. 5

WEDNESDAY

Oct 21 at Deluge

7pm Twelve Tales Told p. 10
 Clinker, Twelve Tales Told, Parallel IV, Explorations of an Unexpected Time Traveler, The Glass Record, iNTERFACE, Clouds Fall

9pm Dark Matter p. 11
 Echoes, Bleach, Bunte Kuh, Her Silent Seaming, I am a short way from home., Found and Lost, Traces, Dark Matter

THURSDAY

Oct 22 at Deluge

7pm Performance for Perfection p. 12
 Non-Stop Beautiful Ladies, Body Hair Archive, Something about which nothing can be said, Resolve To Be Ready, Bialy, Special Features, Down to Earth, Stick It, Performance for Perfection 1200

9pm Small Wonders p. 13
 (i): crosshairs, Dust Poetry, Australian Paper, Catalogue Vol.2 (Film), A Journey to the Shirakawa Sosui, Notes from the Interior, Brush, Negative Nature, Small Wonders

FRIDAY

Oct 23 at Deluge

7pm A Partial History p. 14
 I've Been to Costa Rica, Prodigal, The Traditional Day for Eating Grilled Eel, Traveling with Maxim Gorkiy, Mototanaka Dérive, War Prayer, A Partial History of the Natural World, 1965, Minore, Deep Sleep

9pm Technicolor Angst p. 15
 Night Swells, Powder Placenta, Bird Songs of Doom, The Betrayal, Technicolor Angst, Medicated/Condition, Farewell to Hell, The Rapture, The History of Women

WEDNESDAY

Oct 28 at Deluge

7pm Ghosts of the Joe Henry p. 20
 bernard gaspé, Jáaji Approx., carte noire, Night Noon, 1000 Plateaus, [car] Hypnophobia, Alberta, Ghosts of the Joe Henry

9pm Robot Pavlov Sputnik p. 21
 Robot Pavlov Sputnik, Screen Memory, cyberGenesis, A place I've never been, HiFi Normal, General Public Identity, Utopia 1.0: Post-Neo-Futurist-Capitalism in 3D!

THURSDAY

Oct 29 at Deluge

7pm Hacked Circuit p. 22
 RELAY, Pure Virtual Function, Bridge, Über Sehen (On Seeing), Sandy, Film Sound, SoundPrint, Hacked Circuit

9pm usagingen: Pendulum p. 23

FRIDAY

Oct 30 at Deluge

7pm Holland, MAN. p. 24
 effulgence, Notes from the Farm, Interstices II, You Fig, Prima Materia, The Dollhouse, Disturbance, Holland, MAN.

9pm Kristin Reeves: Je Ne Sais Plus p. 25
 & Human, White Coat Phenomenon, Body Contours, Threadbare, Je Ne Sais Plus [What Is This Feeling]

SATURDAY

Oct 17 at Deluge

7pm You and I Remain p. 6
 First Rodeo, Viveros palimpsest 1 of 3, In the Canyon, Red Mill, You and I Remain, Untitled (Horse), twilight, Sweet Oranges

9pm Forward Looking Statements p. 7
 Machines, Project Gasbuggy, Forward Looking Statements, Port Noir, La nostalgia del venado..., Iron Condor, Soyouz-Choisy, Steel Mill Rolling

SUNDAY

Oct 18 at Deluge

7pm Displacements p. 8
 Displacements, Mountains and Dresses into Windows, KCBT, Eclectic Brackets, Sleeping District, 2 Pour 5\$, Ridotto Mattioni, Notes on Mackey, Ginza Strip

9pm Over Water p. 9
 Tears of Eros, MIST, Requiem to a Shipwreck, The Stream 5, Niagara, Summer Song, Over Water



Off Screen

Oct 17 to 31 at Deluge

No Time for Tomorrow p. 28
Down to Earth p. 29
Tribute to Busby p. 29

Oct 17 to 31 at Flux Media Art Gallery

Hither Green p. 30

Oct 16 to 31 at Legacy Art Gallery

Invaded Reason p. 31

Oct 16 to 31 at Bernstein & Gold

Fabric p. 31

SATURDAY

Oct 24 at Deluge

7pm Enduring Ornament p. 16
 Behind the Torchlight, Tribute to Busby, Pas Deux, Enduring Ornament, Where We Stand, Traces/Legacy, 7285, Still Feeling Blue About Colour Separation, I'm in Pittsburgh and It's Raining

9pm Detour de Force p. 17
 Fugue, [sic] series, Fabric, Bikini, By the Time We Got to Expo, Effigy in Emulsion, Detour de Force

SUNDAY

Oct 25 at Deluge

7pm This Unwieldy Object p. 18
 The Golden Hour, Self Portrait Portrait, This Unwieldy Object

9pm Starfish Aorta Collossus p. 19
 Two Weeks – Two Minutes, Lyrics on the Paper, At Thirty, the Party Was Over, Rumours, Soliloquy, Salix Tree, POEM, Starfish Aorta Collossus, Take it apart and put together again

SATURDAY

Oct 31 at Deluge

7pm Scott Fitzpatrick: Post-Film p. 26
 Bruce's Borders, Second Star, FAG, Blue Movie, Screen Test 1 (self-portrait), Dingbat's Revenge, BCKGRNDS, PTRNS, TXTRS + TNTS

9pm Before She Leaves Her Body p. 27



Friday | Oct 16 | 7pm

Screening @ Deluge

Reciprocity Failure

First Sun

Leslie Supnet | lesliesupnet.com | 2:28 | Canada | 2014 | Vic Premiere
Light radiates, dances, takes shape and form. The cosmic birth of our first sun...

Reciprocity Failure

Mirka Morales | mirkamorales.com | 8:00 | USA | 2015 | Cdn Premiere
The title *Reciprocity Failure* came from researching how 16mm film reacts when shooting the night sky. Reciprocity law is the inverse relationship between intensity and time. Reciprocity failure is an exception, likely to occur at the extreme spectrum of light and dark. The inverse relationship fails and substantial exposure compensation is required. I found the term amusing, as it imbues film with human neuroses. As in film, our interactions, with each other or with nature, are often not one to one. *Reciprocity Failure* is an experiment about natural cycles and process. I ultimately wanted to embrace failure—a word we are superstitious about.

Cup of Stars

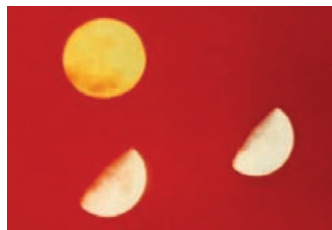
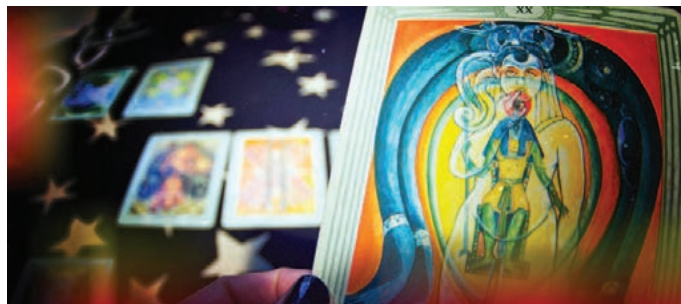
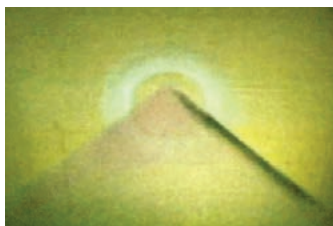
Ryan Betschart & Tyler Betschart | betschartbros.com
3:34 | USA | 2015 | World Premiere

A vivid tableau of tenderness, *Cup of Stars* finds two brothers under a cool night sky, fishing for stars and supernovas. Using dream logic under their own bizarre terms, The Betschart Bros. subtly express, through a smearing of light and the telling of folk tales, ideas of growing up as siblings in Southern California.

Speculum

Richard Ashrowan | ashrowan.com
17:17 | Scotland | 2014 | W Cdn Premiere

Speculum is a moving image sigil, an attempt at a rehabilitation of the present through the prism of the past. The work explores ancient theories of matter in which luminous emanation gives rise to physical form. Taking the form of seven stages or seven failed experiments, the film draws upon the works of early light philosophers Roger Bacon (1214–1292), Agrippa von Nettesheim (1486–1535) and John Dee (1527–1609).



floating mind

Peter Sandmark | slimsandy.com
3:00 | Canada | 2015 | World Premiere

A moment when time stands still, a moment when time no longer exists...eternity in a moment. This film is dedicated to the inspiration I have found in the works of Bruce Baillie.

Lunar Almanac

Malena Szlam | 4:00 | Canada | 2013 | W Cdn Premiere

Lunar Almanac initiates a journey through magnetic spheres with its staccato layering of single-frame, long exposures of a multiplied moon. Shot in 16mm Ektachrome and hand processed, the film's artisanal touches are imbued with nocturnal mystery.
– Andréa Picard, TIFF

Solar Sight III

Lawrence Jordan | 16:00 | USA | 2013 | W Cdn Premiere

In *Solar Sight III*, I have continued the dream-like form of disparate animated scenes, each with its own slightly surreal flavour. Scenes are sometimes run-on, sometimes separated by brief periods of darkness to relax, as in breathing, the viewing eye. There are no fancy superimpositions now, nor excessive visual trickery—only a comparatively straightforward presentation of the improbable images, which have formed themselves in my improbable mind.

Thunderbolt

Heidi Phillips | heidiphillips.ca
3:55 | Canada | 2015 | W Cdn Premiere

Light explodes out of the darkness engulfing a young woman as she tries to find her way through the storm.

Second Sun

Leslie Supnet | lesliesupnet.com
3:04 | Canada | 2014 | Vic Premiere

An animated post-apocalyptic vision of the birth of our second sun.

Friday | Oct 16 | 9pm

Screening + After Party @ Deluge

Paul Sharits

François Miron | paulsharitsdoc.com
85:00 | Canada | 2015 | W Cdn Premiere

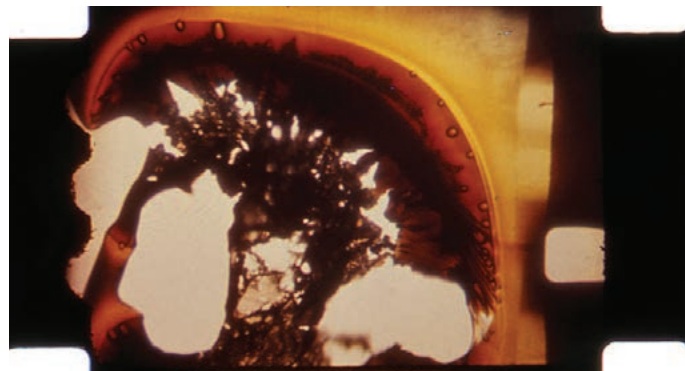
A long overdue documentary on the work, the influence, the life and the mysterious death of legendary experimental filmmaker Paul Sharits. The film uses never before seen archives of all types and out takes, rare interviews with people in the avant-garde scene and experimental cinema historians.

Long after his premature death, the impact of Sharits lingers on. The prominent iconoclast and innovator provoked with fast-flickering, pulsating, colourful mosaics. The many interviews and testimonies are also a portrait of a generation of leading voices in experimental filmmaking.



In the mid sixties Paul Sharits (1943–1993) started to explore the potential of the flicker. In the decades that followed, he was strikingly persistent in pursuing the total deconstruction of the parameters of 16mm film into such novel forms as multiple projection installations, frozen film frames caught between plexiglass sheets and ink coloured partitions for abstract films. The ultimate impact of the work was not theoretical, but on the contrary very physical, even visceral.

Miron's documentary not only offers a great recapitulation of one of the most idiosyncratic and pertinent oeuvres within avant-garde film history. He also sketches the portrait of a tormented, deeply romantic artist, always courting disaster but also cursed by an inherited mental condition. The reconstruction of a tragic career is animated with ample illustrations combined with home movies and other rarely seen archival materials.



Sharits was more mad scientist than tortured genius. The distinction may sound slight but it's ultimately what allows this film to explore his work in depth in only 85 minutes. Images of Sharits and frames from his films are shown singularly on screen before the camera zooms out to reveal an expanded image of his life and work: a celluloid wall. It is clear that this filmmaker has an eye and understanding of the artist he hopes to represent. – Tara Judah, Desistfilm

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INDIGENOUS YOUTH ARTS PROGRAM

PUBLIC SCREENING AND
COMMUNITY FEAST



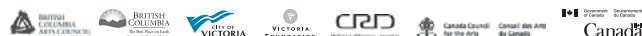
DESIGN BY: LARA MINUA

Indigenous Youth Arts Program

JOIN US FOR A **COMMUNITY FEAST** AT 5:30 P.M. FOLLOWED BY A **PUBLIC SCREENING** OF THE PARTICIPANTS' WORK AT 7:30 P.M.

EXHIBITION RUNS UNTIL NOVEMBER 22, 2015

Operational funders



Project sponsors



Saturday | Oct 17 | 7pm

Screening @ Deluge

You and I Remain



First Rodeo

Vera Brunner-Sung | 2:30 | USA | 2015 | World Premiere
An homage to performance, pain and perfection.

Viveros palimpsest 1 of 3

Manuela De Laborde | manueladelaborde.com
6:35 | Mexico | 2014 | World Premiere

The slippage of photographs, dissected sound, and the removal of colour abstracts location. Photographs were taken at Xochimilco (what remains of ancient Mexico's lake-based society) and Parque Mexico at night and the soundscape comes from Santa Clarita, California. Washed away from the real sources, this (re) presentation of Mexico might find its (re)hydration in the cumulative experience provided to the senses.

"A palimpsest of which the imprints of human action are continually being erased and re-written and quite often smudged" (*On Chinampa Agriculture in the Basin of Mexico*, Pedro Armillas, 1971)

In the Canyon

Sami Chan & Alexandra Swati Guild
6:44 | USA | 2015 | World Premiere

A solitary horse lives out her life in a remote canyon.

Red Mill

Esther Urlus | 5:15 | Netherlands | 2013 | W Cdn Premiere

Red Mill is filmic research into motion picture printing techniques using as a starting point and taking as inspiration the mill paintings of Piet Mondriaan, specifically *Rode Molen*. In the film, colour is created by multiple exposures through different masks during printing. Depending what developing process is used the colors mix in one of two ways: additive or subtractive.

You and I Remain

Kate McCabe | 15:00 | USA | 2015 | Cdn Premiere

In this portrait of a world askew, filmmaker McCabe composes an apocalyptic lullaby, a landscape film meditating on the end of the world and subtly the end of film as a medium. Incorporating timelapse cinematography shot at the Salton Sea, Big Sur and Joshua Tree, the film provides a canvas of empty and beautiful spaces with narration about the benefits of radiation with a plea to the viewer to preserve the message for the future.

Untitled (Horse)

Rajee Samarasinghe | 4:23 | Sri Lanka/USA | 2014 | NA Premiere

A symbiotic collaboration in movie motion. The logic and order intended by Muybridge are destroyed as a means to examine the sublime qualities of the cinema.

twilight

Maura Jasper | maurajasper.com | 5:22 | USA | 2015 | World Premiere

As day turns to night and summer turns to fall, this is the last dance during the the last hour of a street festival in Muncie, Indiana.

Sweet Oranges

Nora Sweeney | norasweeney.com | 18:23 | USA | 2014 | Cdn Premiere

Heading west from my house, I explore the back roads off of California State Route 126, finding small, historic towns, farms and railway tracks nestled between mountains and orchards—a landscape that evokes a dream of California's past. It resembles what migrant workers might have envisioned when traveling west in search of work in the 1930s, a vibrant, fertile promised land. This migration continues. In an orange grove, I meet Jaime, Blanca and Hugo, a group of orange pickers from Michoacan, Mexico, who share with me their songs, dreams, aspirations and thoughts about work.

Saturday | Oct 17 | 9pm

Screening @ Deluge

Forward Looking Statements

Machines

Jeremias Altmann | 4:00 | Austria | Cdn Premiere

In the warm light of a glowing filament the moving machine parts resemble spools, wires and gear wheels. A turntable with a numerical scale spins slowly and shows various readings, though their significance is never revealed. Details, parts of which are out of focus, appear on a black background, and in them Altmann shows fragments of four machines he constructed from discarded household appliances. Altmann doesn't draw out the machines' secrets. He's not interested in the electromechanical devices' practical uses, but their aesthetic and acoustic qualities. – Norbert Pfaffenbichler

Project Gasbuggy

Carl Elsaesser | cartelsaesser.com

9:00 | USA | 2014 | Cdn Premiere

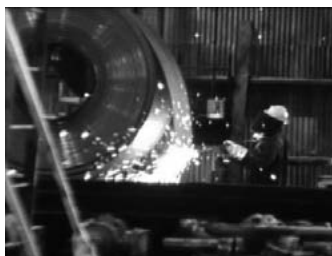
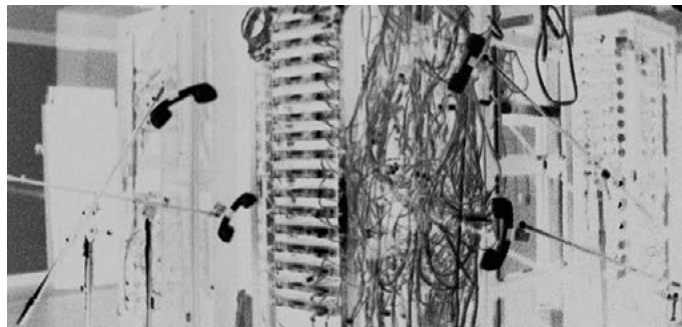
First in a series investigating form and aesthetics of representation to reconcile trauma, *Project Gasbuggy* focuses on the first of three nuclear bombs dropped a mile into the earth as part of a government collaboration with natural gas companies exploring the use of nuclear energy to free up natural resources. As a result of the radiation from each explosion, the land was labeled a dead zone where no harvesting or development of any kind is allowed.

Forward Looking Statements

Thomas Kneubühler | thomaskneubuhler.com

3:55 | Canada | 2014 | W Cdn Premiere

A conference call by investors in a future iron mine provides the soundtrack to a ride over land the company wants to exploit. The land in question is a traditional hunting ground to the Inuit community of Aupaluk in Canada's far North. The village was relocated once in the 1980s and is again under threat. The phrase "forward looking statements" is used by investors to describe future events which are subject to risks and uncertainties.



Port Noir

Laura Kraning | laurakraning.com

10:45 | USA | 2014 | W Cdn Premiere

Within the machine landscape of Terminal Island, the textural strata of a 100 year old boat shop provides a glimpse into Los Angeles Harbor's disappearing past. Often cast as a backdrop for fictional crime dramas, the scenic details of the last boatyard evoke imaginary departures and a hidden world at sea.

La nostalgia del venado C.C.P. Don Jesús María Romo #2

Pavka Segura | pavkasegura.tumblr.com

2:40 | Mexico | 2013 | Cdn Premiere

Segura captures the epic deployment of a basketball hoop in the gymnasium inside a now abandoned furniture factory in Aguascalientes, renowned for its fantastic employee recreation areas and amusement parks in the 1970s

Iron Condor

Meredith Lackey | meredithlackey.com

12:00 | USA | 2015 | World Premiere

Iron Condor presents the sensible evidence of the Chicago Futures and Options Exchange from grain to data. The film takes its name from an option trading strategy whose profit/loss graph resembles a large bird. Static objects contend with a virtual atmosphere that renders the physical obsolescent.

Soyouz-Choisy

Étienne de Massy | 6:30 | Canada | 2014 | W Cdn Premiere

Soyouz drifting, a train ticket for Choisy and tutti quanti.

Steel Mill Rolling

Ross Nugent | 12:00 | USA | 2014 | Cdn Premiere

Equal parts landscape, industrial and portrait film, *Steel Mill Rolling* is a document of a functioning steel mill in Western Pennsylvania where the filmmaker's family has worked for nearly 100 years. The steel slabs transformed at this mill in Farrell, PA come primarily from Russia, where the government subsidizes their production. Isaac Sherman provides the musical score.

Sunday | Oct 18 | 7pm

Screening @ Deluge

Displacements

Displacements

Manuel Alvarez Diestro | manuelalvarezdiestro.com
9:26 | Hong Kong/UK | 2013 | Cdn Premiere

Hong Kong is one of the densest cities in the world. As there is no new space available, new developments are directly adjacent to cemeteries: the world of the living coexists with that of the dead. Meanwhile, Hong Kong's inhabitants move from place to place, waiting for a final displacement.

Mountains and Dresses into Windows

Stephanie Gray | 5:26 | USA | 2014 | W Cdn Premiere

Walk deep enough into the window and the street and dress merge as one. Swiss Alps appear lonely on the streets of New York. Everything is not what it seems yet again. Remember as a child you thought you could go into mirrors?

KCBT

Lauren Cook | laurencook.org

6:30 | Vietnam/USA | 2015 | Cdn Premiere

KCBT – khoan cắt bê tông (concrete cutting and drilling)

KCBT explores the shifting urban landscape and rapid economic growth of Hanoi through stencilled demolition ads that both visibly mark the entire city and internally mark its residents.

Eclectic Brackets

Bryce Richardson | 4:38 | USA/South Korea | 2015 | World Premiere

Named for the style of roof supports that typify the area, this film explores interior and exterior spaces in and around Bukchon Hanok Village in Seoul. The camera captures the slippage between its current denizens—tourists and laborers—under darkening skies.

Sleeping District

Tinne Zenner | tinnezenner.com

11:30 | Denmark/Russia | 2015 | Cdn Premiere

Exterior and interior views of residential areas built during the Soviet era are juxtaposed with disjointed conversations translated from Russian into broken English. The film explores notions of home shaped by memory, history, relations and objects.

2 Pour 5\$

Aaron Zeghers & Benny Bones | aaronzeghers.com
2:00 | Canada | 2015 | W Cdn Premiere

A dépanneur (from the French verb dépanner “to help out of difficulty” or “to troubleshoot”) or dep is a convenience store in Quebec and other French-speaking parts of Canada.

Ridotto Mattioni

Giulia Vallicelli & Luca Ferri | 10:00 | Italy | 2014 | NA Premiere

Ridotto Mattioni is a circular urban symphony based on the work of Italian architect Luigi Mattioni, a leading figure in the transformation of Milan after World War II. Architectural elements exist alongside recursive musical elements, retracing the signs of change in the city. The original score by composer Dario Agazzi quotes the first movement of Joseph Haydn's Keyboard Sonata in E-flat major, Hob.XVI:49.

Notes on Mackey

Klaus Pamminger | 3:44 | Austria | 2015 | Cdn Premiere

Iterationally flashing, negative space codes create an aftervision of an interior room corresponding to a synopsis of several rooms in Rudolph Schindler's 1939 Mackey Penthouse. In line with the flickering transcript of said space, traces of sound from *Gone with the Wind* (1939) and *Mother Love* (1939) can be heard.

Ginza Strip

Richard Tuohy & Dianna Barrie | nanolab.com.au

9:00 | Australia | 2014 | BC Premiere

Overlapping vertical signs glowing on the overcrowded streets advertise luxury brands. Flagship stores of countless retail chains, densely covered in advertising on the narrow streets almost to the point of becoming indistinguishable.

This documentary look at Tokyo's Ginza neighborhood, one of the world's most luxurious shopping districts, has been made using the chromaflex process that the directors helped to develop. In this colour hand processing technique, selected portions of the image can be developed as positive colours, others left as negative and others can be black-and-white.



Sunday | Oct 18 | 9pm

Screening @ Deluge

Over Water

Tears of Eros

Guillaume Vallée | 5:12 | Canada | 2015 | W Cdn Premiere

Inspired by Georges Bataille's essay "Tears of Eros," this hybrid film/video is about eroticism and death. Through different analogue manipulations of the image, we simultaneously witness the psychological and physical decay of character and filmic matter.

MIST

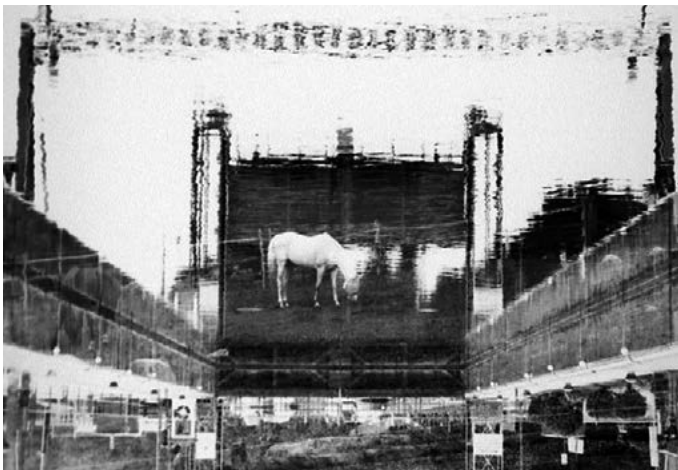
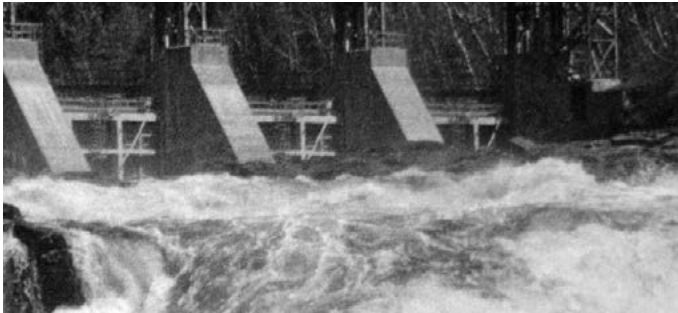
Allan Brown | 4:37 | Canada | 2015 | W Cdn Premiere

For the better part of the 20th century the rivière St. Maurice in Quebec was considered one of the most polluted rivers in Canada; the most toxic concentration of which went through the 42m falls in the city of Shawinigan. Here, we see the falls and the mist with a vocal mix oscillating between a Greek chorus and a school for "chemistry as a second language," listing a small portion of the toxic or benign chemicals, end products, by products and other compounds that may or may not have made their way into the river, but nonetheless contributed to the river's noxious reputation.

Requiem to a Shipwreck

Janis Rafa | 11:00 | Netherlands | 2014 | Cdn Premiere

A requiem is performed in honour of an undefined misadventure occurring off the coast of Greece. The shipwreck is less a relic of a fatal incident than a forgotten ruin become part of the landscape, indicative of some unfathomable greater tragedy. Whether the nature of this event is cultural, historic, environmental or geopolitical remains ambiguous and open to interpretation.



The Stream 5

Hiroya Sakurai | 5:30 | Japan | 2014 | Cdn Premiere

This work is a dance between the sound of water and the movement of the algae. With the waterway as the theatre, I filmed the choreography of the algae that flows in the water. In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. The theme of this work is the liveliness of the water as it follows the man-made course.

Niagara

Shelley Niro | 5:00 | Canada | 2015 | W Cdn Premiere

This video tells a simple story of love and loss. Niagara, originally called Ongniaahra, is a Mohawk word from the Haudenosaunee Nations.

Summer Song

Clint Enns | clintenns.tumblr.com

5:00 | Canada | 2014 | W Cdn Premiere

Coney Island, Leslie, ice cream, Niagara Falls, home, Mia's last breaths.

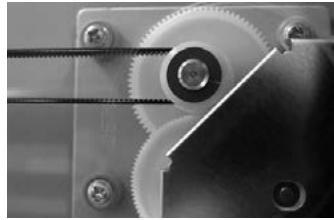
Over Water

Robert Todd | roberttoddfilms.com

31:40 | USA | 2015 | Cdn Premiere

A journey that unites and connects scattered pieces of an archaic architecture of water-related infrastructure in the Northeast, including piers, bridges and canal locks. The film centres on these structures as designs for mastery over water—hallmarks of civil construction in past centuries—and presents hints of an equally archaic ideology driving Western commerce.

Twelve Tales Told



Explorations of an Unexpected Time Traveler

Christina Battle | 5:51 | Canada | 2013 | W Cdn Premiere

Explorations of an Unexpected Time Traveler imagines a narrative where a woman from some undisclosed point in the past experiences continual unexplained and uncontrollable shifts in time and space. Suddenly finding herself in unfamiliar spaces, seemingly devoid of other people, she explores the various regions recording her discoveries through moving image, sound recordings and photographs. Shot in various cities and counties in Alberta, Colorado and Yukon Territory.

The Glass Record

Daniel King | 5:33 | USA | 2014 | Cdn Premiere

A skipping across the mediated surface of scanner architecture. A not-so-exhaustive visual accumulation of reflection and transparency at the contact point where the physical becomes digital. What happens when looking becomes recording? When does transparent glass reveal its opaque nature? *The Glass Record* seeks to expose the invisible surface that has become ubiquitous in a hall of mirrors.

Clinker

Eric Gaucher | 6:25 | Canada | 2015 | W Cdn Premiere

Clinker is an experimental video that joins two ideas. The first embraces one of the few definitions of the word clinker, which is to play a wrong musical note. Consequently, the audio composition is intentionally fractured and generated with mistakes. Secondly, the video loosely borrows visual inspiration from Italian poet Lucretius' poem *The Nature of Things*, specifically, book two entitled "The Dance of Atoms." As a result, the joined notions explore a relationship through a lyrical yet abstract synthesis.

Twelve Tales Told

Johann Lurf | 4:00 | Austria | 2014 | W Cdn Premiere

A dozen logos for Hollywood production companies play before you as they would precede a normal Hollywood production; appropriately in 3D if watching digitally, in 2D on 35mm—self-aggrandizing in any format. Only, each logo sequence, some animated with glossy grandeur (Disney, Paramount), some more restrained (Regency, Warner Bros.), is stutteringly interwoven image by image into the others, beginning with the longest and ending with the shortest. The resulting visual effect is of a sustained anti-climax of bombast: the fanfare for the main attraction is drawn out and aggravated to *become* the main attraction... – Daniel Kasman

Parallel IV

Harun Farocki | 11:20 | Germany | 2014 | W Cdn Premiere

Parallel IV explores the actions of the heroes and protagonists of the video game world. These heroes have no parents or teachers; they must test their relationships with others and determine, of their own accord, the rules to follow. Farocki notes these characters are "homunculi, anthropomorphist beings, created by humans. Whoever plays with them has a share in the creator's pride."

INTERFACE

Mel Hsieh | 2:28 | USA | 2015 | Cdn Premiere

Digital media is like a transparent thin layer of skin; it shields our notion of self, and also the ability to transform and change. *INTERFACE* is an experimental film about a self-portrait made of assemblages and investigates co-existing multiple digital identities. "The best interface is no interface."

Clouds Fall

IP Yuk-Yiu | ipyukyiu.com

28:33 | Hong Kong | 2014 | Victoria Premiere

Clouds Fall is a series of virtual tableaux, a speculative portrait of violence and its aftermath at the end of time. Together with *Another Day of Depression in Kowloon* (2012) and *The Plastic Garden* (2013), *Clouds Fall* forms a trilogy that hacks and reworks materials from the video game franchise Call of Duty, unearthing hidden ghosts and poetics while creating evocative parallels through a kind of uncanny observation and navigation in the found virtual landscapes.



Wednesday | Oct 21 | 9pm

Screening @ Deluge

Dark Matter

Echoes

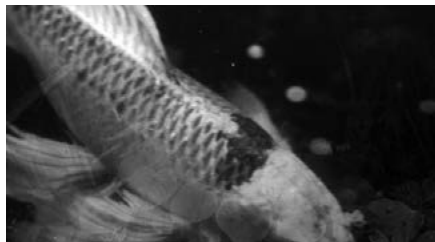
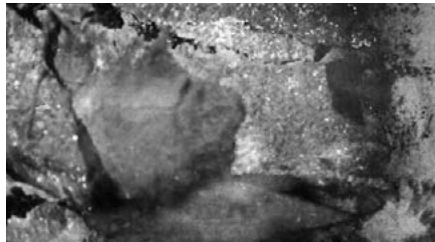
Jaimz Asmundson | 6:00 | Canada | 2015 | W Cdn Premiere

Structured around the recollection of a premonitory dream, fragmented memories from the period leading up to the death of the filmmaker's mother were projected onto natural textures and surfaces, rephotographed, composited and processed until the memories became abstracted representations of the evolution, degradation and disintegration of memory and the physical self.

Bleach

Don Best | 7:00 | Canada | 2014 | BC Premiere

Bleach combines the exploratory nature of cameraless animation with digital software to reference its titular properties: corrosive, toxic, cleansing, disinfectant, possibly fatal.



Bunte Kuh

Ryan Ferko, Parastoo Anoushahpour, Faraz Anoushahpour
ryanferko.com | 5:37 | Canada | 2015 | W Cdn Premiere

Through a flood of images and impressions, a narrator attempts to recall a family holiday. Produced in Berlin and Toronto, *Bunte Kuh* is a collaboration which combines a found postcard, family photo album and original footage to weave together the temporal realities of two separate vacations.

Her Silent Seaming

Nazli Dinçel | 11:00 | USA | 2014 | W Cdn Premiere

A transcription of what I have been told during intimate experiences while separating from my husband. Sections consist of destroyed originals from *Leafless* (2011), motifs of the "feminine" alluding to Jack Smith's *Flaming Creatures* (1963) and of reconstruction of a pomegranate. These decorative objects are re-valued through a controlled act of cutting, with an allusion to synchronization. Obscured images clear out while the hand scratched text becomes harder to read with each section. Direct sound of cuts and hand processing are composed of 26 frame shots. Un-synched, it reveals a hearing of images from the past as an act of translation.

I am a short way from home.

Andrew Lima | andrewplima.com

3:03 | Canada | 2015 | World Premiere

On a summer afternoon, scenes and sounds of playtime violence are all part of a carefully choreographed performance for the camera. This performative violence is shared amongst all participants, extending beyond the interior of the film frame onto the material itself as it passes through the gate of a Super 8 viewer.

Found and Lost

Janis Crystal Lipzin | 8:20 | USA | 2014 | Cdn Premiere

A found home movie of a vacation in mid-20th century Bakersfield, CA, prompts reflection on lost times and lost technologies.

Traces

Erin Weisgerber | 5:12 | Canada | 2014 | BC Premiere

Trace n. 1. a. A visible mark, such as a footprint, made or left by the passage of a person, animal, or thing. b. Evidence or an indication of the former presence or existence of something; a vestige. 2. A barely perceivable indication.

Dark Matter

Karel Doing | 19:44 | Netherlands | 2014 | W Cdn Premiere

With the second world war as a backdrop, the film follows the trail of the filmmaker's father. Footage of industrial structures, moody forests and surreal half desert is combined with abstract, highly detailed and fast moving imagery. The film material itself tells a compelling story in form, colour and rhythm. A variety of chemical, bio-chemical and mechanical techniques were used for the creation of these animated "direct" images. The hybrid film form offers a sensory experience and simultaneously an intellectual challenge; who was this man, and what were his motives to travel as far away from his original home town as he could? Why did he photograph thousands of landscapes, but hardly took any pictures of his friends, family and colleagues?

Thursday | Oct 22 | 7pm

Screening @ Deluge

Performance for Perfection

Non-Stop Beautiful Ladies

Alee Peoples | 9:00 | USA | 2015 | Cdn Premiere

An LA street film starring empty signs, radio from passing cars and human sign spinners, some with a pulse and some without.

Body Hair Archive

Dorothy Lee | 4:17 | USA | 2014 | World Premiere

A loving and intimate 16mm exploration of the hair on our bodies as consideration of gender and self.

Something about which nothing can be said

Ted Kennedy | 14:00 | USA | 2015 | Cdn Premiere

"If I say of myself that it is only from my own case that I know what the word "pain" means—must I not say the same of other people too? And how can I generalize the one case so irresponsibly?" – Wittgenstein

Mariska Hargity Says "Stunt" Led to Collapsed Lung

Resolve To Be Ready

Eugene Sun Park | 7:25 | USA | 2015 | Cdn Premiere

Based on a performance by artists Sara Zalek and Ginger Krebs, *Resolve To Be Ready* is a blend of event documentation and experimental video. The film invites the viewer into a bustling public space that becomes subtly charged by the presence of a mysterious lurker in black who drops an unmarked duffle bag in plain view. What is the appropriate reaction? Alarm? Fear? Humour?

Bialy

Judy Price | judithprice.ca | 4:00 | Canada | 2015 | World Premiere

"Bialy" is a Polish word which translates to "white." In the context of this film, it alludes to erasure, whiting out, the creation of a tabula rasa.

Special Features

James N Kienitz Wilkins | automaticmoving.com

12:00 | USA | 2014 | W Cdn Premiere

Special Features is an apparent interview with three highlights. Presented as a lo-fi fragment from an unnamed video production, an interviewee interacts with an interviewer, recounting a special experience at once unique and shared. Assuming the familiar form of a sit-down interview, the role of the interviewee is quickly revealed as an edited performance, and depending on one's "behind-the-scenes" knowledge, a performed interview, or documentation of actors performing text they are reading in real-time from a teleprompter, covering seemingly personal and uncomfortable topics normally left unsaid.



Down to Earth

Anna Vasof | 7:00 | Germany | 2014 | Cdn Premiere

It is no secret that shoes say a lot about the person wearing them. The shoe's form, material and condition provide insight into social status, character and, last but not least, potential desires. In *Down to Earth*, Vasof refers to this multifunctional significance while putting a very particular spin on the concept of "footwear," fabricating highly distinctive mechanical devices for each of her shoe designs, some of which set entire stories in motion upon walking.

Stick It

Stefan Ramirez Perez | 4:45 | Germany | 2014 | W Cdn Premiere

Stick It combines television footage of women's gymnastics with recordings of the artist attempting the same routines. Merging himself and the young gymnasts of the 1996 Atlanta Olympics into a composite character, Ramirez enters an ambivalent position between envy, identification, rejection and critique of these highly controlled bodies and their restricted performative roles.

Performance for Perfection 1200

Ariana Gerstein | arianagerstein.com

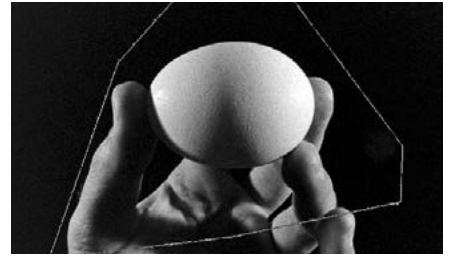
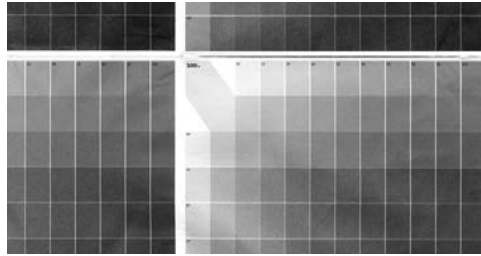
13:26 | USA | 2014 | Cdn Premiere

The Perfection 1200 is a 15-year-old photo document scanner. It renders an image over time, from right to left, not like the camera's instant frame. As the scanner arm moves beneath the glass surface, it emits its own light which bounces off of the subject and returns information onto its internal CCDs. One scan, depending on resolution used, can take 10 to 20 seconds or more. Over that period of time, the subject breathes, shifts, trembles, while attempting to remain still for the picture. As the actor performs for the scanner, he does so in near silence, struggling with each isolated pose and breath for the duration. Fixed are the traces of the movements of life. The animation process rebuilds and unfixes the construction during play, recombined with breath and sound. Don Boros's double speaks with his voice, about Beckett, acting and "living truthfully, under imaginary circumstances."

Thursday | Oct 22 | 9pm

Screening @ Deluge

Small Wonders



(i): crosshairs

Kate Shults | 4:01 | USA | 2015 | Cdn Premiere
A window is a portal. A portal is a prison.

Dust Poetry

Nan Wang | 9:12 | Netherlands | 2013 | W Cdn Premiere
Engrossing recombination of 16mm contact print film clips of insects and plants with images of house dust collected by the filmmaker. *Dust Poetry* reveals the hallucinogenic beauty of tiny, digitally processed surplus materials set to a pulsating soundtrack based on the sounds of insects and wind.

Australian Paper

Minjung Kim | 2:22 | USA | 2015 | World Premiere
1,400 tints printed onto paper in 2005 are transferred to 16mm emulsion to be seen in a new light.

Catalogue Vol.2 (Film)

Dana Berman Duff | danaduff.com
8:44 | USA | 2015 | World Premiere
The second of the Catalogue films—a series of 16mm black-and-white films and videos that consider the time it takes to look at desirable objects presented in a catalogue of knock-off home furnishings photographed in staged rooms imitating the style of film noir. *Catalogue Vol.2 (Film)* takes as its subject the “Rugs” volume of the 7-volume commercial catalogue and, in contrast to the silent images of constructed rooms in both the actual catalogue and the film catalogue, uses sound to expose the space of the studio behind the camera.

A Journey to the Shirakawa Sosui

Michael Lyons & Palle Dahlstedt
3:37 | Japan/Canada | 2014 | W Cdn Premiere
A stop motion Super 8 document of a walk to the Shirakawa canal in Kyoto during cherry blossom season. The soundtrack was

created using an original apparatus called The Octopus. Voltages from light sensors on the projection screen control an analogue modular synthesizer. The film itself acts as a score.

Notes from the Interior

Benjamin Balcom | 11:05 | USA | 2015 | Cdn Premiere
A wandering through the self, an associative search for secrets. Inside and outside affects are muddled through dialectical play.

Brush

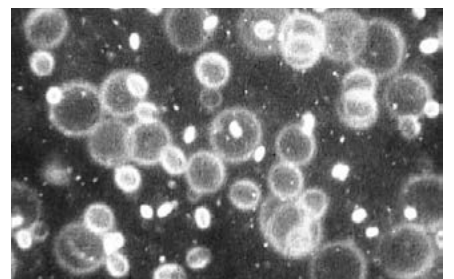
Mariam Eqbal | mariameqbal.com
2:14 | USA | 2015 | Cdn Premiere
Brush is a collection of 1,000 brushstrokes of paint on glass. The work is an inquiry into the processes of time and the fundamentals of animated motion. It focuses on simplicity as a means of generating complexity.

Negative Nature

Dawn George | dawngeorge.com
6:25 | Canada | 2014 | W Cdn Premiere
A profound observation of nature’s forms and rhythms captured through the negative image on Super 8 reversal film.

Small Wonders

Katie Goodwin | katiegoodwin.com
14:07 | UK | 2013 | Cdn Premiere
Small Wonders follows microbiologist Terence Preston’s 50 year scientific and personal journey to discover how single-celled organisms move at the air-water interface. The film provides a rare and charming insight into this hidden amoebae world comparing their alien existence to our human experience, using as its centerpiece an hypnotic 16mm documentation of an experiment shot through a microscope by Preston in 1972, combined with found footage sourced from Ivor Beddoes’ family archive.



A Partial History

I've Been to Costa Rica

Sergio Rojas Chaves

5:41 | Costa Rica/Canada | 2014 | World Premiere

A compilation of testimonies by Canadians who have told me about their travels to Costa Rica. Their reminiscences are read over the 1947 travel film *Calling on Costa Rica*.

Prodigal

Livia Ungur & Sherng-Lee Huang | ungur-huang.com

8:11 | Romania/USA | 2015 | W Cdn Premiere

Capturing candid street scenes in urban Romania, *Prodigal* tracks the relationship between Ungur and the place she used to call home. Shooting with a long lens from a great distance, the filmmakers observe strangers and read their lips. From these fragments of conversation, Ungur's own story emerges: a self-reflexive critique of documentary form, a poetic evocation of urban loneliness and a melancholy meditation on home.

The Traditional Day for Eating Grilled Eel

Joel Schlemowitz | joelschlemowitz.com

6:00 | Japan/USA | 2014 | Cdn Premiere

Events of a summer day in Tokyo's Yoyogi Park.

Traveling with Maxim Gorkiy

Bernd Luetzeler & Kolja Kunt | filmifunda.de

10:33 | Germany | 2014 | Cdn Premiere

As so often is the case, this film is more about allusion than description. This also applies to the persons represented. Flat silhouettes of people, heads depicted in profile, expressionless faces and formal gestures. In the background, a little bit of everyday life: the hard, square, stone architecture arises from ochre-colored, brownish, blackish melange of color. Or mud. A demonstration of the function of the central perspective. An idealized representation of a tropical paradise. Strangely, there's no absurdity in this.

Mototanaka Dérive

Michael Lyons & Malte Steiner

4:17 | Japan/Canada | 2014 | W Cdn Premiere

This Super 8 film documents an aimless walk through one of Kyoto's former outcaste neighbourhoods, which continues to exist below normal Japanese living standards. Despite pro-active legislation, people from families associated with such areas can experience discrimination. The soundtrack was created using

a self-built apparatus we call The Octopus. Voltages from light sensors on the projection screen control an analogue modular synthesizer allowing the film itself to act as a score.

War Prayer

Richard Wiebe | 17:00 | Cyprus | 2015 | W Cdn Premiere

There are icons in Cyprus that are centuries old. They bloom like flowers in houses, churches, monasteries and markets. Last summer marked the 40th anniversary of Cyprus's invasion and partition. Today the island remains divided with abandoned spaces on both sides of the Green Line. For decades every US administration has exploited this partition, using military bases on the island to conduct surveillance in the Middle East. An icon is a prayer, a window to heaven, to a listening ear.

A Partial History of the Natural World, 1965

Sasha Waters Freyer | pishake.com

6:45 | USA/Vietnam | 2015 | W Cdn Premiere

A meditative exploration of the violent struggle for independence in Southeast Asia and butterfly metamorphosis. Framed by excerpts from Sylvia Plath's poem "Tulips," *A Partial History of the Natural World, 1965* reminds us that the denial of the suffering of others is not a viable option.

Minore

Yiorgos Nalpantidis | yiorgosnalpantidis.com

5:15 | Greece | 2014 | NA Premiere

Minore is a found footage film, consisting mostly of edited and manipulated family movie clips and inspired by "Smyrneiko Minore," a traditional song first recorded in 1918. *Minore* is both a meditation on the affiliation between audio and moving image and an attempt to reform a missing and forgotten relationship to the world.

Deep Sleep

Basma Alsharif

12:45 | Greece/Malta/Palestinian Territory | 2014 | W Cdn Premiere

A hypnosis-inducing pan-geographic shuttle built on brainwave-generating binaural beats, *Deep Sleep* takes us on a journey through the sound waves of Gaza to travel between different sights of modern ruin. Restricted from travel to Palestine, I learned auto-hypnosis for the purpose of bi-locating. What results is a journey, recorded on Super 8 film, to the ruins of ancient civilizations embedded in modern civilization in ruins, to a site ruined beyond evidence of civilization.



Technicolor Angst



Night Swells

Zachary Epcar | zacharyepcar.com

5:00 | USA | 2015 | Cdn Premiere

And you love that humid atmosphere,
And you look so lush under glass.

Powder Placenta

Katrina Daschner | 9:00 | Austria | 2015 | W Cdn Premiere

Powder Placenta is a fairy tale that narrates the interconnectedness of seemingly separate spaces, spheres, strata and how they desire to be intertwined. We see Baroque wall paintings in Lower Austria's Harmannsdorf castle; forests and river meadows through which a pack of wolves wander; and Daschner's theatrical stage peopled by alternately confused or enchanted mythical creatures—a richly fertile and iridescent world where all shapes are round and the juice of life burbles and flows freely. – Olaf Möller

Bird Songs of Doom

Lansing Bruce Robertson | 3:36 | Canada | 2015 | World Premiere

It's doomsday and the birds are singing merrily. Turns out they're probably up to something. Thanks a lot, birds.

The Betrayal

Susan Young | 5:40 | UK | 2015 | NA Premiere

The Betrayal is a dark tale about emotional enmeshment and loss of trust. A patient, trapped in a nightmarish relationship with her megalomaniac doctor, resorts to desperate measures to escape.

Technicolor Angst

Ketchup Freeland | technicolorangst.com

12:30 | USA | 2015 | World Premiere

Our heroine and Stella are best friends 4evah, discussing global politics and how they're gonna deal with it. That is until Stella gives the deuces and a basic bitch moves in: with all the strain and all the pain, will rage consume our heroine?

Medicated/Condition

Marc Pitler | marc-pitler.com

2:58 | USA | 2015 | World Premiere

Documenting the maker's life on—and off—antidepressants, the film is divided into two sections. The first, *Medicated*, is distorted through hand processing to represent the chemical distortion of brain chemistry created by antidepressants while allowing their users to engage in their surroundings. The second section, *Condition*, reveals a world without the bias of these substances to document and explore the issues revealed in their absence.

Farewell to Hell

Sabine Marte | 7:00 | Austria | Cdn Premiere

How did we get in here? All at once (in a flash pan) we're invited into an empty sun-bathed room, haunted by ghostly voices. The picture trembles, the voices jump slightly. A naked body with a red-dish tinge breathes, folds and unfolds, filling the frame. A spotty, greenish-black pattern resembles a boil. In a gloomy hallway we peep around a corner—into another space with no escape. Who has the last laugh now?

The Rapture

Michael Fleming | michael Fleming.com

5:00 | Netherlands | 2014 | W Cdn Premiere

The Rapture is a pulsating bombardment of images about our insatiable pursuit of perpetual happiness and freedom from fear. A frame by frame hand manipulated 35mm celluloid collage film, the found footage is augmented by stills that were taken from various magazines, then distorted and deformed.

The History of Women

Darian Stansbury | 15:25 | USA | 2014 | Cdn Premiere

The title alludes to Foucault's *The History of Sexuality*—not a chronological study of women, but a video essay abstracting the construct of womanhood. Vignettes feature a secret society of women experiencing mystical sensations during their menses.

Enduring Ornament

Behind the Torchlight

Emily Drummer | emilydrummer.com
8:17 | USA | 2014 | W Cdn Premiere

Behind the Torchlight creates a transhistorical space—a place neither here nor there—that reflects the missing history of “the usherette” in early American cinemas. At once on display and concealed by the partial darkness of the theater interior, usherettes served as objects of fantasy for moviegoers and were themselves spectators.

Tribute to Busby

Eytan Ipeker | 6:00 | Turkey | 2014 | Cdn Premiere

A kaleidoscopic homage to the great choreographer and director.

Pas Deux

Scott Leroux | 5:00 | Canada | 2015 | W Cdn Premiere

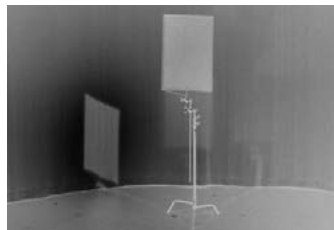
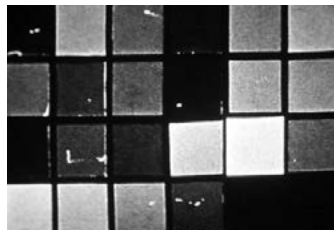
Created in collaboration with dancer Sasha Amaya, *Pas Deux* is an exploration of movement and colour and how each can be manipulated and emphasized with digital means. The score is produced on an analog organ and a palette of RGB. *Pas Deux* acts as reference to the past and the technologies that have brought visual and music to where it is today.

Enduring Ornament

MM Serra & Josh Lewis | joshlewisfilm.com

14:00 | USA | 2015 | Cdn Premiere

In 2004, MM Serra discovered a box of short 16mm nude films outside of a closing adult bookstore on 42nd Street. These films, created cheaply in the 1940s for coin-operated peepshow booths, are final remnants of Manhattan’s disappearing sex district. A decade later, Josh Lewis was driving a truck from Cleveland to New York with a salvaged contact printer, itself a discard from filmmaking’s waning material dependence. These two acts of reclamation prompted Serra and Lewis’ collaboration, beginning a year-long process of duplicating, reprinting and chemically altering the films into various states of abstraction. Threaded throughout is compound word poetry by Baroness Elsa von Freytag Loringhoven, giving voice to an immediate and transgressive consciousness.



Where We Stand

Lindsay McIntyre | 5:00 | Canada | 2014 | Vic Premiere

Where We Stand is a haunting portrait of theatres shot on handmade 16mm emulsion. With a strong commitment to retaining the language of film, *Where We Stand* takes a hard look at the fragile future of films made on film in this digital age.

Traces/Legacy

Scott Stark | scottstark.com | 9:00 | USA | 2015 | Cdn Premiere

Traces/Legacy uses a device called a film recorder to print a series of digital still images onto 35mm film. Discarded Christmas trees, colourfully arranged flea market finds, a museum of animal kills, microscopic views of kitchenware and other overlooked cultural artifacts are interwoven with flickering journeys through mysterious, shadowy realms.

The 35mm projector can only show a portion of the image at a time, so the viewer sees alterations between the top and bottom half of each frame. The images also overlap onto the optical sound area of the film, generating their own unique sounds.

7285

Sarah J Christman | 6:00 | USA | 2015 | Cdn Premiere

Coda for a film stock. A cresting wave, a pregnancy in the third trimester, a tennis match in the fourth set, the cicadas’ song—a stream of precarious moments of falling action, caught before their end.

Still Feeling Blue About Colour Separation

Christine Lucy Latimer | 2:07 | Canada | 2015 | W Cdn Premiere

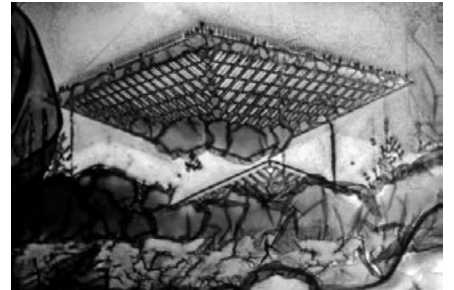
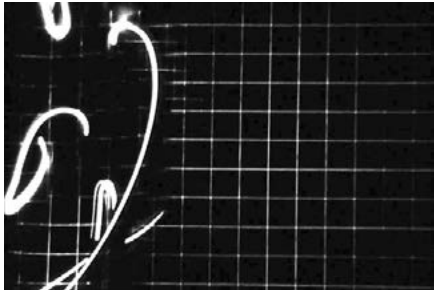
This film rephotographs over 200 internet-sourced images of Macbeth ColorChecker cards on Super 8 cyanotype emulsion. Macbeth Cards (precision tools in colour film processing), were a popular accessory for small-gauge Kodachrome filmmakers in the 1970s. They have since been re-adopted by contemporary digital photographers, who use them to compare lighting scenarios on internet blogs and forums. Tracing the history of the colour calibration card through many lenses, I effectively remove all colours, save one.

I’m in Pittsburgh and It’s Raining

Jesse McLean | 14:19 | USA | 2015 | W Cdn Premiere

An experimental portrait of a lighting stand-in and body double for a famous Hollywood actress, and a glimpse at the behind-the-scenes of cinema production. Music by The Velvet Underground.

Detour de Force



Fugue

Kerstin Schroedinger

8:05 | Canada/Germany | 2015 | W Cdn Premiere

In music, a fugue is a contrapuntal compositional technique in two or more voices. It builds on a motive that is introduced at the beginning in imitation and recurs frequently over the course of the composition. *Fugue* is a formal and physical experiment in order to understand the relationship between image, sound and movement. Movements and setting are informed by motion studies conducted and filmed at the beginning of the 20th century with the aim to use filmmaking for analysing motions of manual mechanised labour as well as concepts of biomechanics that elaborate the relation between body and mind as a form of actors' training.

[sic] series

Roger Beebe | rogerbeebe.com | 4:30 | USA | 2014 | Cdn Premiere

Three found fragments, perfect exactly as found.

Fabric

Christoph Girardet | 9:30 | Netherlands | 2014 | Cdn Premiere

Fabric is an elegant experimental montage using as its source the remaining workprints from a lost commercial film about viscose. Within a constructed modernist setting, the original attempt of the film to visualize perfect images of a young tailor and models dressed in this sensual modern fabric is reimagined and reanimated through the vestiges of outtakes and cinematic selva.

Bikini

Daniel McIntyre | danielmcintyre.info

7:18 | Canada | 2015 | W Cdn Premiere

Once again, Bikini Atoll becomes the scene of the most dramatic nuclear explosion of all... *Bikini* is an atomic beach party film—a reaction to dating apps, body issues and a fear of the sun. It's a world where even the dreamer can't catch a break, let alone a wave. We're all at odds with "the muscles," and everyone has an

opinion about what to live for. The men keep rolling in like they're on a conveyor belt, the bombs keep dropping and all we can do is keep surfing.

By the Time We Got to Expo

Eva Kolcze & Phil Hoffman | evakolcze.com | philphoffman.ca

9:06 | Canada | 2015 | W Cdn Premiere

A meditative journey through Expo 67, re-visiting a significant moment in Canadian history using manipulated imagery taken from educational and documentary films. Footage has been re-worked using tints, toners and photochemical techniques to create a vibrant collision of colours, textures and forms.

Effigy in Emulsion

Karissa Hahn | karissahahn.com | 3:15 | USA | 2014 | Cdn Premiere

8mm found footage is taped to 16mm clear leader and re-filmed on the optical printer. An artifact from an occasion is examined. A photographer stole a frame of my stolen film! What could be uncovered in this washed out frame? A study in exposure change to uncover/un-develop an unknown memory.

Detour de Force

Rebecca Baron | 29:00 | Austria/USA | 2014 | W Cdn Premiere

Detour de Force presents the world of "thoughtographer" Ted Serios, a charismatic Chicago bellhop who, in the mid-1960s produced hundreds of Polaroid images with his mind. Constructed from 16mm documentation of Serios's sessions and audio recordings of Serios speaking with Dr. Jule Eisenbud, the Denver psychiatrist who championed his abilities, the film is more ethnography than biography, portraying the social and scientific environments in which Serios thrived. The film foregrounds the state of image and sound recording technologies of the period as essential to the emergence of Serios's psychic photography. It is also a document of the filmmaker's encounters with the archival materials themselves.



Sunday | Oct 25 | 7pm

Screening @ Deluge

This Unwieldy Object



The Golden Hour

Ross Meckfessel | rossmeckfessel.com

7:20 | USA | 2014 | Cdn Premiere

The stink of seaweed permeates the streets. I've heard there's growing dissatisfaction among the youth. Do you feel content? How often do you dream? Are you better off alone?

"*The Golden Hour* wanders through the fragments of post-civilization and finds a spectral energy lurking beneath and emanating from the sonic and surface textures of natural and manmade environments, abandoned statues and dance beats. Living and dead collide as the world falls apart." – James Hansen



Self Portrait Portrait

James Hollenbaugh | 6:00 | USA | 2014 | Cdn Premiere

Bryan Lewis Saunders has been creating a self-portrait every day for nearly twenty years. This short documentary examines his process and determination to create, without pretension or boundaries. Each portrait is a unique slice from Bryan's daily life exploring a wide range of emotions, desires and fears.



\$100 Film Festival

24th Annual

Feb 25 - 27, 2016

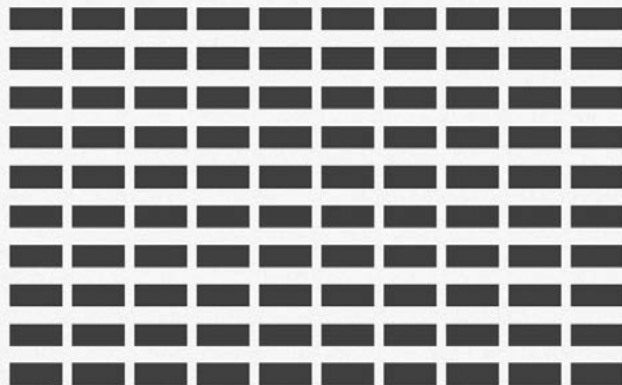
Call For

Submissions

Super 8 and 16mm
films and installations

Deadline: Dec 1

100dollarfilmfestival.org



This Unwieldy Object

Anna Zett | thisunwieldyobject.tumblr.com

47:00 | Germany | 2014 | NA Premiere

In *This Unwieldy Object* the animated dinosaurs of Hollywood cinema meet the petrified ghosts of colonial history. We follow the protagonist on a road trip into the dusty heart of the USA, where fossil traders, sculptors and scientists reconstruct the plot of natural history. But the more experts and entrepreneurs she talks to, the more obscure their projects appear. Dig sites become crime scenes and fossils turn into characters, determined to play a part in the disrupted history of the American West. As the protagonist gets carried away by her own theories, the screen itself turns into a virtual dig site for unwieldy objects existing somewhere between science and fiction, trauma and entertainment, the remote past and the near future.



Sunday | Oct 25 | 9pm

Screening @ Deluge

Starfish Aorta Collosus

Two Weeks – Two Minutes

Judith Poirier | 2:53 | Canada | 2013 | W Cdn Premiere

Two Weeks – Two Minutes, a film and a book, explores the double-page format and the notion of time in both media. During a residency at the Centre for Book and Paper Arts in Chicago, Poirier printed simultaneously on paper and 35mm clear film stock using a letterpress. The letters, stereotypes and ornaments printed on celluloid generate the animation as well as the soundtrack.

Lyrics on the Paper

Jeremy Rourke | jeremyrourke.com

3:00 | USA | 2015 | Cdn Premiere

Lyrics on the Paper is an animated music video for a song of the same title, made during an artist residency at Recology, a Bay Area waste management facility. All of the imagery, paint and objects used in the animation were scavenged by the artist from the waste flow of San Francisco, CA.

At Thirty, the Party Was Over

Dan Boord & Luis Valdovino

11:29 | USA/South Korea | 2014 | Cdn Premiere

At Thirty, the Party Was Over is a response to the contemporary poetry of South Korea. The title refers to a poem by Choi Young-mi. Everything in Seoul, Korea seems to talk to you; elevators, escalators, tollbooths, crosswalks and rice cookers. One history also speaks to another, tourists with Samsung cell phones populate a ninth century temple while camera crews at another historic site film a program about a 15th century palace.

Rumours

Nayla Dabaji | 8:24 | Canada | 2015 | W Cdn Premiere

A person carefully makes paper planes out of a pile of newspapers, suggesting that words can become weapons. Once thrown into the air, these wandering words reveal all sorts of contradictory and imaginary stories. *Rumours* is inspired by *The Words of the Chairman*, a film by Harun Farocki (1967). The text is a remake of the story of a trickle of blood that raced across the village to tell Ursula about the death of her son in Gabriel-Garcia Marquez's *One Hundred Years of Solitude* (1988).

Soliloquy

Gina Basso | 3:05 | USA | 2015 | Cdn Premiere

Lo-fi found footage traverses spaces between the abstract and the surreal, alienation and intimacy. Love's thoughts are unknowable and infinite.



Salix Tree

Victor Arroyo | victor-arroyo.com

10:00 | Canada | 2015 | Cdn Premiere

Salix Tree is the documentation of a displaced domestic space, and ethnographic document meant to be experienced as a passage between languages, a concentration of voices whose identity remains opaque. In which language does one document oneself when there is no longer a mother tongue?

POEM

Dan Browne | 3:45 | Canada | 2015 | W Cdn Premiere

An ode to my daily environment and the presences of two beings—one newly arrived, the other recently departed.

It stayed | Where I saw it | Then it moved a fraction | To the left and then twice that | Distance again further and further | It | disappeared | Then just faintly | A corner of it just a fraction | Was visible if you peered | Very very closely | And just as | quietly | it was | gone (Michael Snow, 1957)

Starfish Aorta Colossus

Lynne Sachs & Sean Hanley | 4:45 | USA | 2015 | Cdn Premiere

Poetry watches film. Film reads poetry. Paolo Javier's text is a catalyst for the digital sculpting of an 8mm Kodachrome canvas. Syntactical ruptures and the celebration of nouns illuminate 25 years of rediscovered film journeys.

Take it apart and put together again

Maria Magnusson | mariamagnusson.tumblr.com

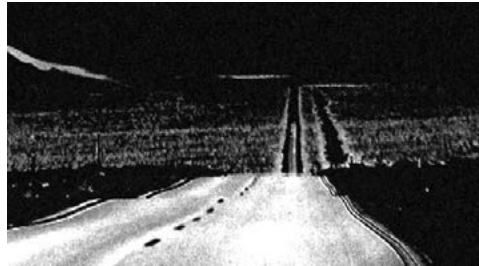
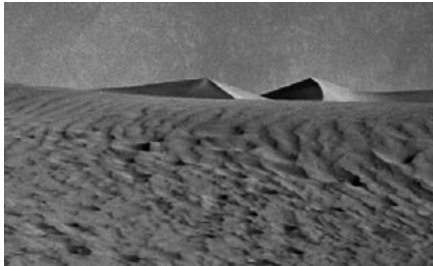
15:45 | Sweden | 2014 | Cdn Premiere

Take it apart and put together again is an experimental documentary about the Swedish motorcycle club Sofia Hogs, founded in 1968 in Stockholm. The club was inspired by the flower power movement, the film *Easy Rider* and easy access to decommissioned Harleys from the allied war efforts. The film is constructed from an insider's perspective reflecting on childhood memories and employing photographs culled from several family albums. It is a collaboration between Magnusson and Linus Winstam (aka Bruce Leenus) who created the soundtrack and is the son of interviewee and club member Hasse Rush.

Wednesday | Oct 28 | 7pm

Screening @ Deluge

Ghosts of the Joe Henry



bernard gaspé

Lindsay McIntyre | 5:00 | Canada | 2013 | BC Premiere

An in-camera journey across the tracks in Montréal's Mile End.

Jáaji Approx.

Sky Hopinka | skyhopinka.com | 7:37 | USA | 2015 | W Cdn Premiere

Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately traversed, this work approaches its concept through a tapering use of IPA (International Phonetic Alphabet) transcriptions of the audio. The initial distance between the logger and the recordings, of recollections and of songs—new and traditional—narrows while the images become an expanding semblance of filial affect. Jáaji is a near translation for directly addressing a father in the Hočak language.

carte noire

Michaela Grill | 3:00 | Austria/Canada | 2014 | W Cdn Premiere

White flashes in the dark of the night. As though etched out, dabbed in. Flickering spectres, ghostly visions. A veritable phantom ride, a film of tension.

In *carte noire*, Grill's sinister road movie miniature, she continues her cinematic movement from an object's abstraction to its alienation. She now arrives at a classical, and highly charged motif from popular culture and cinema: the lonely car ride on an empty road through the countryside, which more or less automatically sets off trans-genre associations.

Night Noon

Shambhavi Kaul | shambhavikaul.com

12:00 | Mexico/USA | 2014 | W Cdn Premiere

Unmoving rock collapsed to ocean—geology's "thrust and fold"—becomes the unlikely habitat for two actors' shadowy encounters with sand, waves, night, desert, dread, calm, trepidation and escape.

"Shambhavi Kaul's *Night Noon* sets up dialectical dread in Death

Valley with a series of uncanny shots of eroded, geological formations and dunes that seemingly fold into night skies and shimmering waters. Beginning in Zabriskie Point, the film surreptitiously crosses over into Mexico, its creative geography never far from our cinematic memory." – Andréa Picard, TIFF

1000 Plateaus (2004–2014)

Steven Woloshen | 3:21 | Canada | 2014 | BC Premiere

Made entirely in the front seat of a car with simple art tools, this short hand-made film celebrates the joy of road maps, travel and jazz music.

(car) Hypnophobia

Ava Lowrey | 5:36 | USA | 2015 | Cdn Premiere

An experimental documentary about sleep, family, fear and mortality.

Alberta

Dan Browne | danbrowne.ca | 2:50 | Canada | 2014 | World Premiere

Journeys in Banff and Jasper National Parks, Alberta.

"A journey without arrival in the great tradition of Canadian landscape travelogues." – Richard Kerr

Ghosts of the Joe Henry

Dan Sokolowski | ghostsofjoe.com

26:15 | Canada | 2015 | BC Premiere

The Dempster (Joe Henry) Highway is the only road in Canada that crosses the Arctic Circle. It is the meeting of a manmade entity and some of the most isolated landscapes on the planet. Locally, it is often referred to as "The Joe Henry Highway" in honour of Tr'ondëk Hwëch'in Elder Joe Henry, who was instrumental in the construction of the highway that passes through their traditional lands. *Ghosts of the Joe Henry* is an assemblage of sensations—the people, flora and fauna that inhabit the earth that the highway traverses.

Robot Pavlov Sputnik

Robot Pavlov Sputnik

Oliver Hockenull | 7:23 | Canada | 2014 | Vic Premiere

A confluence of intent and a revisiting of an iconic animation by Norman McLaren—*Synchromy* 1971. McLaren's *Synchromy* is an early form of machine art, a formal modernist gesture revealing and reveling in the immediate transparency of code and signal, a chimerical fantasy of speculative references—prophetic futurism reading itself, speaking itself. *Robot Pavlov Sputnik* reinterprets and composites the morpheic quality of code, its slippage and variability, creating a highly saturated abstracted wave ocean horizon/sunrise pulsed imagistically by the musical track.

Screen Memory

Laura Fletcher | 5:58 | USA | 2015 | Cdn Premiere

Screen Memory tells the story of the filmmaker's mother's encounter with astronaut John Glenn in the early 1960s.

cyberGenesis

André Silva | 13:00 | USA | 2014 | Cdn Premiere

cyberGenesis is a fantastical, animated journey [segments of which have been creatively crowd-sourced] that imagines a future creation myth, crafted by cyber consciousness from bits and pieces of humanity's online legacy.

A place I've never been

Adrian Flury | adrianflury.com

5:00 | Switzerland | 2014 | W Cdn Premiere

By sourcing multiple digital images of the same place from different archives this experiment in film makes use of frame by frame montage to discover hidden forms, patterns and references thereby giving new meaning to the prevailing redundancy of these pictures.

HiFi Normal

Amanda Dawn Christie & Léandre Bourgeois

7:29 | Canada | 2014 | W Cdn Premiere

"Toward the insignificant" was the concept that inspired this collaboration. Beginning with representational images of a local landmark, the image gradually decays until it is replaced completely with abstraction. Two VHS decks were joined together and plugged into one side of a handmade DIY video mixer, while the other input of the mixer was connected to a VHS camera running a feedback loop. The starting image running on the loop was a static image of a telecommunications tower in the centre of Moncton which in recent years, has become almost useless, standing alone in the middle of this otherwise flat city. Just as the image was built by performing with analogue VHS decks, the sound track was made using analogue synthesizers.

General Public Identity

Robert Hamilton | 1:10 | Canada | 2014 | BC Premiere

A reflection on notions of privacy, identity and memory.

Utopia 1.0: Post-Neo-Futurist-Capitalism in 3D!

Annie Berman | fishinhand.com

20:00 | USA/Second Life | 2015 | World Premiere

Utopia 1.0: Post-Neo-Futurist-Capitalism in 3D! is an expedition through a largely abandoned virtual 3D world in search of utopia. It is an absurd idea, as the title suggests. There is no such thing as post-neo-futurist-capitalism just as there is no such thing as utopia. Utopia, literally defined from the Greek etymology means "no place." Thomas More invented the word to name his invented island—a place (a "no place") that represented a perfect society. Yet, despite its existence, our very notion of progress depends on our ability to imagine utopia, to imagine a better world. This film is not even in 3D. but rather depicts a 3D rendered world in 2D. But more than mere trickery, the title reaches for the imaginary while suggesting that something better is yet to come.



Thursday | Oct 29 | 7pm

Screening @ Deluge

Hacked Circuit

RELAY

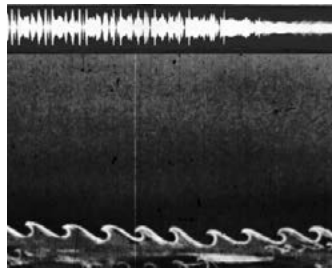
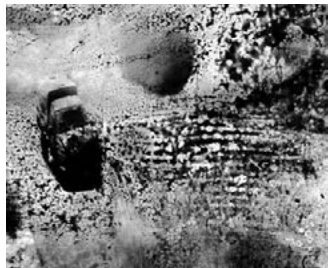
Steve Cossman | 11:20 | USA | 2014 | Cdn Premiere

An observational document of the visual environment created by artist Ei Wada (Sony Music, Japan). Wada re-wires Braun-tubed TVs to function similar to a theremin. Performing in the dark, he creates a unique audio/visual experience using broadcast signal and VHS cassette tapes with distorted image output to control frequency. Playing multiple televisions like a drum-set, he uses his own hands to control amplitude. The film was shot entirely on Super 8, hand processed and transferred to DV with live sound recorded in Osnebruck, Germany and Tokyo, Japan.

Pure Virtual Function

Péter Lichter | 2:50 | Hungary | 2015 | W Cdn Premiere

Pure Virtual Function is an abstract meditation on the representation of violence, the connection of virtual and real aggression. The film was made from painted 35 mm film strips and sound recording from the Iraq war.



Bridge

Kevin T Allen | smallgauge.org

10:58 | USA | 2013 | W Cdn Premiere

A study of three similar but distinct microcultures: the Manhattan Bridge, Brooklyn Bridge and Williamsburg Bridge. Interrogated through the use of contact microphones, the physical infrastructures of these bridges become audible and reveal their inherent macro-acoustics. The film treats the bridge as an anthropological body for discourse, as a physiology of limbs, organs, eyes and ears moving in time.

Über Sehen (On Seeing)

Daliah Ziper | daliahziper.tk | 10:00 | Germany | 2014 | World Premiere

"Streetlights...you remind me of my life, of your life, of the life of our generations: modestly bending over the cross-roads of times, to give light..." – Bardhyl Londo

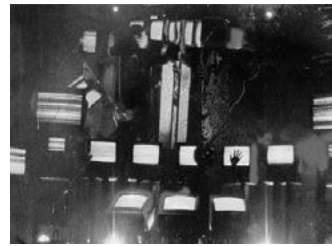
As light and sound sources, street lamps create an audiovisual synthesis: all sounds in this film derive solely from them.

Sandy

Andrew Lima | andrewplima.com

1:44 | Canada | 2015 | World Premiere

Static recordings from a police radio scanner and images of fractured DV landscapes along a lonesome highway provide an imagined and abstracted representation of Sandy's internal struggle during her defiant, last ride.



Film Sound

Cesar Gananian & Alexandre Moura

9:17 | Brazil | 2014 | NA Premiere

Roberto Michelino is an inventor of sound instruments who goes through the city surrounded by sounds he creates himself. The film and sound composition are an invitation for the audience to immerse in a hypnotic and kinesthetic experience where we see the sound and listen to the images.

SoundPrint

Monteith McCollum | monteithmccollum.com

7:40 | USA | 2014 | Cdn Premiere

SoundPrint explores the marks left by sonic frequencies. Imagery from optical soundtracks and micro photography of records play against similar signals received by sand, water and people. Sounds of the ocean and the Midshipman are the backdrop for a rich exploration of the subtleties of transcribed sound.

Hacked Circuit

Deborah Stratman | 15:08 | USA | 2014 | W Cdn Premiere

A single-shot, choreographed portrait of the Foley process, revealing multiple layers of fabrication and imposition. The circular camera path moves inside and back out of a Foley stage in Burbank, California. While portraying sound artists at work, typically invisible support mechanisms of filmmaking are exposed, as are, by extension and quotation, governmental violations of individual privacy. The scene being foleyed is the final sequence from *The Conversation*, where Gene Hackman's character Harry Caul destroys his room searching for a bug he suspects has been covertly planted. The look of Caul's apartment as he tears it apart mirrors the visual chaos of the Foley stage. This mirroring is also evident in the dual portraits of sonic espionage expert Caul and Foley artist Gregg Barbanell—for whom professionalism is marked by an invisibility of craft—and in the doubling produced by Hackman's second appearance as a surveillance hack, 24 years later in *Enemy of the State*.





Thursday | Oct 29 | 9pm

Performance @ Deluge

usagingen: *Pendulum*

usagingen (Shinichi & Emi Hirai)
Japan/Germany | usagingen.com

It is with great pleasure that Antimatter presents the world premiere of *Pendulum* by usagingen, performing for the first time in North America. A compound word meaning “rabbit man” in Japanese, usagingen is a duo of artists, Shinichi and Emi Hirai, currently based in Berlin, who travel the world with their unique and magical brand of expanded cinematic performance. A hybrid of mad invention and shamanic animism, usagingen have invented the prototype analogue instruments they perform with (both of which pack down into checked luggage): TA-CO, which generates imagery, has a camera, an animation table with layers, rotating drum, water-basins, coloured ink, beads, mirrors, prisms and much more, while SHIBAKI comprises a percussion kit connected to a MIDI controller and a stringed instrument.

usagingen has performed at numerous international music and art festivals including Fusion Festival (Germany), Vision'R Festival (France), roB0t07 Festival (Italy), the Setouchi Triennale and Camera Japan. In 2014, they won the award for best Live Cinema category at the Punto y Raya Festival in Reykjavik, Iceland.

A joy to behold. – Flatpack Festival, Birmingham

usagingen takes the electronic music to a new level and leaves us with a new classification of art as artisanal, and carefully performed by artists who know how to communicate to the public their sensitivity and imagination. – Fridrik Steinn, Reykjavík Centre for Visual Music

usagingen invented their own machines seeking to delight and surprise their audience, as people not only can enjoy the performance on the screens, but also feel the light explosions all around them, and witness the performers' movements on stage. – Noël Palazzo, Punto y Raya



Friday | Oct 30 | 7pm

Screening + Performance @ Deluge

Holland, MAN.

effulgence

Alex MacKenzie | alexmackenzie.ca

4:30 | Canada | 2014 | Vic Premiere

An ode to childhood and nature's passing in an urban world, contrasting refilmed vintage Vancouver tourist bureau promos with original negative Tri-X shot from the back porch and bucket processed.

Notes from the Farm

Caryn Cline | 7:25 | USA | 2014 | Cdn Premiere

Notes from the Farm documents my response to an artists' residency at the Independent Imaging Retreat (the Film Farm) in rural Ontario. Having grown up in rural Missouri, but having since lived exclusively in large urban areas, I found the Film Farm both familiar and strange. I shot and hand-processed live action scenes on the farm, using organic materials (trees, flowers, plants) as mattes for my post-residency work with the optical printer, where I combined these mattes and scenes with handmade botanicollage film that I created from plants gathered at the farm.

Interstices II

Kyle Whitehead & Graeme Patterson | kinodelic.com

3:41 | Canada | 2014 | BC Premiere

Interstices II is the second work in an ongoing series of collaborative, in-camera, double-exposure Super 8 films. Unstable and intransitive by nature, these resonant and dissonant image-sentences continuously ebb and flow in and around each other, vying for presence on screen and in the mind's eye.

You Fig

Jessica Gnyp & Víctor Ballesteros

9:22 | Canada | 2014 | Vic Premiere

Over the fence in our neighbour's back yard a fig tree produces fruit that ripens and rots. Meanwhile, life goes on around and within it.



Prima Materia

Charlotte Pryce | charlottepryce.net

3:15 | USA | 2015 | W Cdn Premiere

Delicate threads of energy spiral and transform into mysterious microscopic cells of golden dust: these are the luminous particles of the alchemist's dream. *Prima Materia* is inspired by the haunting wonderment of Lucretius' *De Rerum Natura*. It is an homage to the first, tentative photographic records that revealed the extraordinary nature of phenomena lurking just beyond the edge of human vision.

The Dollhouse

Chad Galloway & Heather Benning

7:41 | Canada | 2014 | Vic Premiere

For decades, *The Dollhouse* stood in a frozen field just off of Highway #2 in the Canadian Prairies. A match was lit and, in a few moments, its walls and everything they held were lost forever.

Disturbance

Tracy Peters | 3:19 | Canada | 2014 | W Cdn Premiere

Disturbance is a multi-sensory video that places the viewer inside of an abandoned grain shed on a windy day. Relentless wind gusts force a door to swing open and shut with a blinding flash of light.

Holland, MAN.

Aaron Zeghers | aaronzeghers.com

20:00 | Canada | 2015 | World Premiere

As two growing years pass, Don Zeghers—farmer from Holland, Manitoba—phases out his multi-generational family farm. With experimental photography on Super 8, 16mm and digital mediums, his son Aaron follows this life change and the dissolution of the family farm—perhaps a microcosm of the modern industrialized world. Nature is contrasted with industrial might in this sentimental and existential portrait of the filmmaker's own family.

Presented as an expanded cinema performance with live sound and image manipulation by the artist: three 16mm, one Super 8 and one digital projector.

Friday | Oct 30 | 9pm

Screening + Performance @ Deluge

Je Ne Sais Plus

films + expanded cinema by Kristin Reeves

& Human

6:00 | USA | 2011 | video

A body politic pop-up for pediatric research is taken over by the kids themselves.

White Coat Phenomenon

3:00 | USA | 2012 | video

Finding sex in an unexpected location requires some examination.

Body Contours

6:00 | USA | 2015 | video

Make movies in your mind, feel the soundtrack, and drift away from your body for the win.

Threadbare

6:00 | USA | 2014 | 16mm

Fever-dreams process the labor of a medical research subjects. The clinical gaze holds tight to the profitable conjuring made possible by vulnerable bodies.



Kristin Reeves (reevesmachine.com) has exhibited her interdisciplinary work internationally in museums, galleries, theatres, events and festivals such as the Museum of Contemporary Art Chicago and Microscope Gallery (Brooklyn) and was included in the 26th European Media Art Festival's Best of the Festival program (Osnabrück). She has also collaborated on over 20 multimedia performances including productions with Steppenwolf Theatre in Chicago. Reeves is an Assistant Professor of Photography at Murray State University in Kentucky where she can be found laser cutting 16mm film and managing her ever-expanding projector collection.

Je Ne Sais Plus [What Is This Feeling]

10:00 | USA | 2012 | 9 x 16mm performance

An obstacle course between the heart and the doctor's office leads to [DESTINY.] Playing her tower of projectors, Kristin Reeves meditates on the materiality of the body and the struggle to achieve personal sovereignty within its bounds. *Je Ne Sais Plus* is the French version of Lesley Gore's hit "You Don't Own Me," translating into English as I don't know what I once knew, or I don't know anymore. What feelings are in this mistranslation?

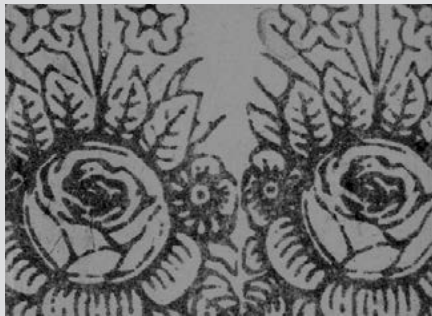


Saturday | Oct 31 | 7pm

Screening + Performance @ Deluge

Post-Film

non-photographic flicks + expanded cinema by **Scott Fitzpatrick**



Bruce's Borders

8:00 | Canada | 2013 | 3 x 16mm performance

A physical adaptation of *Victorian Frames, Borders and Cuts*, published by the Dover Pictorial Archive; a study in embellishment from the 1882 type catalog of George Bruce's Son and Company (1882/1976/2013).

Second Star

15:00 | Canada | 2015 | 1 x 16mm performance

Second Star is a sound performance for moving image mechanics. Black and white text is laser-printed onto clear, recycled 16mm film, assembled into loops and translated into rhythm and tone by the analog projector. Photographic tradition is eschewed in favour of something invested neither in abstraction nor representation, reimagining the potential for an obsolete technology.

FAG

4:30 | Canada | 2014 | 16mm

"Really, when it comes to gay rights, there's two wars going on. The first war is political. But the culture war is over." – Dan Savage.

How do you transgress in 2015? Don't bother. A personal Venn diagram, a conceptual cobbling together of interests and identifiers, a sound and animation experiment rendered in all 260 fonts on my MacBook.

Blue Movie

2:00 | Canada | 2014 | 16mm

C+M for YK. Subtractive colour blending is used in an attempt to conjure Yves Klein's *L'accord bleu* (RE 10), 1960. The limitations imposed by media and technology ensure that my perfect pigment never is, and that what is produced is ephemeral, declarative and reverent of the impure.

Screen Test 1 (self-portrait)

2:30 | Canada | 2015 | 16mm

Laser-printed onto recycled 16mm film.

Dingbat's Revenge

7:00 | Canada | 2015 | 16mm

Can an experimental animator follow contemporary Hollywood logic? New ideas are out of fashion; everything's a trilogy. Laser-printed onto recycled 16mm film, *Dingbat's Revenge* is a coded, stroboscopic manifesto pitched somewhere between abstraction and representation.

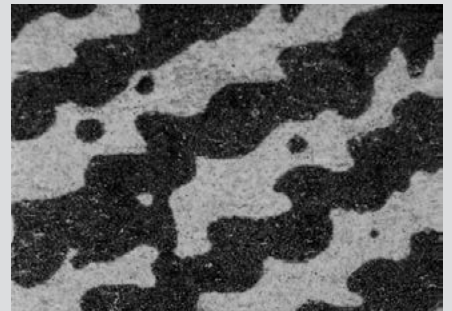
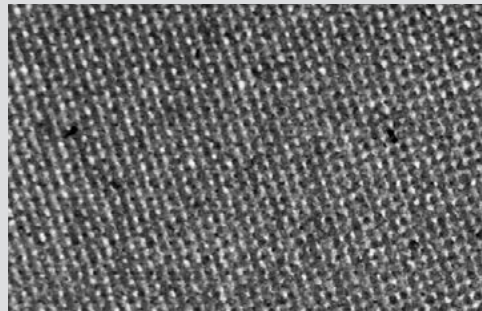
"Can you feel that? We're done here. Move out of the way or I'm gonna run you over." – Tony Stark

BCKGRNDS, PTRNS, TXTRS + TNTS

15:00 | Canada | 2013 | 3 x 16mm performance

Ink is transferred directly from the page to the filmstrip in *BCKGRNDS, PTRNS, TXTRS + TNTS*—an ongoing cinematic adaptation of repeating patterns by iconic American graphic designer Clarence P. Hornung.

Scott Fitzpatrick (artbarbarian.tumblr.com) is a visual artist (Libra) from YWG whose film and video work has screened at underground festivals and marginalized venues worldwide. He studied film theory and production (briefly) at the University of Manitoba and began conducting lo-fi moving image experiments in 2010. He is primarily a filmmaker, also invested in photography, rephotography, kaleidoscope and collage.



Saturday | Oct 31 | 9pm

Screening + Closing Party @ Deluge

Before She Leaves Her Body

Ryan Betschart & Tyler Betschart | betschartbros.com | 71:00 | USA | 2015 | World Premiere | Filmmakers in Attendance

Marilyn, her sister Kim, Janet and Kevin were all in the garage punk band The Bedtime Girls. That was before Kim's mysterious death left the group distraught and without direction... Now a year after Kim's death Marilyn too finds herself a victim of fate, and dies in a car accident...

But was it all just an unfortunate coincidence, or did that blue light Kevin's really weird "church group" seems to worship have anything to do with it? And why does that ouija board know the lyrics

to punk songs the girls used to listen to? We'll find that out and more when Marilyn and Kim reconvene in purgatory to make one final punk record before their souls converge with the universe.

Two sisters live life, party and then die. As their souls travel through purgatory in search of each other they work towards tapping into "the signal"—a relentless patch of aggressive short wave radio sounds and VHS images. Their existence continued on after death due to the recordings they made in life.



"We set out to make a DIY film that both cost relatively nothing to make and that could be made relatively quickly (eight months from pre-production to final sound mix). We wanted to make a film that spoke directly to our interests and to our influences without regard to genre, format or style. We freely jump between narrative film, experimental film, video art, youtube glitch mashup, structuralist film, music video, home movies, sound art and documentary films in style; and we freely move between VHS camera, HD digital camera and audio over a black screen.

We wanted to make a film as a sort of 'visual album' and construct it in a way our favorite punk rock records were produced—at a breakneck pace, rough around the edges and big on attitude. Our soundtrack consists of all female-fronted punk bands from

Southern California. They kick ass. Punk is a collection of individuals and that's how we wanted to treat our film making process.

We used non-actors and improvised most of the dialogue throughout the movie. We set up scenarios and objectives that allowed our non-actors to bring in their own experiences and stories, while maintaining the overall story's idea—that cinema and other recording mediums are a way to capture place and time, potentially having your memories, and in turn yourself—live forever.

The ideas of the film are not new. Our intention is to get a 'feeling' rather than elucidate any meaning from something as tired of a conversation as 'what happens when we die?'"

— The Betschart Bros.



Oct 17 to 31 Wed to Sat, 12–5pm

Installations @ Deluge

No Time for Tomorrow



Emilie Serri | 3 channel installation | 4:27 | Canada | 2015 | World Premiere

How do you mourn a country and a history of which you feel so distant and attached to at the same time? How do you deal with the loss of something you've never really known? Is it possible to construct a cultural identity in the absence of a country that is nevertheless one's own? Is the absence of this referent the source of the uncanny feeling I've been experiencing?

No Time for Tomorrow was envisioned as part of a larger first person experimental documentary on cultural identity. The idea for the project first came about after a trip to Syria with my father and sister; one of the rare times I had travelled there. Not long after our visit and right before the beginning of the war, my grandmother passed away and I realized I didn't really know her or Syria. Half Belgian, half Syrian, I was born and raised in Montreal and never had much contact with that part of my cultural heritage. Her passing and the beginning of the uprising triggered the need to investigate this post-diasporic Syrian identity that was both so familiar and foreign to me.

When I started working through ideas of identity, history and memory, found footage seemed like the most appropriate material to engage with. I spent a lot of time on YouTube looking for images

of Syria that would help me make sense of what I was missing. When I stumbled upon the film of a traditional wedding ritual shot in Busra in 1972, I felt that it presented a much larger history of Syria as well as an opportunity to reinterpret my relationship to this past, as it affected my present. These found images were edited with amateur footage of the war (also found on YouTube) and personal archival material—a sound excerpt taken from a 1986 home movie of my father recording a tape for a Mother's Day gift and a recently recorded conversation with my father in which he was teaching me how to count in Arabic. The countdown echoed both the tripartite physical structure of the film and the time left before Syria's disappearance. The mixing of the public and the private spheres and the intertwining of past, present and future tense mirrors the construction of a complex political identity deeply rooted in both the personal and the collective.

Originally from Montreal, **Emilie Serri** is a visual artist and filmmaker. Her films are distributed by LightCone in Paris and have been shown in festivals and galleries internationally.



also at Deluge:

Down to Earth

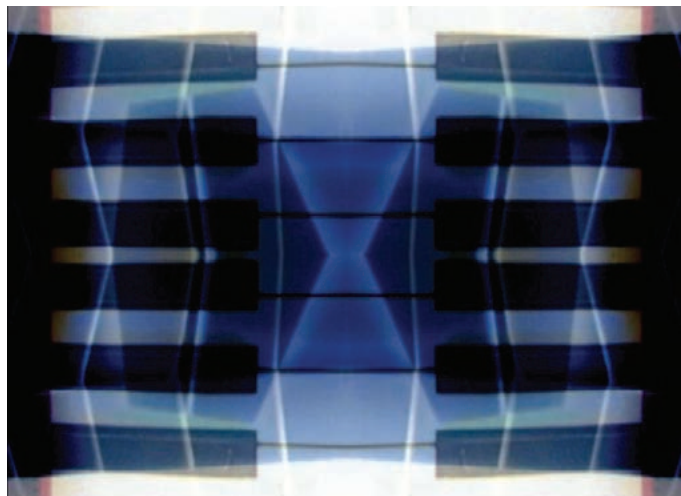
Anna Vasof | 7:00 | Germany | 2014 | Cdn Premiere

It is no secret that shoes say a lot about the person wearing them. The shoe's form, material and condition provide insight into social status, character and, last but not least, potential desires. In *Down to Earth* Vasof refers to this multifunctional significance while putting a very particular spin on the concept of "footwear," fabricating highly distinctive mechanical devices for each of her shoe designs, some of which set entire stories in motion upon walking. A fork vainly fishes for olives, umbrellas pop open for protection, some shoes get caught in nets or hunt for mice, while others successfully flip pancakes or use a foot pedal to blow a trumpet and beat a marching drum.



Anna Vasof is an architect and media artist. She studied architecture at the University of Thessaly (2010) and is continuing her studies in Transmedia Art at the University of Applied Arts in Vienna. Since 2004 her award winning films have been screened in numerous international film festivals. Vasof is currently designing and building innovative mechanisms to be included in future projects.

in the Deluge transom window: dusk-10pm



Tribute to Busby

Eytan Ipeker | 6:00 | Turkey | 2014 | Cdn Premiere

A kaleidoscopic homage to the great film choreographer and director.

A director of experimental and commercial films, Eytan Ipeker was born in Turkey and graduated from New York University. He attended the Berlinale Talent Campus in 2006 and founded the production company Kamera in Istanbul in 2011, where he currently lives and works. His films have been screened internationally at festivals in Greece, Italy, Thailand, USA and notably at the Toronto and Edinburgh International Film Festivals.

James Lindsay
Lance Austin Olsen

hide in plain sight

Jan 29 - Feb 27, 2016

deluge contemporary art

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Wed-Sat 12-5pm

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Oct 17 to 31 Tues to Sat, 12–6pm

Installation @ Flux Media Art Gallery

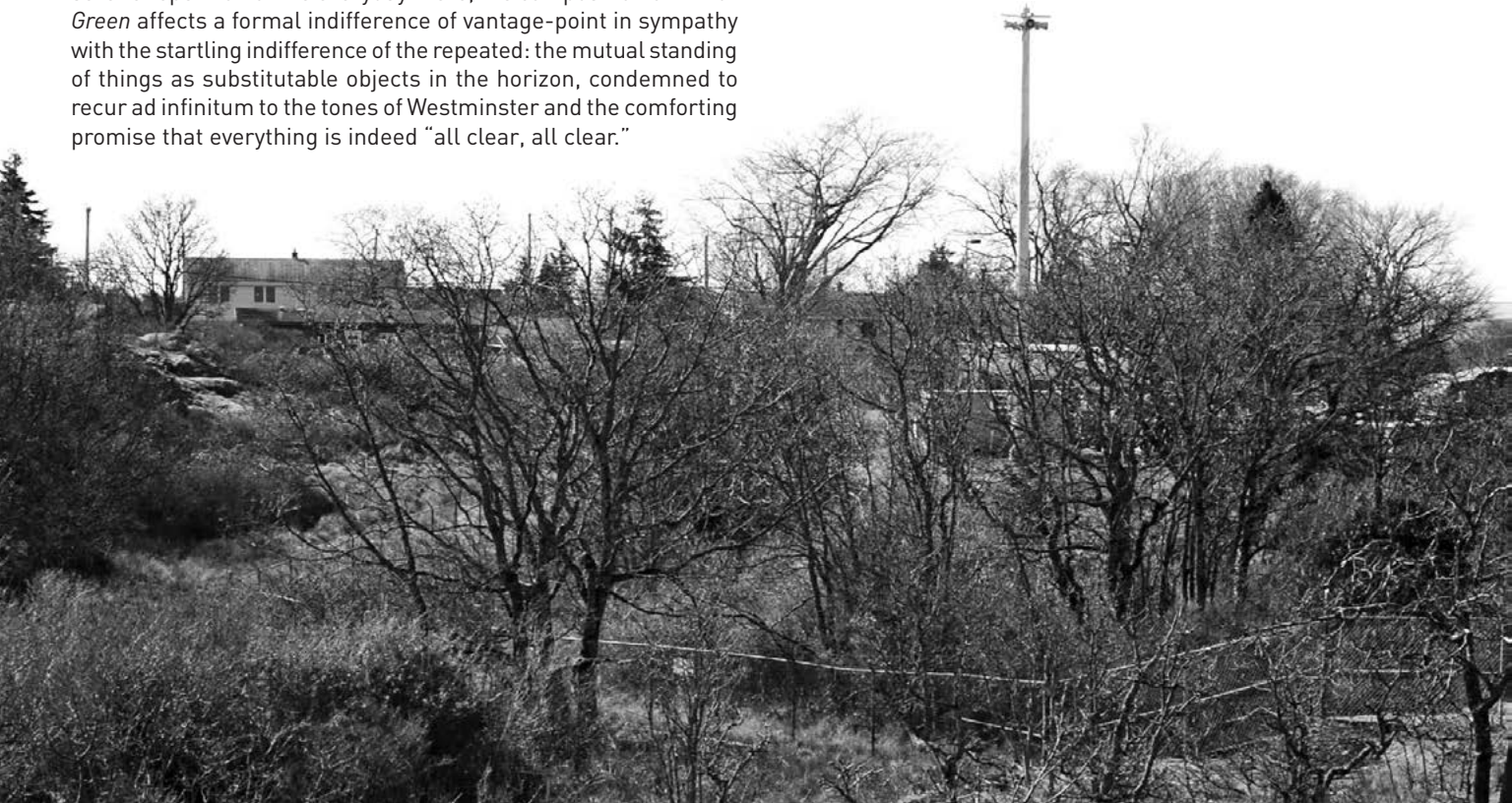
Hither Green

Brandon Poole | brandonpoole.org | 3 channel installation | 2:27 | Canada | 2015 | World Premiere

Thus we find ourselves saturated within that familiar gaze of the omniscient observer, occupying the position of the detached “spectator,” looking down at the partially located actors, the peculiar uniformity of their dwellings, the wanderings of our nonhuman denizens, the steady and assured movements of capital: the serene repetition of the everyday. Here, the composition of *Hither Green* affects a formal indifference of vantage-point in sympathy with the startling indifference of the repeated: the mutual standing of things as substitutable objects in the horizon, condemned to recur ad infinitum to the tones of Westminster and the comforting promise that everything is indeed “all clear, all clear.”

Brandon Poole is a Victoria-based artist whose practice hovers between material and image.

Opening Reception: **Saturday, October 17 at 7pm**



Media Salon

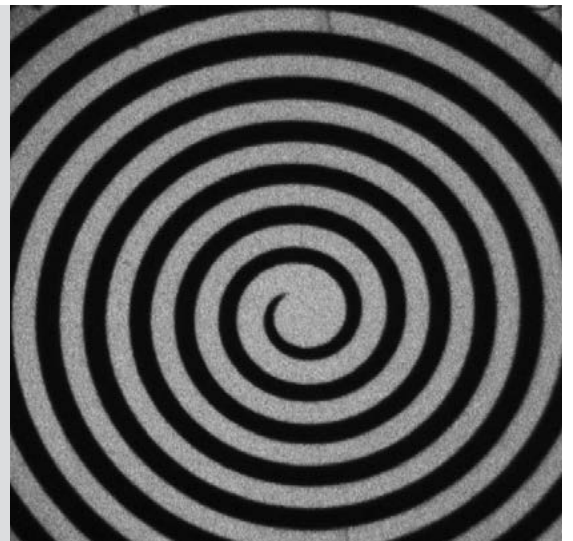
Sunday, October 18

Friday, October 24

Thursday, October 30

4pm at Deluge
Contemporary Art

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



Oct 16 to 31 Wed to Sun, dusk–10pm

Installation @ Legacy Art Gallery

Invaded Reason

Karla Leyva | karlaleyva.tumblr.com
1:00 | Mexico | 2014 | Cdn Premiere

A small skittish dog set against a saturated floral background cycles through a world of responses to unknown offscreen stimuli. A bravura 60-second screen-test for the adaptation of *fight or flight*.

Kierkegaard said “learning to know anxiety is an adventure, which every man has to affront if he would not go to perdition, either by not having known anxiety or by sinking under it.” I believe this work started like that—as a necessity to confront something which afflicted me for several years. In essence, anxiety is a reaction from a stimulus that we perceive as dangerous or menacing, our amygdala sends signals to the hypothalamus and around 30 hormones are liberated—adrenaline amongst them—increasing heart rate, pulse and respiration. Our primitive being is awakened, activating the instinct to flight. *Invaded Reason* is concerned with this vicious cycle of tension, pressure, anticipation, isolation and a profound desire for escape.

Karla Leyva is a Mexican artist who works with photography and video, interested in the artificial and illusory qualities of both mediums. Her work is an exploration of the struggle between



reality and fiction and how this tension affects the way we perceive ideas of acceptance, beauty, frustration and perfection. Leyva has participated in numerous international exhibitions including PhotoEspaña in Madrid, Atlanta Celebrates Photography, PhotoEspaña Traslántica in Tegucigalpa and IILA-FOTOGRAFIA in Rome. She is the recipient of various awards and production grants from the National Fund for Culture and the Arts in Mexico.

Oct 16 to 31

Fabric

Christoph Girardet | 9:30 | Netherlands | 2014 | Cdn Premiere

Fabric is an elegant experimental montage using as its source the remaining workprints from a lost commercial film about viscose. Within a constructed modernist setting, the original attempt of the film to visualize perfect images of a young tailor and models dressed in this sensual modern fabric is reimagined and reanimated through the vestiges of outtakes and cinematic selva.

Christoph Girardet works primarily with found footage, mostly from the 1950s and 60s. It serves as source material for his visual research, in the course of which he initially disassembles and deconstructs scenes, before reassembling them in a way such that the actual structures and internal mechanisms of their content are rendered visible. Born in Germany, he studied at the Braunschweig School of Art. Since 1989 he has produced videos and installations, some in collaboration with video artist Volker Schreiner and filmmaker Matthias Müller. Girardet’s work has been exhibited in group and solo shows at Stedelijk Van Abbemuseum, Eindhoven; P.S.1, New York; Hirshhorn Museum, Washington; Kunstverein

Installation @ Bernstein & Gold



Hannover; Sean Kelly Gallery, New York; Kunsthalle Bielefeld; and festivals worldwide. He lives and works in Hannover.

Sponsors



We gratefully acknowledge the financial assistance of the Canada Council for the Arts, the Government of Canada, the 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.



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- Lamb Curry Box 13.75**
- Vegetable Curry Box 10.25**
- Curry Wraps 7.75 - 9.50**
- Curry Bowls 7.50 - 9.25**

SANDWICHES 8

- House-roasted Turkey Breast**
- House-roasted Ham**
- Roasted Porkloin**
- Back Bacon Lettuce Tomato BBLT**
- Veggie**

- House Salad 6 Side Salad 3**
- House-made Soup 6 Add soup 3**
- Aloo Sandheko 4.50**

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- Monday- Momo 5.75, Mint Drinks 4.45
- Tuesday- Naan Pizza 6, Pints 5
- Wednesday- Martinis 6, Prawns 7.5, Platters 11
- Thursday- Thunder Spaghetti 7.75, Pints 5
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Every day from 5-7pm

- Mojitos 3
- Appys 6
- Pints 5