

20th
Annual

Antimatter

[media art]

International
Media Art and
Experimental Cinema

SCREENINGS
INSTALLATIONS
PERFORMANCES

October
13-28
2017

antimatter.ca

Victoria BC Canada

exhibition

there is truth here

Osoyoos Museum Society

Creativity and
Resilience in
Children's Art from
Indian Residential
and Day Schools

 University of Victoria | Legacy Art Galleries, Anthropology



September
23 / 2017
to January
06 / 2018

legacy art
gallery
downtown

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Victoria BC
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legacy.uvic.ca
wed - sat 10-4pm

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October 13–28 2017

Locations

Deluge Contemporary Art & Antimatter HQ | 636 Yates St
Screenings/Performances/Media Salons | pp. 6–33
Glass Mountain | *Some of the Sensations* | *Day and Night*
Media Installations | pp. 34–35

Intrepid Theatre Club | 1609 Blanshard St
NOEMA | Performance | p. 17

Legacy Art Gallery | 630 Yates St
The Warriors | Media Installation | p. 36

Ministry of Casual Living | Odeon Alley
Palmerston Blvd. | Media Installation | p. 36

the fifty fifty arts collective | 2516 Douglas St
matters of duration | Media Installation | p. 37

Audain Gallery | University of Victoria Visual Arts Bldg
Circular Inscription | Media Installation | p. 37

Admission

Screenings/Performances | Pay-What-You-Can
\$5–\$8 suggested | Doors open 30 minutes prior

Media Installations | FREE

Personnel

Todd Eacrett | Festival Director
Deborah de Boer | Curator
Dylan Moore | Venue Manager
Liam O'Sullivan | Installations Coordinator
Scott Fitzpatrick | Guest Curator

Antimatter [media art]

636 Yates St, Victoria, BC Canada V8W 1L3

info@antimatter.ca | 250 385 3327 | antimatter.ca

Schedule

Screenings & Events

FRIDAY

Oct 13 at Deluge

7pm Making Waves p. 6
Where Shapes Come From, making waves,,, unmastered, consume repeat #2, Colossal Cave, How Flowers Never Became a Food Group, Histories of Simulated Intimacy No. 1, Jim, Welcome to David Wojnarowicz Week

9pm Hidden Frequencies p. 7
Live Media/Sound Performance:
Monteith McCollum

WEDNESDAY

Oct 18 at Deluge

7pm City of Silver p. 14
There Lived the Colliers, 601 Revir Drive, Solitaire, ComposingYou_Chinatown, Antarctica, The Stream 7, Trópico Desvaído, Keno City of Silver

9pm Amarillo Ramp p. 15
Agar-Agar, Comet Perfume, Everything Under the Sun, Bell Tower of False Creek, Circular Inscription, Donald Judd and I, Amarillo Ramp

THURSDAY

Oct 19 at Deluge + Intrepid

7pm All Flesh is Grass p. 16
Gibraltar Point (transformed), An Afternoon at Oyster Bay, Before After Again, All Flesh is Grass, Elements 1, 2, 3, Pepo, Gedanken aus der Luft, See Weeds, Arrábida

8pm NOEMA (at Intrepid Theatre Club) p. 17
Live Music/Sound/Media Performance

9pm Strange Beasts p. 18
Eat Your Secrets, Toad Pinger Locator, Strange Beasts, Sheepo, Song for Koko, The Forcing (no. 1), The Invisible Ax, Animal Condensed>Animal Expanded #1, Murmur, Animals Under Anaesthesia

FRIDAY

Oct 20 at Deluge

7pm Fever Freaks p. 20
The Garden of Delight, Zombie, Pt. 1, I Am Learning to Abandon the World, the hardboiled love story, New Woman, Helium, ¡PiFIES!, Fever Freaks

9pm Nth Dimension p. 21
Expanded Cinema Performance:
Craig Baldwin

WEDNESDAY

Oct 25 at Deluge

7pm Show or Tell p. 26
Cleaning the Glass, news from the future, Show or Tell, Stephen Shore's Diabetic Breakfast, Todd is a Window Washer, Hair Cut Man, Hair Cut Woman, The Last Cowboy

9pm Ambrosia p. 27
creatures, Peterlee, a place for industry, The Fawn, Light as a feather, Kim Kardashian is Dead, Ambrosia, Duwamish Song, The Sacred Mushroom Edition, Mastic, Strim

THURSDAY

Oct 26 at Deluge

7pm Shape of a Surface p. 28
Re-Vue, Shape of a Surface, A Hard World for Little Things, Lookout, Some of the Sensations, Two Snakes, Mikveh, 3 peonies, I'll Remember You as You Were, Not as What You'll Become

9pm Meridian Plain p. 29
When Times Moves Faster, Elastic Recurrence, Primal, Lost Winds, Erasure, More Dangerous Than a Thousand Rioters, Lying Women, Pattern for Survival, Somnium Lapidum, Meridian Plain

FRIDAY

Oct 27 at Deluge

7pm The Lost Object p. 30
Aleatoria, Pull Down, Another Self-Portrait, The Lost Object, Reason's Code, Answer Print, Head Cleaner, Credits [*Live Sound/Video Performance*]

9pm The Powers p. 31
Live Media/Music Performance:
Katherine Kline, Emily Pelstring & Jessica Mensch

SATURDAY

Oct 14 at Deluge

7pm Highview p. 8
 Good Night Birthday, Ways + Means, Kingsway, 63 Acres, The Landing, East, West, and East Again, Tri-Alogue #2, Highview

9pm Fireworks Indoors p. 10
 Curated by **Scott Fitzpatrick**
 filament studies, Wipe Poem, Convolv, Katagami, Shutter Utter, Fuddy Duddy, American Discotheque #1, Trans/Figure/Ground, Thompson, Sync, BLOPS

SATURDAY

Oct 21 at Deluge

7pm Foot Stretcher p. 22
 Rhythm of Being, Plasma Vista, Foot Stretcher

9pm Class Order Family Tribe p. 23
 Ghosts of Empire (sketch), Dog in the Shade, Skin in the Game, dragons & seraphim, The Parent Trap, Music of Desire, Destination, Class Order Family Tribe

SATURDAY

Oct 28 at Deluge

7pm Farewell Transmission p. 32
 CPS Closings & Delays, deceiver, The Space Shuttle Challenger, Material Test 01, Nu Dem, Le Temps Perdu, In Still Time, Membrana Mortis (Dead Film), Farewell Transmission

9pm Basic Steps for Beginners p. 33
 Live Video Performance:
 Leslie Supnet & Henning Frederik Malz

SUNDAY

Oct 15 at Deluge

7pm Domus p. 12
 In a Free Sound Field, Catalogue Vol. 6, Untitled, Crossing, Corridory, Palmerston Blvd., Domus

9pm I, An Actor p. 13
 I, An Actor, Aw Shucks, Segundo!, Pferdebusen, Bandura (Berlin), Under Green Waves, Object, Nothing a Little Soap and Water Can't Fix, To Retreat / To Give Ground / To Recoil, The Splits

SUNDAY

Oct 22 at Deluge

7pm Orphan Morphin' p. 24
 Lecture/Screening:
 Craig Baldwin

9pm Summer Echo p. 25
 Sneyd Green, Circles of Confusion, Expo, My Dirty Attic, All the Leaves Are Brown, Your father was born a 100 years old and so was the Nakba, Journey, Day and Night, Summer Echo



Off Screen

Oct 13 to 28

at Deluge

Glass Mountain p. 34

Some of the Sensations p. 35

Day and Night p. 35

Oct 13 to 28

at Legacy Art Gallery

The Warriors p. 36

Oct 13 to 28

at Ministry of Casual Living

Palmerston Blvd. p. 36

Oct 13 to Nov 5

at the fifty fifty arts collective

matters of duration p. 37

Oct 13 to 28

at Audain Gallery

Circular Inscription p. 37

Making Waves



Where Shapes Come From

Semiconductor | 10:30 | UK | 2016 | W Cdn Premiere

Where Shapes Comes From is a moving image work which considers how science translates nature, on an atomic scale. Filmed in the mineral sciences laboratory at the Smithsonian Museum of Natural History, a scientist goes about his daily work in rock and mineral preparatory labs, cutting up large meteorites and preparing mineral samples for scientific study. Accompanying this, mineralogist Jeff Post describes the coming together of atoms to form matter. He details formations of organized structures and patterns as if they are happening in real-time, in front of our eyes, transcending time and space.

making waves,,, unmastered

Fritz Laszlo Weber | 7:38 | Greece/Germany | 2016 | NA Premiere

A video voyage through invisible and hidden infrastructures in Athens.

consume repeat #2

Nicole Rayburn | 1:18 | Canada | 2016 | NA Premiere

The *consume repeat* series explores the notion of repetition through the isolation of specific gestures. The series focuses on animals' interactions with their environments, specifically activities surrounding consumption. In *consume repeat #2*, the subtle violence of the exchange between Monarch Butterflies is contrasted with the frailty of their bodies. Organic gestures are mechanized through the editing process, and the movements speak to habit, compulsion, obsession and absurdity.

Colossal Cave

Graeme Arnfield | 11:12 | UK/USA | 2016 | Cdn Premiere

Excavated from the world's largest cave system, *Colossal Cave* is a love letter from the prehistory of the Internet. Retracing the production of a pioneering video game, the film finds in its debris the blueprints of our contemporary digital network and

an emotional remapping of the world. Compiled from amateur caving videos found online, these sources are relocated in a history of geological representation, adaptation and redistribution.

How Flowers Never Became a Food Group

Charlotte Clermont | 4:44 | Canada | 2017 | W Cdn Premiere

Distorted and glitched images of flowers suggest failure and disillusion with romanticism, oscillating between the possible and the impossible. The work is a collaboration between video artist Clermont and experimental musician Alain Lefebvre.

Histories of Simulated Intimacy No. 1

Emily Drummer | 11:05 | USA | 2017 | Cdn Premiere

"Great obstacles excited great passions; since eros consists not in possession but in wanting, what could stimulate eros more than distance and especially death, itself the ultimate distance?" - John Durham Peters, *Speaking Into the Air*

Jim

Samantha Gurry | 8:17 | USA | 2017 | Cdn Premiere

Jim is an exploration-based portrait of a found object. Jim assembled these floppy disks in the late 1990s with images and samples sourced from online chat rooms. How do you connect with someone you can't see? That you don't know? Can you get a sunburn from a computer screen? One short email conversation provides his name.

Welcome to David Wojnarowicz Week

Steve Reinke | 14:00 | Canada/USA | 2016 | W Cdn Premiere

Welcome to David Wojnarowicz Week is the follow up to *A Boy Needs a Friend*. Reinke proposes a new holiday with the motto MORE RAGE LESS DISGUST: David Wojnarowicz Week and takes us through his seven days of celebration. Plankton, Kafka, Bette Davis, Wednesday afternoon visits with friends, more plankton, burning villages, Hollis Frampton, Sammy Davis Jr. as a libidinal machine producing sadness, opera, disembowelment and poetry.

Friday | October 13 | 9pm

Performance @ Deluge

Hidden Frequencies

Live Media/Sound Performance: Monteith McCollum (USA)

Hidden Frequencies is a cinematic sound performance which plays with ideas and tools from the history of sound technologies and communication.


Broken into several movements—transmission, transcription and reception—the work intermixes the experience of decoding language, the material qualities of machines of communication and structural music. The first part incorporates morse code patterns for the violin, tuning forks and telegraph oscillators, forming a multi layered exploration of musical qualities. The second half moves into transcription of early images of sound vibrations from formats including optical film tracks and phonographs. These abstract renderings are filmed in ways to represent audio as a form of landscape as well as optical illusion and pattern. To enhance the tactile haptic experience of sound and an interactive involvement with the work, the audience receives sound cards which are opened and closed on cues supplied by the film.



At the culmination of the performance a record lathe cuts a record of the performance itself, and an endoscopic camera captures the image of thin threads of plastic waste spiralling off onto the turntable's centre spindle. The sampling from the record and the playback of the cut degenerates into an abstract layered wall of sound interweaving melody, speech and drone.

Monteith McCollum is an inter-media artist working in film, sound and sculpture. His films have screened at museums including The Museum of Modern Art, Hirshhorn and Wexner Center for the Arts and festivals including SXSW, Slamdance, Hot Docs and San Francisco International. His films have garnered dozens of festival awards including an IFP Truer than Fiction Spirit Award. His film and sound work have received support from organizations including New York Foundation for the Arts, Rockefeller Foundation, NEA, Jerome Foundation and Kodak. Recent Audio Visual performances of *Hidden Frequencies* include HallWalls, Fylkingen, European Media Arts Festival and NYU.






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Saturday | October 14 | 7pm

Screening @ Deluge

Highview

Good Night Birthday

Amanda Thomson | 3:06 | Canada/Spain | 2017 | Vic Premiere
A playful hello shot frame by frame, twenty years after death.

Ways + Means

Leslie Supnet | 12:44 | Canada | 2015 | W Cdn Premiere
Using the texture and colours of the urban landscape, Supnet offers a hyperkinetic wandering through Toronto. Everyday imagery of the city speeds by, and the familiar is transformed into a new discovery through the camera lens. Made for *Pleasure Dome's Art Spin 2015*.

Kingsway

Jeffrey Chong | 6:28 | Canada | 2017 | World Premiere
Kingsway's design dates to the golden age of the automobile when the route was once the only highway into Vancouver, but now its monumental scale contrasts with the human scale of family neighbourhoods and storefronts. The film portrays the interaction between the past and the present, layering images and sounds, creating a collaged experience of Kingsway. Architectural signs and symbols overpower the foreground evoking the automotive scale, but present-day buildings and spaces reflect a changing vernacular as portrayed by the street's soundscape and the road's new sense of place.



63 Acres

Stephanie Gray | 10:19 | USA | 2017 | World Premiere
A film-poem to the disappeared "63 acres" once in downtown Manhattan. The filmmaker goes back to the corners and areas where full streets were obliterated in the name of eminent domain. No public outcry occurred and historic buildings, and in many cases entire streets, disappeared from Manhattan's map.

The Landing

Katya Yakubov | 4:28 | USA | 2016 | Cdn Premiere
As image-makers, we often photograph without purpose, out of compulsion or curiosity or sheer pleasure of seeing reality through a different prism. These personal archives of images begin to pile up and spill out of hard drives. *The Landing* was a way to ask these ungrounded images, separated by time and intention, to dance with one another—a cannon ball's messy trajectory from sky to earth, collapsing its subjects into a fortuitous whole, while holding each blinking frame as separate.

East, West, and East Again

Kathleen Rugh | 9:30 | USA | 2016 | BC Premiere
On the edges of New York City and the outskirts of Los Angeles expansive oceans reach the land. People flock to experience a piece of nature grander than their cities. The film explores that boundary while occasionally bringing these two disparate coasts together as one. Through in-camera edits and double exposures slices of the film sync these distant locales.

Tri-ologue #2

Caryn Cline, Linda Fenstermaker, Reed O'Beirne
3:00 | USA | 2017 | Cdn Premiere

By presenting three filmmakers' work simultaneously within a single 16mm frame, *Tri-ologue #2* offers a complexity of perspective that undermines the omniscient cinematic gaze and evokes a deeper relational mystery. Collaborating to subdivide a 16mm film frame into thirds, three filmmakers present their separately-shot segments simultaneously within one spatial plane. From the interplay of these three points of view emerges a cinematic conversation based on a horizontal compositional logic within the shared frame.

Highview

Simon Liu | 21:30 | Hong Kong/UK/USA | 2017 | W Cdn Premiere

Personal moments are lost in film cuttings or disappear into a coloured fog only to suddenly reappear in a new constellation. This is the visual richness of *Highview*: four partially overlapping 16mm images that fully coalesce into a colourful abstract painting, but also create a narrative as an exploded montage.

- International Film Festival Rotterdam



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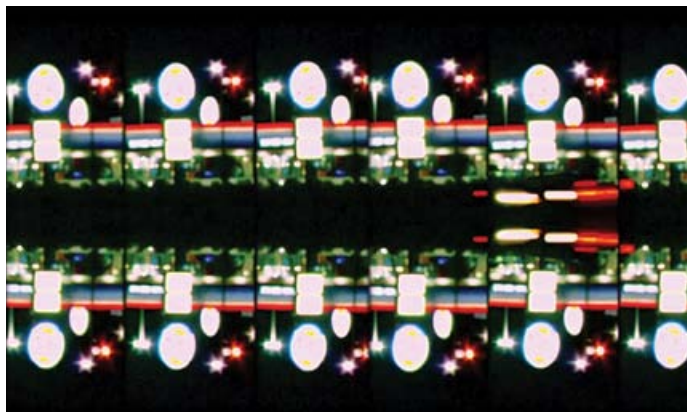
CITY OF VANCOUVER

Saturday | October 14 | 9pm

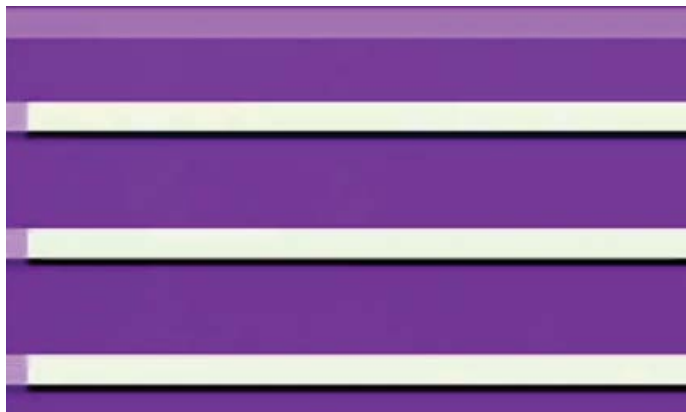
Screening @ Deluge

Fireworks Indoors

Curated by Scott Fitzpatrick (Canada)



Fireworks Indoors is a collection of eleven short films and videos to be viewed through 3D diffraction Fireworks Glasses™ (even if that was never the intent of their makers). Various approaches to structural film and video making (as well as several trans-media experiments), augmented with specs designed to enhance fireworks, laser shows and holiday light displays, offer an enthusiastic introduction to the concept of “fun formalism”—a term



first coined by Canadian filmmaker John Kneller to describe the work of Mike Maryniuk (whose 2011 video *Thompson* is featured here). Prioritizing wit and audience engagement, exploring transmutation and hybrid forms, *Fireworks Indoors* strives for the ecstatic, while shaking off the obedience to purism and much of the self-seriousness often associated with these forms. Unabashed visual consumption.

filament studies | Libi Rose Striegl | 2:43 | USA

Wipe Poem | Chris King | 2:09 | UK

Convolve | Colby Richardson | 3:20 | Canada

Katagami | Michael Lyons | 3:14 | Japan/Canada

Shutter Utter | Matt Rossoni | 6:05 | USA

Fuddy Duddy | Siegfried Fruhauf | 5:30 | Austria

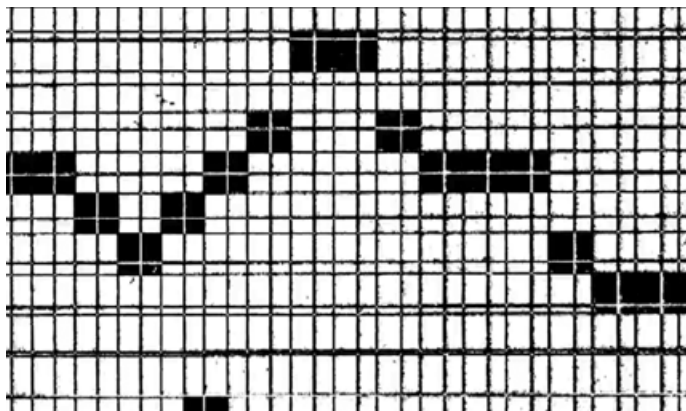
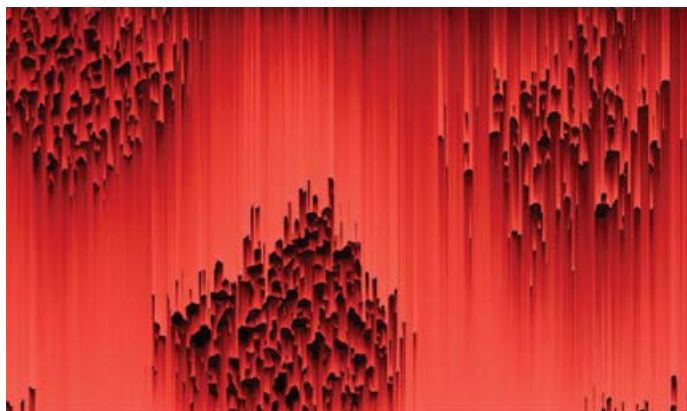
American Discotheque #1 | Deron Williams | 1:50 | USA

Trans/Figure/Ground | Lauren Cook | 5:27 | USA

Thompson | Mike Maryniuk | 2:16 | Canada

Sync | Max Hattler | 9:19 | Germany

BLOPS | John Klacsmann | 2:57 | USA



Scott Fitzpatrick is a visual artist (Libra) from Winnipeg, whose film and video work has screened at underground festivals and marginalized venues worldwide. He studied film theory and production at the University of Manitoba, and began conducting lo-fi moving image experiments in 2010. Primarily a filmmaker, he is also invested in photography, re-photography, kaleidoscope and collage. In addition to producing his own work, Fitzpatrick presents the work of others through the Winnipeg Underground Film Festival and Open City Cinema.



“Of course, I am not trying to reduce the complexity of the work by labeling it as fun formalism. There seems to be the misconception that once a work is fun, it becomes mindless entertainment. Under the moniker fun formalism, I am really referring to work that actively attempts to engage the audience. For instance, I would consider many of Snow’s films examples of fun formalism.

In contrast, there are many serious works being made without any depth and curators have a tendency to justify this work as rigorous. In other words, they seem to equate work that is mind-numbingly boring with rigour. This might seem radical, but I believe it is the filmmaker’s duty to engage the audience by

providing complex visual arguments and challenging ideas.”
 – Clint Enns.

“You can’t show an abstract film to a non-abstract film audience without this word [trippy] coming up, without getting comments afterwards about how they needed acid to watch it or whatnot. So, basically, I feel that this type of animation has been grouped along with this product packaging, and it’s almost impossible to work within this tradition without acknowledging that.”
 – Jodie Mack

“Trippy is GOOD.” – John Klacnsman

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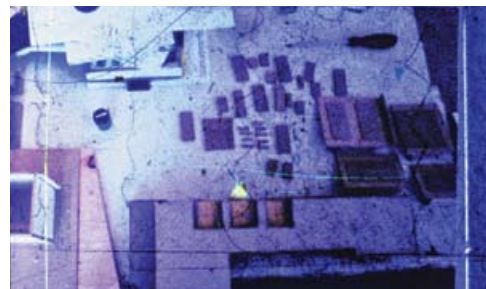
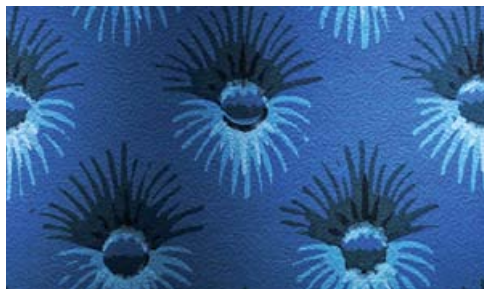
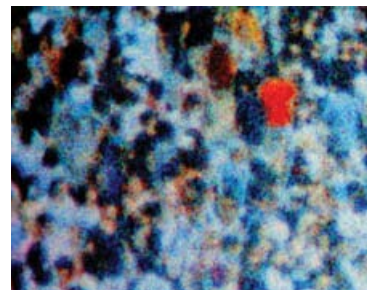
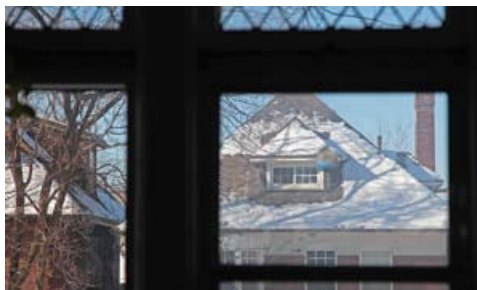
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Domus



In a Free Sound Field

Monteith McCollum | 11:00 | USA | 2017 | Cdn Premiere

In a home filled with rare art objects from around the world, a disjunctured set of tales unravel around the travels of collector Don Boros. Dislocating fact from fiction and time from place, they are intermixed with the notable text *On the Sensations of Tone as a Physiological Basis for the Theory of Music* by 19th century physicist Hermann von Helmholtz.

Catalogue Vol. 6

Dana Berman Duff | 11:30 | USA | 2016 | Cdn Premiere

Catalogue Vol. 6 was shot using a furniture catalogue while audio clips from a horror movie that mention the word “house” or names of rooms, or parts of the house, such as “upstairs,” played in the studio so that each shot acquired a random soundtrack. The film clips were then organized as a “tour” through the rooms of a house: foyer, living room, dining room, kitchen, study, bath, ending at the bedroom.

Untitled

Björn Kämmerer | 4:00 | Austria | 2016 | Cdn Premiere

Untitled's subject is Venetian blinds, variously opened and shut against a black background, their colours changing, rhythmically turned inside out and outside in—and with that recognition comes humour, pleasure and play. A cinema icon forever associated with noir, casting sculptural shadows into rooms of sinister import, Kämmerer takes away the blinds' primarily function as a veil hiding private human sins and—absent the subject of what they are exposing or obscuring—recasts their abilities and qualities as delightful in their own right. These torqued strips only cast shadows on themselves. Their shortened depth, rippling shape and colourful abstraction tease at the vibrant visual expressiveness of a household object meant to be seen through or to halt vision itself. – Daniel Kasman

Crossing

Richard Tuohy | 11:00 | Australia | 2016 | Cdn Premiere

Across the sea. Across the street. Cross processed and grain-enlarged images of fraught neighbours Korea and Japan who have difficulty making each other out.

Corridor

Matt Meindl | 3:30 | USA | 2017 | Cdn Premiere

If these walls could talk they'd ramble. Colours, textures and patterns of vintage wallpaper are used to create a meditation on space and time.

Palmerston Blvd.

Dan Browne | 14:10 | Canada | 2017 | W Cdn Premiere

In *Palmerston Blvd.*, Dan Browne invites the audience into the intimate space of his living room in this portrait of a bay window recorded over the course of a year. Gradual shifts in the interior and exterior environments mark the passing of the seasons, a slow dance of objects and light juxtaposed by the rapid speeds of bodies and the urban landscape, revealing the processes inherent in all things.

Domus

Rhayne Vermette | 15:23 | Canada | 2017 | Vic Premiere

“The block of marble is the most beautiful of all statues”

– Carlo Mollino

This is the story of the godlike architect Carlo Mollino, animated within the desk space of failed architect Rhayne Vermette. Made with love on 16mm, 35mm and Super 8, this classic tale of Pygmalion investigates intersections between cinema and architecture.

For E. Ackerman, A. Jarnow and T. Ito.

Sunday | October 15 | 9pm

Screening @ Deluge

I, An Actor

I, An Actor

Brian Zahm | 3:45 | USA | 2017 | World Premiere

I, An Actor is an experimental mash-up constructed entirely of Ryan Czerwonko's authentic audition tapes. The film satirizes an artist's existential struggle via an actor who fights for survival in the belly of the entertainment beast.

AW Shucks, Segundo!

Sean Hanley | 4:30 | USA | 2015 | Cdn Premiere

Segundo has just 60 seconds to shuck as many oysters as he can! Inspired by turn of the century actuality films made by cinema's early pioneers, we attempt a contemporary version with a high-speed 35mm camera.

Pferdebusen

Katrina Daschner | 9:00 | Austria | 2017 | NA Premiere

Pferdebusen (*Horse Boobs*) is the fifth part of a series based on Arthur Schnitzler's *Dream Story*. In the text, Katrina Daschner is interested in the ambiguity of fiction and reality, and the tension of unrealized sexual desires. She deconstructs this framework in her development of queer relationship scenarios. In *Pferdebusen* the filmmaker masterfully succeeds in staging the ruptures and irritations that are so essential for showing and wanting, with subtle humour and grandiose human and non-human actors.

Bandura [Berlin]: New Social Contract Series

John G. Boehme | 6:08 | Canada | 2016 | World Premiere

Documentation of a work at Performance Berlin investigating social contract theory. Part of a series of performances/empirical investigations into contracts formed between the artist and his audiences in Singapore, Quebec and Chicago.

Under Green Waves

Julia Hendrickson | 13:49 | Canada | 2016 | W Cdn Premiere

Susan's dancing career ended when she became a mother. Thirty years later her daughter (the filmmaker) attempts to recreate her last performance through documentation, memory and contemporary re-stagings. The inspiration for the original dance began with Green's ancestral oral history of her great-grandmother's

husband who was lost at sea. The film references the temporal space between each rendition of the story; the cyclical (dis)appearance of what is just out of reach: the husband, the story and the dance.

Object

Sydney Southam | 6:00 | Canada | 2017 | World Premiere

This video essay is a response to the artist's experience working as a stripper. What began as a beautiful and exciting adventure quickly turned dark as the artist was criticized and ultimately fired for not having an augmented body. *Object* explores what happens to our relationship to our own bodies when performing professionally for the male gaze.

Nothing a Little Soap and Water Can't Fix

Jennifer Proctor | 9:15 | USA | 2016 | W Cdn Premiere

In films, as in life, the bathtub is often considered a private space for women—a place not only to groom, but to relax, to think, to grieve, to be alone and to find sanctuary. For Hollywood, though, it's also a place of naked vulnerability where women narratively placed in harm's way have no escape.

To Retreat / To Give Ground / To Recoil

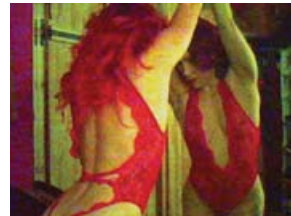
Kara Hearn | 7:18 | USA | 2016 | Cdn Premiere

An artist/mother retreats to a secluded sound stage to perform a series of rituals in an attempt to self-soothe and re-centre. It kind of works and kind of doesn't.

The Splits

Allison Hrabluik | 15:00 | Canada | 2015 | Vic Premiere

The Splits combines documentary and narrative in a montage of motion and sound. The camera documents a group of 20 people gathered in a hall to perform. The cast includes real-life performers whose skills range from the mundane to the extraordinary: a hula hooper, a singer, a pizza dough thrower, speed skippers, tap dancers, gymnasts and dog trainers. Two men make salami, a woman gets a haircut and someone eats too many hotdogs. Hrabluik's editing creates an exquisite corpse, connecting the performers as their bodies tap out a spellbinding rhythm.



Wednesday | October 18 | 7pm

Screening @ Deluge

City of Silver

There Lived the Colliers

Nelson MacDonald | 6:30 | Canada | 2017 | W Cdn Premiere
Between 1850 and 1920 thousands of wooden duplexes were built in Nova Scotia by coal companies to house the influx of workers from Europe and the Caribbean. Today, decades after the last mine closed, the houses remain. *There Lived the Colliers* relies on images of these simple structures to suggest the personality, resilience, hardship and history of working-class people who have inhabited this place for 150 years.

601 Revir Drive

Josh Weissbach | 8:40 | USA | 2017 | World Premiere
A series of spatial limits are defined while a maker imbibes. Interdependence is inherited after a substance cannot be shook. An animal carefully guards an outlined space as the river runs backwards.

Solitaire

Heather Harkins | 5:00 | Canada | 2016 | W Cdn Premiere
Solitaire shares reflections from a lonesome heart, isolated within its landscape and within the limited of the Super 8 film frame. Placid shots of nature rest on screen beneath colour shifts, dancing shadows, scratches and other visual interruptions. The narration uses 19th century poetry to celebrate the joy and self-determination that can be found in solitude.

ComposingYou_Chinatown

Judy Jheung | 7:00 | Canada | 2017 | World Premiere
Considering the rapid change in Chinatowns the world over in recent years, *ComposingYou_Chinatown* aspires to commemorate their cultural legacies and to acknowledge those who helped build these unique heritage sites. Incorporating 2/3D motion graphics and multi-layer sound mix, the work expresses socio-cultural narration in non-linear fashion.



Antarctica

Salise Hughes | 4:06 | USA | 2016 | Cdn Premiere
The first chapter in an epic journey navigated across erased and scratched frames of film history to reach the melting bottom of the world.

The Stream 7

Hiroya Sakurai | 5:56 | Japan | 2016 | W Cdn Premiere
In the man-made waterways of rice paddies, the water in nature must follow artificial rules. Nature is made abstract, giving rise to a new form of beauty distinct from the natural state. This work is a ballet using the sound and the movement of the algae and water.

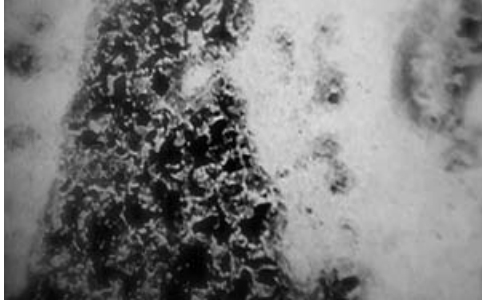
Trópico Desvaído [Faded Tropics]

Valentina Alvarado | 6:10 | Spain/Venezuela | 2016 | Cdn Premiere
Trópico Desvaído collapses various modes of representation to explore the transformative processes of geographical and ethnographic inquiry.

Keno City of Silver

Jessica Auer | 17:45 | Canada | 2017 | World Premiere
After the portals of the Elsa silver mine closed for good in 1989, the population of Keno City, a community that housed many of Elsa's miners and workers, dwindled to a mere 20 inhabitants. Unlike many other frontier mining towns, this tiny end-of-the-road settlement defied complete abandonment. The film draws a portrait of a quasi-ghost town as it shifts into a new era. Through her practice as a photographer, Auer engages and identifies with the town as she searches for Keno's *raison d'être*. *Keno City of Silver* connects the collapse of its mining industry with filmography, mirroring the history of Keno with that of silver-based photography and the arrival of the digital age.

Amarillo Ramp



Agar-Agar

Alex MacKenzie | 2:00 | Canada | 2017 | Vic Premiere

Agar-Agar is a film made from failed experiments in creating a handmade emulsion using agar-agar instead of gelatine. Studying the materials with a hand-cranked projector permits scanning across the images as well as freeze-frames: satellite views of ice floes, macro photography of cells, geographies of random patterns, clumping silver nitrate. Audio by The Cyrillic Typewriter.

Comet Perfume

Jack Friswell | 5:50 | UK/Italy | 2017 | Cdn Premiere

Comet Perfume is a folk tale of an ecological catastrophe set in a place outside of time and history. Filmed within the subterranean sulphur networks of a volcano, the narrator draws on similarities between the odour of space and that beneath the Earth's crust. The protagonist describes a foreign world of mutated cultures, inhabitants of extreme atmospheres excavating the last of the minerals.

Everything Under the Sun

Jeffrey Langille | 5:30 | Canada | 2016 | BC Premiere

Everything Under the Sun is an unblinking, direct gaze at the sun. A field recording of human voices, bird song and machine sound accompanies the austere image, bringing sound to the foreground to explore slow time and the nature of attention.

Bell Tower of False Creek

Randolph Jordan | 11:33 | Canada | 2017 | W Cdn Premiere

Bell Tower of False Creek investigates overlapping issues of urban soundscape design, indigenous land claims and creative archival practices in Vancouver. The film uses the church bell as metaphor for traffic on Burrard Bridge as it casts an acoustic profile

roughly equivalent to the area returned to the Squamish Nation as reserve lands in 2002. Recorded 40 years after the World Soundscape Project's first major case study of Vancouver, the film juxtaposes archival recordings of WSP members in conversation about the city's endangered sounds with new material exploring current indigenous presence around the bridge.

Circular Inscription

Lukas Marxt | 7:00 | Austria | 2016 | W Cdn Premiere

Circular Inscription positions itself, not only formally, as homage to Land Art of the 1960s and 1970s, producing an ambivalent recording of tire tracks which ultimately take on the monumentality of oversized Earth Works.

Donald Judd and I

Sasha Pirker | 4:00 | Austria | 2016 | Cdn Premiere

Unlike Heinz Emigholz and his systematic research of the work of Rudolph Schindler, Pirker is interested in the random, hard-to-believe stories about the Vienna-born architect. In this case it's the relationship of minimalist artist Donald Judd and Schindler, who built a refuge for Judd in Marfa TX in the 1970s.

Amarillo Ramp

Bill Brown & Sabine Gruffat | 24:10 | USA | 2017 | Cdn Premiere

Best known for *Spiral Jetty*, sculptor Robert Smithson's interest in landscape and land use was prophetic. In 1973, Texas oil millionaire Stanley Marsh 3 commissioned Smithson to create an earthwork on Marsh's cattle ranch north of Amarillo. Called *Amarillo Ramp*, it was to be Smithson's final project: he was killed in a plane crash while flying over the site on an aerial survey. Responding to Smithson's sculptural practice, as well as his interest in science fiction, the film is a document, a memorial and a meditation on *Amarillo Ramp* as an observatory of time and space.



Thursday | October 19 | 7pm

Screening @ Deluge

All Flesh is Grass

Gibraltar Point [transformed]

Penny McCann | 6:05 | Canada | 2016 | W Cdn Premiere
Erratic flashes of light spark across a flickering expanse of water and sky. Tranquility is disrupted by the random alchemy of hand-processing techniques; a landscape that transcends the observable. The image can't be contained as light and debris spill from the frame. Chaos emerges, edging into the sublime.

An Afternoon at Oyster Bay

Jon Behrens | 4:41 | USA | 2016 | Cdn Premiere
Hand-painted and hand-manipulated optically-printed found footage of a family vacation to Oyster Bay in 1926.

Before After Again

Zoe Kirk-Gushowaty & Michele Simone Smith
6:50 | Canada | 2015 | Vic Premiere
Filmed in old- and second-growth forests of the Pacific Northwest, this dual channel, 16mm film follows the cycle of carbon from mountains to sea, reflecting on ecological and economic modalities of time, space and matter.

All Flesh is Grass

Caryn Cline | 12:00 | USA | 2017 | Cdn Premiere
“As a great Kansas senator said back in 1872: ‘Grass feeds the ox; the ox nourishes man [sic]; man dies and goes to grass again. And so the tide of life moves onward and upward—and in more senses than one, all flesh is grass.’” – from *Earth’s Song*, by Leonard Hall.

Elements 1, 2, 3

Tomaž Burlin | 7:21 | France | 2017 | NA Premiere
A trilogy composed of images from a tropical forest, water and a building. Three short parts, three distinct periphrases, each characterized by a particular aesthetic and technical approach.

Pepo

Joel Penner | 4:56 | Canada | 2015 | BC Premiere
Footage of the zucchini family (Cucurbitaceae) desiccating, and in doing so revealing their intricate venation.

Gedanken aus der Luft

Margaret Rorison | 6:49 | Germany | 2017 | Cdn Premiere
Polluted clouds of burning coal dominate the skies. Meditations on a shifting landscape of what once was East Berlin. Soundtrack by Berlin artist Joke Lanz.

See Weeds

Dawn George | 3:20 | Canada | 2017 | W Cdn Premiere
An examination of three weeds—dandelion, coltsfoot, goldenrod—and each weed’s direct effects on film stock via hand-processing with eco-processing techniques. The film reveals not only the visual characteristic of each plant but also of filmic qualities that each plant imparts on the film stock.

Arrábida

Tinne Zenner | 16:00 | Portugal/Denmark | 2017 | W Cdn Premiere
Arrábida is a 16mm film centred on the production of landscape and concrete in the Arrábida Natural Park. It merges footage from the park with 3D animation of the topographic landscape as an equal analogue layer.

Arrábida is located south of Lisbon. Covering a vast area of coast, caves, mountains and forest, the park is inhabited by a massive factory that branches through the landscape via chutes and shuttle systems over and under ground to transport the porous material from the quarries to the factory, then to the shipping harbour. There is a constant movement of material through the park. Documenting the various layers of the sourced material, the factory body and the constructed landscape, the film looks at how time is physically embedded in the matter and how the molecular particles act in a circular re-shaping of the whole.



NOEMA

Live Music/Sound/Media Performance (Canada/Mexico)

NOEMA is an international collective of musicians, sound and media artists whose focus is on the creation of group-based, improvisational artworks using conceptual scores and interdisciplinary techniques. Their performances investigate the cross pollination of electronic and acoustic sounds, gesture and the discovery of beauty in the collision of those elements. Their music is a result of introspection and trust in the fragility of the moment, when ideas crystallize into new shapes, sounds and textures.



Lance Austin Olsen is a painter, composer and sound artist. Fragmentation of memory is a reoccurring theme in his work, the body of which functions as an ongoing diary—a constant folding and reevaluation of events from his life and immediate social landscape.

Joda Clément has been performing and composing experimental music for over 15 years. His work utilizes analog and acoustic instruments, field recordings and feedback to construct listening environments that transcend the distinctions between sound, site and source. His music has been released internationally on labels such as Alluvial Recordings (US), Mystery Sea (BE), Unfathomless (BE), Simple Geometry (CA), caduc (CA) and Notice Recordings (US).

Mathieu Ruhlmann is a visual and sound artist residing in Vancouver who first began composing sound works to accompany his visual art. These sound works investigate, through acousmatic composition and field recordings, the hidden voice or “sonorous membrane” beneath the surface of objects, in order to discover the language that each object holds. Ruhlmann’s compositions have been presented internationally as well as released on various labels in Europe, Canada, Japan and the US. He also



2 x 25 minute performances:

About Love and Barley

Lance Austin Olsen: amplified movements, voice and objects

Mathieu Ruhlmann: assorted instruments and amplified objects

Roberto Romero Molina: sampler and amplified objects

Joda Clément: synthesizer, laptop and amplified objects

Miles Lowry: projected realtime video

Luis Ituarte: voice and video

Untitled

NOEMA: synthesizer, laptop, amplified objects and varied instrumentation

curates the label caduc, established to bring attention to artists working with minimal and experimental sound practices.

Roberto Romero Molina is an interdisciplinary artist from the Tijuana-San Diego region. His work explores the subtleties of language, systems and perception. Since 1997 he’s participated in over 50 group exhibitions. In 2017 he inaugurated his traveling solo exhibition El Lenguaje de las Cosas. His label is host to numerous sound artists including Ituarte and Olsen with whom he collaborated at the 2015 La Habana, Cuba Biennial.

Luis Ituarte is a visual artist who in 2013 undertook a residency in Tijuana which resulted in collaborations with Romero Molina and others, and an installation exhibited at the 2015 Cuba Biennial.

Miles Lowry is a sound and visual artist, writer and director best known for his life-size sculptures and fragments which explore the body as an expressive canvas. His works have been seen in a wide variety of exhibitions, publications and performances. As the Artistic co-Director for Suddenly Dance Theatre in Victoria, Lowry explores dance and media with partner David Ferguson through writing, directing and designing for live performance, television, video and multi media collaborations.

Thursday | October 19 | 9pm

Screening @ Deluge

Strange Beasts

Eat Your Secrets

Jessie Mott & Steve Reinke

4:08 | USA/Canada | 2017 | World Premiere

The fourth collaboration between Mott and Reinke continues its melancholic musings on desire and mourning, this time with more twerking. Hypnotic backgrounds and eccentric animals lend to its psychedelic children's cartoon vibe, and the signature Madonna and Stockhausen soundtrack enhances the desperation for paradise among those extra long tongues and snake-y bodies.

Toad Pinger Locator

Daniel Bell | 4:59 | UK | 2017 | Cdn Premiere

A mechanized camera, and an insight into the dreams of tadpoles.

Strange Beasts

Magali Barbe | 5:20 | UK | 2017 | Cdn Premiere

Strange Beasts is an augmented reality game. It allows you to create and grow your own "pet." How far can it go?



Sheepo

Ian Robertson | 3:00 | UK | 2017 | Cdn Premiere

If a shearer shouts "Sheepo!" it means there's only one sheep left in the pen. This means he's shearing well, but most importantly, he may be seconds ahead of his colleagues. *Sheepo* explores the daily competitiveness that pushes professional shearers to shear one more sheep ahead of their workmate.

Song for Koko

Tommy Becker | 4:00 | USA | 2015 | W Cdn Premiere

An elephant escapes from the circus and begins a rampage down a city street. His trunk tosses aside everything in his path. We cheer for him. Why? A man sits on an alligator and attempts to tie his mouth shut. The alligator contorts his body, throwing the man off before turning to bite. We are unsympathetic. Why? We take our children to the zoo to look at the monkeys. The children complain about their inactivity and we feel a sense of betrayal as we admit to ourselves that our observations are a fraud. What's important in these situations of conflict and captivity is that we are seeing animals as equals. They are no longer the lesser species. A life force is being held against its will or once again running wild through the streets. The moment the lion lunges at the tamer we understand his motives. We relate viscerally to his oppression as we connect to the soul of its being.

www.li-ma.nl

CULTURAL MATTER

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MA

The Forcing [no. 1]

Lydia Moyer | 9:47 | USA | 2015 | W Cdn Premiere

A foreboding rumination on environmental and social change.

The Invisible Ax

Anna Kipervaser | 4:45 | USA | 2016 | Cdn Premiere

He knew that the woods are full of forest demons who graze on deer and hares like cattle, that the Chuhaistyr—who rends wood nymphs from limb to limb—roams about, inviting passers-by to join him in dance, and that the sound of the ax lives in the forest. He also knew about the Rusalky who emerge from the rivers on clear days to sing songs, to invent tales and prayers, and about the drowned men who dry their pale bodies on river boulders after sunset.



Animal Condensed>Animal Expanded #1

Jennet Thomas | 7:26 | UK | 2016 | Cdn Premiere

In a place somewhere between virtual and actual, through the collision of meanings and anti-meanings, a visionary fever dream produces an enigmatic philosophical encounter between two post-anthropological agents. In an attempt to reconcile themselves with some unspecified trauma of mass biotechnoviolation, they quiz one another on the origins and ontologies of their species.

Real objects are sweet-talked into rendering up digital outcomes, computer effects are glitched and exposed for what they really are—rattling the formulation of farmed subjectivities.

Murmur

Caroline Blais | 3:12 | Canada | 2017 | W Cdn Premiere

In the evening, the murmur of appliances and the buzz of a fly are the sounds filling the room.

Animals Under Anaesthesia: Speculations on the Dreamlife of Beasts

Melanie Shatzky & Brian M. Cassidy

14:15 | Canada/USA | 2016 | Vic Premiere

Part lyrical document, part farce, *Animals Under Anaesthesia: Speculations on the Dreamlife of Beasts* explores the imagined unconscious minds of animals. Images of sex, death and the natural world are made manifest in the nightmarish dreams of a dog, cat, pig and rabbit.

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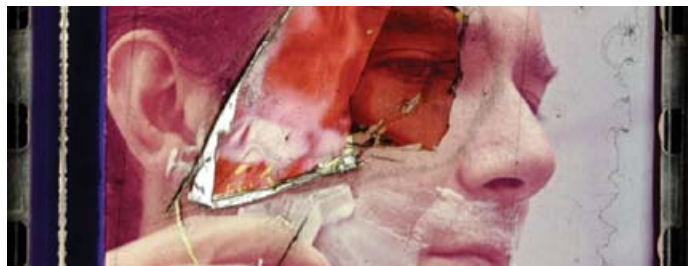
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Fever Freaks



The Garden of Delight

Michael Fleming | 11:36 | Netherlands | 2017 | W Cdn Premiere
Three scenes reflecting on paradise, lust and hell. In *The Garden of Delight* beauty and evil go together like in a dream. We dive into a world of erotic derangement, inhabited by dancing lovers, lustful mutated baboons, tropical birds, deformed pin-ups, butterflies and body-builders. This hand-manipulated collage film, made entirely out of 35mm and 8mm found footage, explores the marriage between heaven and hell, our irresolvable endless conflict that goes with human nature. Inspired by the triptych *The Garden of Delight* by Hieronymus Bosch.

Zombie, Pt. 1

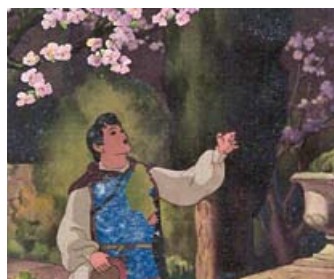
Scott Fitzpatrick | 3:45 | Canada | 2017 | W Cdn Premiere
“He wrote that Leonard and Robert La Tourneaux actually had a relationship...I didn’t know that.” A Super 8 film about hustling. Words by Will Brown; for Will Brown.

I Am Learning to Abandon the World

A Moon | 9:50 | USA | 2016 | Cdn Premiere
I Am Learning to Abandon the World cuts together eventless moments from a trove of vintage 16mm films discovered at a salvage house with new inter-titles to create an elusive anti-narrative of absence, self loss, desire and hidden threats. Shifting the original films’ focus on the external, the visible, and the spectacular it explores, instead, the internal psychological experience of the onscreen women—whom it reimagines as heroines—the unrepresentable and the possibility of imagining female subjectivity in a medium whose formal conventions have been defined by heterosexual male desire.

the hardboiled love story

Youngmee Roh | 4:45 | South Korea | 2017 | NA Premiere
I selected some scenes of *Snow White* and *Prince Charming* from *Snow White and the Seven Dwarfs* and put them into 212° boiling



water. At this climax temperature, they were mixed, melted and boiled together. Will they be able to achieve their dreams and love eventually without suffering the obstacles of *Rising*, *Climax* and *Falling Action*? Will they be able to escape the hardboiled narrative structure called “sweet after bitter?”

New Woman

Rita Tse | 26:16 | Canada | 2017 | World Premiere
A meditative journey that investigates the look of the *New Woman* on the Chinese silent screen. Using archival film footage with inter-titles, the film explores patriarchal perspectives in the portrayal of women in this genre of cinema, deconstructing appearance in order to reveal the impressive talent and outlook of these “new women” who have been largely forgotten and ignored. The film features four thematic sections, *Virtue*, *Modeng Woman*, *Unbound Feet* and *New Woman*. The footage of each section has been uniquely re-worked using various hand processing and manipulation techniques, including toning, reticulation, solarization, contact printing and coffee processing.

Helium

Daniel McIntyre | 3:57 | Canada | 2017 | W Cdn Premiere
Helium is, effectively, a response to my last year of being remarkably out of touch with my own body and sexuality and finding a lack of basic joy in things. Through this period, I became further obsessed with competitive bodybuilding, as well as discovered the balloon fetish community. This has resulted in a deep fascination as well as jealousy, and I am gazing at both communities with rapt curiosity. In my current state, I am thrilled that people not only find fulfillment and joy in activity I view as marginally futile, but can also derive such intense pleasure from otherwise innocuous objects.

The film is a dual-screen study of my gaze into these disparate but deeply similar communities, as well as an effort to give my lacklustre state a little “pumping up.”



Friday | October 20 | 9pm

Performance @ Deluge

Nth Dimension

Expanded Cinema Performance: Craig Baldwin (USA)

From San Francisco 16mm maker/curator Craig Baldwin, this quirky, mostly 3D live A/V set moves through a selection of the best double-projector pieces from the artist's archive-based repertoire.

The title work is a 13-minute free-fall through holographic space, made possible by lab lasers, Kodak lenses and cute ChromaDepth glasses. *Milk of Amnesia* revisits the dark side of mid-century TV commercials, while *Hot Pickled Capers* hybridizes Italian Bs with Canadian Isotopes for some sexy fission...I mean frisson! Plus *Other Cinema Archival Anomalies!*

Craig Baldwin is a filmmaker and curator whose interests lie in archival retrieval and recombinatory forms of cinema and



performance. He is the recipient of several grants, including those from the Rockefeller Foundation, Alpert Award, Creative Capital, Phelan, AFI, FAF and California Arts Council. Over the last two decades, his productions have been shown and awarded at numerous international festivals, museums and institutes of contemporary art, often in conjunction with panels, juries and workshops on collage and cultural activism. His own weekly screening project, *Other Cinema*, has continued to premiere experimental, essay and documentary works for over 30 years, and has expanded into DVD publishing and a semi-annual critical journal, *OtherZine*.

¡PIFIES!

Ignacio Tamarit | 4:00 | Argentina | 2016 | Cdn Premiere
¡PIFIES! (from the Spanish slang "mistake") is the kind of film I would like to see when I screen home movies, but that I never end up finding. From clippings of my own collection of home-movies, I built a rhythmic collage where at first the focus was placed on the films' technical problems: violent pans, out of focus, insane zooms, abrupt cuts or what would have been discarded by the cineaste instead of being kept in the final cut. However, *¡PIFIES!* ends up being an eulogy to home movie filmmaking, to the construction of these amateur handmade films, to the filmmakers who shoot their families, their exotic trips and their daily lives so that they can be remembered.



Fever Freaks

Frédéric Moffet | 8:18 | Canada/USA | 2017 | W Cdn Premiere
A detective is hired to find the original copy of a lost ancient book. The book recounts the tale of a plague. A form of radiation, unknown at the present time, activates a virus. The virus affects the sexual and fear centres in the brain and nervous system: fear is converted into sexual frenzies which are reconverted back into fear, the feedback leading in many cases to a fatal conclusion. *Fever Freaks* manipulates and re-edits individual frames from Pier Paolo Pasolini's 1974 film *Arabian Nights* to illustrate a passage from William S. Burroughs' 1981 book *Cities of the Red Night*.



Saturday | October 21 | 7pm

Screening @ Deluge

Foot Stretcher

Rhythm of Being

Giada Ghiringhelli | 6:26 | Switzerland/UK | 2017 | Cdn Premiere

Rhythm of Being is an experimental and contemplative film inspired by Henri Bergson's concept of vital force and the fact that all existence is in a flux of becoming and never at rest, a perpetual generative process that we can't escape. Through body movements, light and sound, a surreal and artificial world is constructed and deconstructed.



Plasma Vista

Sarah Cockings & Harriet Fleuriot

7:31 | UK | 2016 | Cdn Premiere


Objects and devices become corporeal and manipulative. The magician is a composed cartoon machine repeating tricks and equations. When products become prosthetics does the accessory take some emotional control?



Foot Stretcher

Inbar Hagai | 57:21 | Israel | 2017 | Cdn Premiere

Foot Stretcher documents a young artist's determination to become a ballerina while simultaneously creating a film. Hagai embarks on this journey with absolute persistence, although it is a lost cause due to her physiological build and non-institutionalized practice. Throughout the film Hagai unflinchingly forces upon herself the gruelling physical obligations necessary for professional ballerinas, suffering extreme dietary restrictions while pushing her body into becoming more flexible through daily exercises. The film begins as Hagai sculpts and installs a series of unique ballet devices made to her specifications for the purpose of stretching her body and comes to a climax when she auditions for the Israeli Ballet.



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Class Order Family Tribe



Ghosts of Empire [sketch]

Brett Kashmere | 4:17 | Canada/USA | 2017 | Cdn Premiere
Part film-essay, part critical elegy, *Ghosts of Empire* examines the history of representation of football in American cinema, football's concussion crisis (and its obfuscation by the National Football League and the difficulties of visualizing unseen effects), the twilight of emulsion-based film manufacturing and the legacy of the company NFL Films, once Kodak's biggest customer.

Dog in the Shade

Ei Toshinari | 10:17 | Japan/USA | 2016 | NA Premiere
Dog in the Shade is a series of playful tangents of melancholic memories that lament boundaries. It chases after something that is no longer there; longing to make what is absent present.

Skin in the Game

Ariana Gerstein | 5:00 | USA | 2016 | Cdn Premiere
Made from Super 8 and 16mm—printed, processed, cut, turned into a collage, scanned, processed, joined—from analog to digital. An exploration of the relationship between parts. An act of surgery on the body of film.

dragons & seraphim

Sasha Waters Freyer | 14:00 | USA | 2017 | Cdn Premiere
Ancient flowers and animal desire. The past rises up—a mirage, but I can't bury it deep enough. Fever season of magic, madness: adolescence. It's their turn now, our willing sacrifice. *dragons & seraphim* fuses original film footage of three generations of family with nature films and the home movies of strangers optically reprinted frame by frame.

The Parent Trap

Stephanie Barber | 3:26 | USA | 2017 | Cdn Premiere
A short 16mm film as a memorial for my grandmother whose voice can be heard singing a bit of a song. What goes when the body goes? How many parents have we got stacked upon us into eternity like ladders to the afterlife?

Music of Desire

Kristin Reeves | 8:00 | USA | 2016 | Cdn Premiere
Feel the sensation of suspension between pleasure and a reverse soundtrack of desire when intimacy is coupled with dysfunction. Produced at Signal Culture using real-time analog video processing tools and found media.

Destination

Anne Golden | 3:03 | Canada | 2017 | W Cdn Premiere
Travel and discovery in the future-past.

Class Order Family Tribe

Rob Fatal | 26:04 | USA | 2016 | W Cdn Premiere
Class Order Family Tribe is a silent, experimental documentary by video and performance artist Rob Fatal. The film is composed entirely of 60-year-old 8mm footage created by the filmmaker's matrilineal Native American family as they struggled to survive poverty, racism and boredom in 1960s Central California. Using stream of conscious narration, intuitive editing and camp, Fatal engages the macabre and darkly comedic footage as a textual narrator. Fatal's written words examine the overlapping and dissimilar uses of gender, violence, sex and memory as survival strategies from one generation to the next in their indigenous family.



Sunday | October 22 | 7pm

Lecture/Screening @ Deluge

Craig Baldwin's Orphan Morphin'

For over thirty years, filmmaker/curator Craig Baldwin has anchored a non-profit gallery, studio and archive in San Francisco's dense Mission District.

Among the many cinema povero practices of his Other Cinema is the re-purposing of older found film artifacts. Discarded by institutions switching to digital, and generally available for free or very cheaply, these motion pictures are called "Orphans" because they have no sponsors or archival shepherds. They have been abandoned by their original producers and have fallen into the public domain as obsolete cultural waste.

But, for those that valorize these sad reels, who find poetry in their abject perforated materiality, they are treasures of infinite possibility, ready to be "redeemed" by new montages and soundtracks.

Craig Baldwin's hour+ lecture-demo will trace the meaning of this reclamation, of this "surfing the wave of obsolescence," towards a perverse revenge against the Society of the Spectacle, that crucial Situationist concept that grounds Mr. Baldwin's argument.

Through spoken word, graphics, and a very many cinema clips, he will introduce a series of his crucial neologisms, including Electronic Folk Culture, Media Archeology, Availabilism,



Artifactuality, Detournement, Intertextuality, Collage-Essay, Ventriloquism, Derriere Garde and the Culture-Jam.

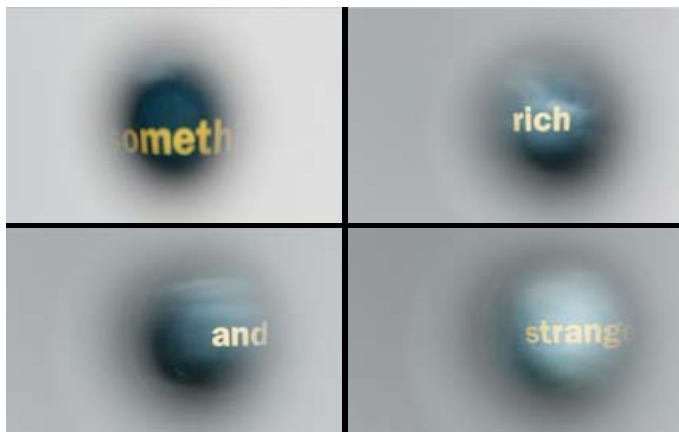
Through these new perspectives, he will advocate for a radical re-working of marginalized film material, towards emerging forms of collage, compilation-doc and even a makeshift speculative fiction.



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stills from *End Over* by Blair Taylor
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a 2016 group exhibition with Laura
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Sunday | October 22 | 9pm

Screening @ Deluge

Summer Echo

Sneyd Green

Simon Liu | 11:20 | UK | 2016 | W Cdn Premiere

It's any day, any year in the house of Alan and Vera in their Post-Industrial English conurbation formerly known for their world-renowned pottery industry, yet on this week they are interrupted by their camera-toting grandson. Conceived as a ditty; presented with an orchestra of loved ones, *Sneyd Green* is a handmade exploration of positive and negative space in concert with past and present yearnings.



Circles of Confusion

Jason Britski | 5:00 | Canada | 2017 | Cdn Premiere

Circles of Confusion is a formal experiment that combines underwater photography and archival home movie footage. The images are manipulated, superimposed and degraded digitally in order to reveal the beauty and danger hovering at their margins.



Expo, My Dirty Attic

Allan Brown | 8:02 | Canada | 2016 | W Cdn Premiere

My earliest childhood memory is shrouded in cold war phantasm, conspiracy, sea monsters and a woman describing her first experience on LSD. Expo 67 was the blossoming of Montreal as an international city and my surreal introduction to the complexities of the growing mind of a child.



All the Leaves Are Brown

Daniel Robin | 11:00 | USA | 2017 | Cdn Premiere

A short film about memory, loss, family and a sugar maple tree.

Your father was born a 100 years old and so was the Nakba

Raz AlSalah | 6:45 | Palestine/Lebanon | 2017 | NA Premiere

"I can't even see it. They're showing it to me," my late grandma says as she travels through her hometown of Haifa on Google Street View, the only way she can see Palestine.



Journey

Robert Todd | 10:15 | USA | 2017 | Cdn Premiere

A dark history remains hidden as we travel from Here to There while remaining static.

Day and Night

Mooyoung Kim | 5:10 | USA | 2016 | Cdn Premiere

A visual meditation on the pre-language relationship and interaction between artist and landscape.



Summer Echo

Brian Virostek

13:40 | Canada/South Korea | 2016 | W Cdn Premiere

Two children reminisce over a home movie which delicately walks the line between documentary and experimental film. From a courtyard in bloom at their grandparents' home in the countryside, they are led by a chance encounter to discover the source of a mysterious music.

Show or Tell

Cleaning the Glass

Brett Kashmere | 11:04 | Canada/USA | 2016 | W Cdn Premiere
Exploding the cine-essay into a desktop documentary, *Cleaning the Glass* (a postscript to Kashmere's *From Deep*) considers how the relationship between sports, politics, race and media has changed over the past half-decade. Colin Kaepernick's silent protest of police violence prior to an August 2016 NFL exhibition game between the San Francisco 49ers and Green Bay Packers—registered through his refusal to stand for the playing of the national anthem—sparked a torrent of media attention, debate, criticism, pushback, emulation and adaptation that continues to ripple throughout the current NFL season, the larger football community, and the sports world beyond.

news from the future

Christopher Healey | 3:00 | Canada | 2017 | W Cdn Premiere
Concerned with the idea of anthropocene as not only a physical environmental manifestation but a psychosomatic post-reality, this work is framed as a news transmission from the future with an ambiguous message. Is this a communication from a Dystopian or Utopian future? Or is it fake news from the present—or maybe a malfunction? Warning: strobe effects.

Show or Tell

Anna Swanson | 14:00 | USA | 2016 | World Premiere
A body image is a concept of one's own physical appearance. A body image can also be a representation of a body. If a negative body image is a personal problem of perception—of failing to see the truth of one's own body—what are we to make of the mediated landscape of body images that populate both our minds and our screens? This film stretches out the tensions between the

various images we create of ourselves, and how we feel about them. Made in collaboration with Sergio Flores.

Stephen Shore's Diabetic Breakfast

Christopher Johnstone & Maxime St. Jean | 8:55 | Canada | 2017 | World Premiere
A satirical and ironic look at art, and specifically photography in the form of theatrical sketches. A commentary on and acknowledgement of what is popular, discussed and studied in the realm of contemporary photography.

Todd Is a Window Washer

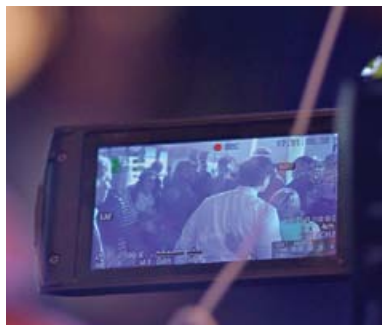
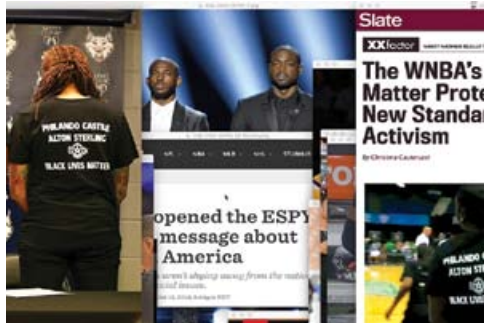
Clark Nikolai | 10:00 | Canada | 2016 | Vic Premiere
Todd washes windows on very tall buildings. He describes the procedure and talks about his background as a sailor and climbing trees as a kid.

Hair Cut Man, Hair Cut Woman

Jason Britski | 9:00 | Canada/Thailand | 2017 | Cdn Premiere
Hair Cut Man, Hair Cut Woman is an experimental video shot over the course of nine years in Thailand. It is a look through the eyes of a tourist at Thai mannequins specifically, and the many idiosyncratic nuances found in this distant land.

The Last Cowboy

Terryll Loffler | 17:15 | Canada | 2016
The Last Cowboy is a visual document captured on highways through the windshield of an 18-wheeled big rig. Like a Western, landscapes and their inhabitants are metaphors for social conditions and identity. Heroes are born but fade into the fog of the past. Nostalgia and personal reflections are laid bare in tribute.



Wednesday | October 25 | 9pm

Screening @ Deluge

Ambrosia



creatures

Karen Zolo | 3:24 | Canada | 2016 | Vic Premiere

An ode to all the artists we know.

Peterlee, a place for industry

Andrew Wood | 6:31 | USA | 2016 | Cdn Premiere

A reflection upon the New Town of Peterlee in North East England. A planned urban zone and esoteric microcosm, with strange customs, allegiances and rivalries. From this milieu emerge the universal concerns of post-war housing, decline of industry, troublesome politics, austerity and the compounded effects these have upon residents.

The Fawn

Jennida Chase & Hassan Pitts

8:15 | USA | 2017 | W Cdn Premiere

The Fawn gets separated from her parents while searching for clean water. She encounters deforestation which drives her further into the forest where she meets all manner of creatures before discovering the heart of the forest where there is clean water. The film uses common technology and free mobile applications to weave a fantastical hero's journey as she traverses modern ecological crises.

Light as a feather

Amber Christensen | 2:35 | Canada | 2017 | World Premiere

Nostalgic summer camp/sleepover rituals are revisited in an attempt to conjure an adolescent spirit.

Kim Kardashian is Dead

Jaco van der Merwe | 10:49 | South Africa | 2017 | NA Premiere

A film about loss, fighting fish and trees moving in the wind, that has taken 33 years to make.

Ambrosia

Janelle VanderKelen | 4:05 | USA | 2017 | World Premiere

Inspired by transformations in Ovid's *Metamorphosis* that linger

as explanations for why and how the world is, this piece transposes the notion of transition and transmutation across imagery of hybrid statues and a cleansing of hands with honey—the rejuvenating food of the gods that purportedly grants eternal life.

Duwamish Song

Steve Demas | 6:00 | USA | 2016 | Cdn Premiere

River shots and found footage embedded in dirty, layered and hand-painted film, with music by Hound Dog Taylor's Hand.

The Sacred Mushroom Edition [for Kenneth Anger, by way of Kuchar]

Ryan Betschart | 4:06 | USA | 2016 | BC Premiere

An ode to Kenneth Anger's 1978 film *Inauguration of the Pleasure Dome* (aka *The Sacred Mushroom Edition*) and its peculiar use of Electric Light Orchestra's album *El Dorado* over images of a ritual orgy between gods, *The Sacred Mushroom Edition* (2016) finds two fallen angels arguing over ELO, lead singer Jeff Lynne's affiliated supergroup The Traveling Wilburys and his connection to the dark side.

Mastic

Sara Gold | 3:51 | Canada | 2015 | Vic Premiere

We find our subject preparing a tea of opium poppies which shows itself to be the coal tar resin mastic. She pours and drinks the tea, only to find herself moments later in grass surrounded by hallucinatory visions of lush green forest. *Mastic* deploys symbolism to reference the industrial revolution, addiction, resource abuse and the failed war on drugs.

Strim

Aleksander Johan Andreassen

19:00 | Norway | 2017 | Cdn Premiere

In *Strim* we join Sigrid in search of her missing cat Liv. During this search her inner monologue turns outwards in both movement and action. She collides and progresses from her meetings with the society that surrounds her. Will she ever find her cat?

Shape of a Surface

Re-Vue

Dirk de Bruyn | 5:58 | Australia | 2017 | NA Premiere
An experimental animation. A flicker-fest lamenting a lost relationship with narrative cinema, by which it is forever marked. Yet there are hints for a way back in this age of surveillance.

Shape of a Surface

Nazlı Dinçel | 9:09 | Turkey | 2017 | Cdn Premiere
The ground holds various accounts of once pagan, then christian and now muslim ruins of the city built for Aphrodite. As she takes revenge on Narcissus, mirrors reveal what is seen and surfaces, limbs dismantle and marble turns flesh.

A Hard World for Little Things

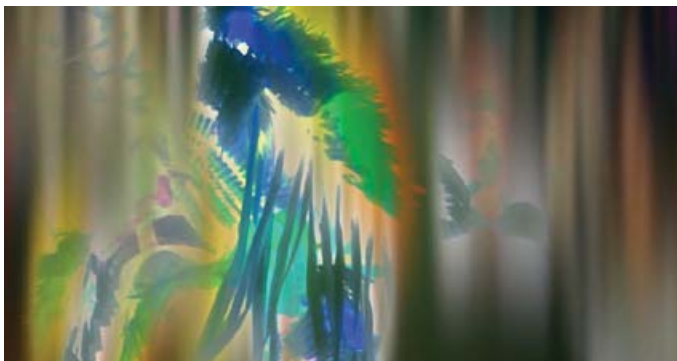
Sonja Bertucci | 1:46 | USA | 2016 | Cdn Premiere
Inspired by Charles Laughton's *The Night of the Hunter*, foregrounding the uncanny nature of toys and how the imagination can become saturated with violence through objects of childhood.

Lookout

Kyath Battie | 12:16 | Canada | 2016 | W Cdn Premiere
Gaining elevation is a very complex concept. The higher we ascend, the more removed we are from normal everyday affairs, but the broader our gaze becomes, the more profound our sense of our situation in the world. *Lookout* examines this kind of elevation or "lookout" through the discovery of human ashes atop a mountain and a distinct, yet fragmented audio collage of 80s mix cassette tapes.

Some of the Sensations

Péter Lichter | 4:00 | Hungary | 2017 | NA Premiere
Some of the Sensations examines the relationship between 1950s movie gimmicks and contemporary blockbusters through the synaesthesia of classical abstract cinema.



Two Snakes

Kristin Li | 9:30 | Canada | 2015 | Vic Premiere
An experimental animation and documentary about diasporic desires for foundational myths—seeking a home in reclaiming one's ancestry and seeking a self in reappropriated narratives. What is found is an identity, one that is fragmented, but open.

Mikveh

Adrian Garcia Gomez | 5:00 | USA | 2016 | W Cdn Premiere
In this reinterpretation of the mikveh—a purifying ritual bath performed by Jewish brides about to marry—the filmmaker and his husband's immersions are disrupted by a government who refuses to recognize their marriage. While the couple is required, again and again, to prove their relationship legally exists, the mikveh they share helps them overcome unforgiving bureaucracies and return to what truly matters.

3 peonies

Stephanie Barber | 3:13 | USA | 2017 | Cdn Premiere
A brief poetic film concerned with a simple sculptural action and the tender and sometimes melodramatic symbolism of cut flowers. What begins as a reverence for natural beauty ends up pointing towards abstract expressionism and the colour field work of high modernism which, in many cases eschewed the banality of such "natural" beauty.

I'll Remember You as You Were, Not as What You'll Become

Sky Hopinka | 12:31 | USA | 2016 | Cdn Premiere
An elegy to Diane Burns on the shapes of mortality and being, and the forms the transcendent spirit takes while descending upon landscapes of life and death. A place for new mythologies to syncopate with deterritorialized movement and song, reifying old routes of reincarnation. Where resignation gives hope for another opportunity, another form, for a return to the vicissitudes of the living and all their refractions.

"I'm from Oklahoma I ain't got no one to call my own.
If you will be my honey, I will be your sugar pie way hi ya way ya hi ya way ya hi yo."
- Diane Burns (1957-2006)

Thursday | October 26 | 9pm

Screening @ Deluge

Meridian Plain

When Times Moves Faster

Anna Vasof | 7:00 | Austria | 2016 | W Cdn Premiere

When Time Moves Faster demonstrates Vasof's unbelievable pleasure in experimentation and shares her delight in creating the illusions enabled solely through the medium of cinema. She spares no effort in converting everyday objects into mechanical constructions necessary for the shooting of her film.

Elastic Recurrence

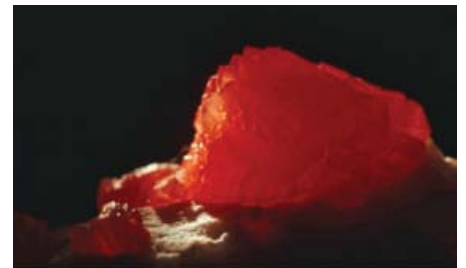
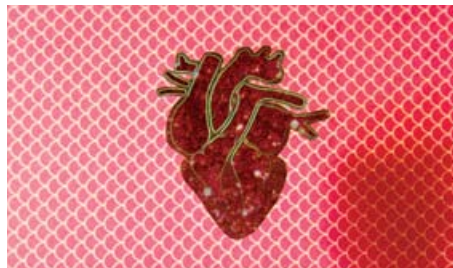
Johan Rijpma | 2:00 | Netherlands | 2017 | W Cdn Premiere

From all directions gravity pulls on the shards of a breaking dinner plate.

Primal

Vicky Smith | 10:00 | UK | 2016 | Cdn Premiere

Primal is an abstract animation made directly onto film. Through contact actions of rubbing and scraping, marks are made onto the unprocessed fogged negative. Similarly, sounds are made through tactile processes of rubbing materials against the mic.



Lost Winds

Caryn Cline | 3:00 | USA | 2017 | Cdn Premiere

Lost Winds is a botanicollage film, featuring both planned and chance direct animation, achieved with an optical printer.

Erasure

Birgitta Hosea | 3:00 | UK | 2017 | W Cdn Premiere

Physical labour creates the world around us—constructing buildings, manufacturing goods, cooking, cleaning. Yet, all too often this work remains unrecognized and invisible. Based on the filmmaker's own early experiences as a cleaner, *Erasure* uses repetitive actions and the textures of ink, bleach and other cleaning products to re-animate the labour of domestic work.

More Dangerous Than a Thousand Rioters

Kelly Gallagher | 6:19 | USA | 2016 | Cdn Premiere

An experimental animation exploring the powerful and inspiring life of revolutionary Lucy Parsons. The film illustrates Parsons' life dedicated to struggle and her countless important contributions fighting against capitalism, racism and sexism.

Lying Women

Deborah Kelly | 3:56 | Australia | 2016 | Cdn Premiere

Reclining nude female figures from the western canon of art history escape from centuries of servitude to the colonial heteropatriarchy and form a revolution.

Pattern for Survival

Kelly Sears | 6:30 | USA | 2015 | Cdn Premiere

Pattern for Survival channels the frenetic energy and aggression of security and preparedness. Speculative threats are rendered as routine directives. As you read the rest of this manual, keep in mind the need for a survival strategy.

Somnium Lapidum

Emily Pelstring | 3:19 | Canada | 2017 | World Premiere

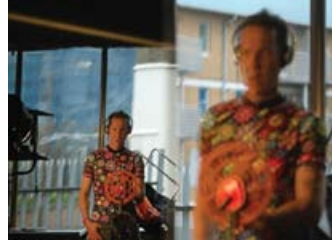
This stop-motion film offers an audiovisual meditation on the material animation of stones, inspired by Camillo Leonardi's *Speculum Lapidum* (1533) describing their magical healing virtues, categorized by colour. The character-based vignettes are inspired by woodcuts in *De Hortus Sanitatis* (1485), a natural history encyclopedia detailing various methods of harnessing the power of gems.

Meridian Plain

Laura Kraning | 18:30 | USA | 2016 | Cdn Premiere

Meridian Plain maps an enigmatic distant landscape excavated from hundreds of thousands of archival still images, forecasting visions of a possible future, transmitted from a mechanical eye.

The Lost Object



Aleatoria

Christopher Spencer-Lowe | 5:05 | Canada | 2017 | W Cdn Premiere
 Disorder incarnate, the lady of the wheel. Turning and cranking, spinning and churning the stuff of chaos. Randomness, chance and the unpredictability of being are at her command.

Pull Down

Susan MacWilliam | 3:17 | Ireland | 2016 | W Cdn Premiere
 Conjuring the dark spaces of the séance room, *Pull Down* observes the repeated collapsing and slumping of a girl through the focusing lens of a camera, drawing attention to the role of the camera in historic psychical research studies.

Another Self-Portrait

Patrick Tarrant | 7:25 | UK | 2017 | World Premiere
 A single-take video recorded through the holes in a revolving film reel, this self-portrait renders two images of the artist as he manually draws a film through the projector.

The Lost Object

Sebastian Diaz Morales
13:00 | Netherlands | 2017 | Cdn Premiere
 A film studio; a simple room with a bed, chair, desk and sink; a crew. A mysterious object. Following Jean Baudrillard's notion that the world has disappeared behind its own representation and it is therefore impossible to return to it, *The Lost Object* examines the complex mechanisms of how we perceive the constructed nature of reality and how this construction is achieved, in both the realms of our imagination and cinema.

Reason's Code

Simon Payne | 7:00 | UK | 2016 | Cdn Premiere
 A short section from Man Ray's film *Return to Reason* (1923) used anew as a graphic score, tracking the code in sequence, and randomly, at different magnifications in negative and positive. Various critics and historians see this section of *Return to Reason* as a redacted poem or telegram, akin to Man Ray's "dumb" poetry.

Answer Print

Mónica Savirón | 5:00 | USA | 2016 | Cdn Premiere
Answer Print was made with deteriorated 16mm colour stock and it is meant to disappear over time. Neither hue nor sound has been manipulated in its analog reassembling. The soundtrack combines audio generated by silent double perforated celluloid, the optical tracks from sound films and the tones produced by each of the filmmaker's cuts when read by the projector.

Head Cleaner

Emily Pelstrung | 7:00 | Canada | 2015 | W Cdn Premiere
 Distorted voices offer an expressionistic tour of the inside of a dirty VCR. Hand-drawn and digital animation, analog video effects, re-photography and video feedback transform images issuing from an apparently malfunctioning machine.

Credits

John G. Boehme, Beauregard Boehme, John Truly Boehme
15:00 | Canada | 2017 | World Premiere
Credits is a collaborative performative and sonic work which consists of a simultaneous durational reading of credits from the film *Alien vs. Predator* by Boehme and his sons John Truly (17) and Beauregard (12). Motivated by a fascination with the acquisition of written and spoken language, *Credits* harnesses the many and varied possibilities to be found in the gift of neuro-diversity.

Originally from La Jolla, California and not constrained by any specific medium, Boehme's recent trans-disciplinary work encompasses and integrates painting, sculpture, performance, digital technology, installation and photography. His work examines the performance of masculinity, the valorization of labour, the pursuit of leisure and the marshalling of amity, using both the spoken and gestural aspects of human communication. Boehme has presented across Canada, Australia, the Americas, United Kingdom, Europe and China and teaches Visual Art at Camosun College and the University of Victoria.



Friday | October 27 | 9pm

Performance @ Deluge

The Powers

Live Media/Music Performance: **Katherine Kline, Emily Pelstring & Jessica Mensch (Canada)**

The Powers is a collaborative project of that integrates video projection, dance, costumes, puppetry and experimental electronic music to bring the audience on an uncanny journey. Drawing inspiration from mythological archetypes, particularly trinitities of sisters such as the Graeae, the Gorgons and the Fates, The Powers create a feminist pantheon of their own. Entering the performance as masked medieval crones, each sister undergoes a series

of physical and psychological transformations throughout the audiovisual set. The angry ghosts of their maternal lineages are conjured in a live participatory ritual, where power is redistributed and the classical “hero’s journey” is redefined. In addition to an aural collage of synthesizers, samples and drum machines, distorted screams and New Age self-help cassette tapes provide guided meditations on how to achieve power.



Katherine Kline is a scholarly researcher, psychoanalytic therapist and musician. Through her music, she creates a messy seance with tape, synth and field recordings of psychic channeling sessions. Non-physical energies and entities, translated into speech via the human medium, are reworked and channeled through machines. Academically, Kline is interested in the meeting of psychic and material fields, material and immaterial dimensions, psyche and senses. Her research looks at the question of the psychoanalytic unconscious in ecological theory. In particular, she asks what a theory of human narcissism might bring to ecological ethics, and how psychoanalytic praxes might be challenged and enriched by materialist work. Current research focuses on psychoanalytic field theory, the techniques and metapsychology of Wilhelm Reich and human relationships with non-human entities.

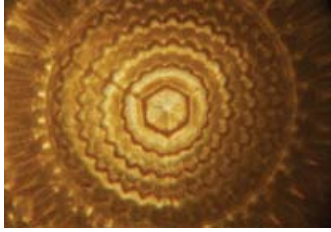
Jessica Mensch is a Brooklyn/Montreal painter and mixed-media artist currently pursuing an MFA at Hunter College in New York. Mensch received her BFA from the Nova Scotia College of Art and Design and has gone on to exhibit at such institutions as The Judith & Norman ALIX Art Gallery, Confederation Centre, PDA Projects, The National Gallery of Canada, Art Toronto, Su-



perchief Gallery and Pop Up Gallery PS1 MoMA. Mensch was the recipient of a Canada Council Grant for Visual Arts in 2014, and a finalist for the RBC Painting Prize in 2013. She has participated in residencies at Extrapool (Nijmegen, Holland), The Banff Centre, Studio XX (Montreal), Saw Video (Ottawa) and the FOFA Gallery in Montreal, Quebec.

Emily Pelstring is a media artist whose work spans the areas of installation, performance, animation and video. Emily holds a BFA from Rhode Island School of Design and an MFA from Concordia University. Her work has been shown internationally in galleries, film festivals and music festivals, including Transmediale Berlin, Seoul International New Media Festival, Antimatter, Ann Arbor, Pop Montreal, the PHI Centre, Khyber Centre for the Arts, FoFA Gallery, Powerhouse Galerie La Centrale and the Judith and Norman Alix Art Gallery. Her work has been supported by residencies at the Experimental TV Centre, Studio XX, and SAW Video Association. She has done visual commissions for musicians including Aids Wolf, AroarA, Julia Holter, Slim Twig, U.S. Girls and Yamantaka // Sonic Titan. She teaches in the Department of Film and Media at Queen’s University.

Farewell Transmission



CPS Closings & Delays

Kristin Reeves | 6:30 | USA | 2017 | W Cdn Premiere

The Chicago Board of Education made history in 2013 by approving a plan to close 49 elementary schools and one high school, the largest public school closing to date in the USA. I documented all 50 schools on a 100' roll of 16mm film in July 2014. Some had already closed, while other closings had been delayed. A DSLR captured vignettes of the communities.

deceiver

Aaron Munson | 5:05 | Canada | 2017 | BC Premiere

A depiction of depression. Music by Loscil.

The Space Shuttle Challenger

Cecilia Araneda | 9:32 | Canada | 2017 | Vic Premiere

The Space Shuttle Challenger intertwines the Challenger disaster, Guantanamo Bay, Chile's coup d'état and the experience of being 16. It reflects on the personal impact of large events in world history and small moments of hope that survive.

Material Test 01

Alyssa Bornn | 3:00 | Canada | 2016 | BC Premiere

A study of material/optical properties as experienced through a broken overhead projector.

Nu Dem

Jennifer Saporzadeh

9:08 | Austria/Greece/USA | 2017 | W Cdn Premiere

Nu Dem traces Europe's closed borders in the Spring of 2016, arriving at an informal settlement between Greece and Macedonia. There, people wait and try to move forward in anxious, stagnant flux—confronting the dissonance between a vision of freedom and the fact of its denial.

Le Temps Perdu

Zohar Kfir | 6:15 | Canada/USA | 2017 | World Premiere

Le Temps Perdu engages a found film footage archive for the creation of a new, poetic work. "One need not look for new, as yet

unseen images, but one must work with existing ones in such a way that they become new." – Harun Farocki

In Still Time

Leslie Supnet | 10:23 | Canada | 2016 | W Cdn Premiere

In Still Time is an experimental animation that investigates the catastrophic image and spectacle through direct animation of still images onto 16mm film. The film uses images found on the internet from the current Syrian civil war which were then laser printed directly onto film, simultaneously abstracting and re-animating them. The images are juxtaposed with audio from news sources, interviews and YouTube videos posted by Syrian civilians, activists and journalists on the ground during different events that have taken place during the crisis. Through clues of shape, line, colour and sound these abstractions of catastrophe attempt to facilitate questions about our moral imperative to look, our ability or inability to bear witness to unthinkable human suffering and our complicity in the violence documented.

Membrana Mortis [Dead Film]

Kyle Whitehead | 5:00 | Canada | 2016 | W Cdn Premiere

Membrana Mortis is an assemblage of rephotographed and manipulated fragments culled from a damaged roll of nearly unprojectable film. Process and existence pre-suppose one another: an elegy to a dead film and the observance of a new one.

Farewell Transmission

Mike Rollo | 14:00 | Canada | 2017 | W Cdn Premiere

The Canadian Broadcasting Corporation opened the doors of the CBK Transmitter Station in 1939 to serve the prairie region of Canada. *Farewell Transmission* is equal parts indexical record of the demolition of CBK in 2015 and subjective response to the residual media documenting the event. The building is framed with tension preceding its destruction: emulsion pulsates as if with decades of radio transmission, creating an unsettled eulogy for a cultural institution.

Saturday | October 28 | 9pm

Performance @ Deluge

Basic Steps for Beginners

Live Video Performance: Leslie Supnet & Henning Frederik Malz (Canada/Germany)

Basic Steps for Beginners is a VHS expanded moving image performance that uses tapes sourced from second hand stores, discarded corporate/residential trash and garage sales. This project aims to showcase lost or forgotten pre-internet video content meant for home viewing such as independently produced instructional videos, meditation videos, corporate employee videos and other rarities, some of which are regionally specific and not available on the internet. These tapes are mixed with other more recognizable content such as motivational, exercise and other “how-to” tapes, so popular during this era, forming a narrative of seemingly endless self-improvement and empowerment through video. *Basic Steps for Beginners* taps into our collective memory of the unique, mesmerizing and time-specific aesthetics of the home video format.

Leslie Supnet is a moving image artist who utilizes animation, found media and experimental practices on film and video. Her work has shown internationally at film festivals, galleries and microcinemas including TIFF (Short Cuts Canada), International Film Festival Rotterdam, Melbourne International Animation Festival, Experimenta India, International Short Film Festival Oberhausen, WNDX, Edge of Frame/Animate Projects and many others. She has been commissioned by Reel Asian, Pleasure Dome/Art Spin, the8fest, Cineworks and Film Pop! (Pop Montreal). Leslie has an MFA from York University and teaches analog and digital animation at various artist-run centres, not-for-profits and for the Faculty of Art and Continuing Studies at OCAD University.

Henning Frederik Malz is a German artist/filmmaker who is currently residing in Toronto, Canada where he makes art and serves on the board of directors of Pleasure Dome as a programmer. He was born in Duisburg, Germany and after studying sociology he graduated from Cologne’s Kunsthochschule für Medien (KHM). Most of his works are based on



preexisting images and sounds that come from different sources spanning mass media productions to amateur media dealing with anxiety and loss, spectatorship and expectation. His works have been shown at a variety of international exhibitions, screenings and film festivals, including Other Cinema San Francisco, European Media Arts Festival Osnabück, PACT Zollverein Essen, MMK Frankfurt am Main and the Images Festival in Toronto. At the moment he is finishing his first feature film *Lose Yourself*, which was funded by the Kunststiftung of the state of Northrhine-Westfalia.

Media Salon

Saturday | October 14

Saturday | October 21

Friday | October 27

3pm @ Deluge

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.

October 14–28 | Wed–Sat, 12–5pm

Installation @ Deluge

Glass Mountain

Mirka Morales



two channel video installation | 11:00 | USA | 2017

In this contrast of natural and artificial portals, Morales considers the question “Are we food for the moon?” How much control do we, as individuals or as a collective, have over the mechanical forces of nature? Can we program ourselves to be free from lunacy?

The natural portal shows the otherworldly landscape of Glass Mountain, a pile of sharp black obsidian rocks, and the volcanic Lava Beds National Monument in Northern California, site of the Modoc War. In the other, a man opens a Pandora’s box which leads to dreams with buggy underworlds of taxidermied insects including the mighty dung beetle. Shot on Super 16mm film, with digital SLR stop-motion animation and found footage. Additional sounds provided by Kwisip.



Mirka Morales is a San Francisco-based artist originally from Puerto Rico. Her work is driven by a fiercely anti-colonial spirit, although it could also be described as personal and only indirectly political. Working in 16mm film and digital formats, she uses a variety of cinematic techniques including animation and live action to explore lucid dreams through reality and humour from an intimate, poetic, DIY perspective. Morales received an AB in Visual and Environmental Studies from Harvard and an MFA from CalArts. Her work has been screened and exhibited at Anthology Film Archives, Deluge Contemporary Art, Sundance Film Forward at the Museo de Puerto Rico, Museum of Contemporary Art Detroit, the Chicago, Boston, Oakland and Portugal Underground Film Festivals and at Burning Man.

Meet Morales for an introduction to Glass Mountain and other works at 3pm Saturday, October 14. Refreshments served.

October 13–28 | Wed–Sun, dusk–10pm

Installation @ Deluge [transom window]

Some of the Sensations

Péter Lichter

single channel video installation | 4:00 | Hungary | 2017

Some of the Sensations examines the relationship between 1950s movie gimmicks and contemporary blockbusters through the synaesthesia of classical abstract cinema.

Péter Lichter is a Hungarian experimental filmmaker. He studied film history and theory at ELTE University, Budapest. Lichter has made found footage abstract films and lyrical documentaries since 2002. His films have been screened internationally at festivals and venues including Tribeca Film Festival, Rotterdam IFF, Jihlava IDFF, goEast–Wiesbaden, Cinema 16 (NY), EXiS (Seoul), CROSSROADS (San Francisco), VideoEX (Zurich), Festival of (In)appropriation (LA), Klex (Kuala Lumpur), Flex (Florida) and Antimatter. He is co-editor of the film journal *Prizma* and his first book on experimental cinema, *A láthatatlan birodalom (The Invisible Empire)*, was published in 2016. Peter frequently collaborates with composer Ádám Márton Horváth, sound designer Péter Benjámín Lukács and artists like Loránd Szécsény-Nagy and Bori Máté. His first feature length horror film, *Frozen May*, will be released in 2017.



October 13–28 | Gallery + Festival Hours

Day and Night



Installation @ Deluge [entrance foyer]

Mooyoung Kim

single channel video installation | 5:10 | USA | 2016

The film is the visual meditation of landscapes.

The film tries to capture the interaction between me and landscapes before this interaction becomes the language.

The film visually represents phenomena that surge up between me and landscapes.

This visual representation is the research about things before language.

Mooyoung Kim was born in Seoul, South Korea. He received his BFA and MFA in Film/Video from CalArts in California. His work has screened and exhibited in festival and galleries in Frankfurt, Los Angeles, Barcelona, Seoul, Kathmandu and Athens. Kim lives and works in Seoul.

October 13–28 | Wed–Sat, dusk–10pm

The Warriors



single channel video installation | 5:15 | Canada/Senegal | 2016

Saint-Louis (Ndar in Wolof) is a city of contrasts with its complex history, colonial past and swelling youth population desiring to create their own stories. Framed by the Senegalese river, the narrow island (just two kilometers long and four hundred meters wide) is connected to the mainland by a single bridge. The defined perimeter of the city and its architecture—frozen in time—is both comforting and claustrophobic, enclosing and encircling those that live there.

October 13–28

Palmerston Blvd.

single channel video installation | 14:10 | Canada | 2017

In *Palmerston Blvd.* Dan Browne invites the audience into the intimate space of his living room in this portrait of a bay window recorded over the course of a year. Gradual shifts in the interior and exterior environments mark the passing of the seasons, a slow dance of objects and light juxtaposed by the rapid speeds of bodies and the urban landscape, revealing the processes inherent in all things.

Dan Browne is a filmmaker and multimedia artist whose works explore patterns, nature and sensory perception. His films and videos have been presented at over 100 festivals and venues internationally, and have received multiple awards. Browne's practices includes live performances in collaboration with musicians and publicly commissioned media installations in Toronto and Vancouver. Browne has collaborated with Peter Mettler, Michael Snow, Carl Brown and R. Bruce Elder, as well as members of the Loop Collective. He lives and works in Toronto, Canada.

Installation @ Legacy Art Gallery

Kathleen Hearn

The Warriors explores globalized youth culture as it plays out in the streets of the island of Saint-Louis, Senegal. Focusing on the in-line skate group KRONIC Roller Family, the work, choreographed by KRONIC members, records Abrame, Abou, Theirno and their peers as they perform against the backdrop of the city. In the video, the teens circle the island, looping through the streets as they mark out their territory while sounds of the city mix with the strikes of their wheels cutting against the road. In their performance, the group blends elements of local and imported culture to perform their hybrid identity and sub-culture that is uniquely Saint-Louisienne.

Kathleen Hearn is a Toronto-based artist working in video, installation, photography and performance. She received a BA from the University of Guelph and an MFA from Concordia University. Her practice involves spending time in communities and rethinking ethnographic curiosity as a culture of exchange. She often works with teens to give voice to their own unique perspectives and explores the individual in relation to universal themes of entering adulthood that dominate popular culture. Hearn's work has shown across Canada and in Argentina, Iceland, Senegal, Benin and Nigeria. Hearn is a professor in Digital Media in the CCIT collaborative program at Sheridan College and the University of Toronto Mississauga.

Installation @ Ministry of Casual Living Window Gallery

Dan Browne



Oct 13 – Nov 5 | hours: thefiftyfifty.net

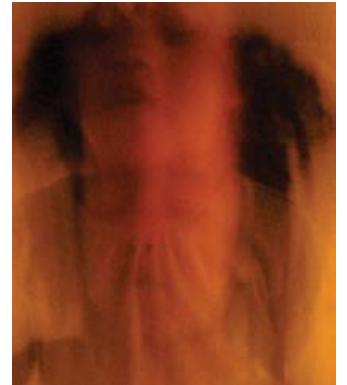
Installation @ the fifty fifty
arts collective

matters of duration

Kemi Craig

matters of duration is a video installation exploring the materiality of trauma and the simultaneity of joy expressed through images of everyday life. Gathered from analogue film and mobile devices, the images are projected onto storefront windows. One window features a Super 8 film of a dancer; the film is repeatedly run through a projector, begging the question, how long can the material body survive the markings, scratches and cuts wrought by the machine before breaking? In the second window a loop of digital images is superimposed by a soundscape featuring interviews navigating ways of looking and seeing that call upon themes of afrofuturism and hauntology. Together these works elicit a figuration for raced and gendered experiences through analogue and digital technologies.

A crucial element of *matters of duration* is an exercise in collaborative destabilization and restructuring of images and narratives that populate dominant culture. As a part of this work, Craig will host a DIY mini-projector workshop culminating in a participatory screening of video image collages created by attendants. See thefiftyfifty.net for more details.



Kemi Craig is a contemporary analogue artist living and working in the traditional territories of the Lekwungen and W̱SÁNEĆ peoples. A sixth-generation American of African ancestry raised in the Appalachian mountains of North Carolina, her work explores the contingencies of identity through raced and gendered bodies. Working through projections of Super 8 film, 16mm handmade animation and cellphone video, she interrogates agency from the positionality of looking as well as being looked at.

October 13–28 | Mon–Fri, 10am–4pm

Installation @ Audain Gallery
Uvic Visual Arts

Circular Inscription

Lukas Marxt

single channel video installation | 7:00 | Austria | 2016

A mountain range on the horizon separates the cloudy sky from the dusty desert soil of El Mirage Dry Lake. In the long shot, the gaze shows a detail of the Californian Mojave landscape, whose static panorama forms the referential and also material background for *Circular Inscription*. In a performative tracing of a vehicle's path, Lukas Marxt initiates and documents in this cinematic work, the process of inscription that gives the film its title: a seemingly unmanned white car rolls into the image and



begins to spin in eccentric rounds in the middle of the dried out lake. The vehicle draws its circles uniformly, from inside to outside, the squealing of the tires continuously rising. In doing so, the tire tracks furrow spiral-shaped in the desert surface, leaving behind marks in the soil of this culturally imbued landscape—a favourite shooting site for Hollywood films and advertisements, a popular venue for car races and their media exploitation, a site tightly bound to the art-historical movement of Land Art.

Lukas Marxt lives and works in Cologne, Germany and Graz, Austria. Marxt studied geography and environmental science before switching to audio visual studies at the Art University in Linz. He also attended the Faculdade de Belas Artes de Lisboa at the Institut Arte Multimédia before post graduate studies at the Art University in Cologne and HGB Leipzig. Marxt is the recipient of several fellowships and artist grants, including START-Stipendium for Video und Media Art from the BKA, Vienna; Forum Stipendium, Linz; Diagonale Preis Innovatives Kino for his work High Tide; LENTOS Kunstpreis, Linz; Medienkunstpreis Marl, Germany. Marxt's work has been exhibited in numerous group and solo shows worldwide.

Sponsors

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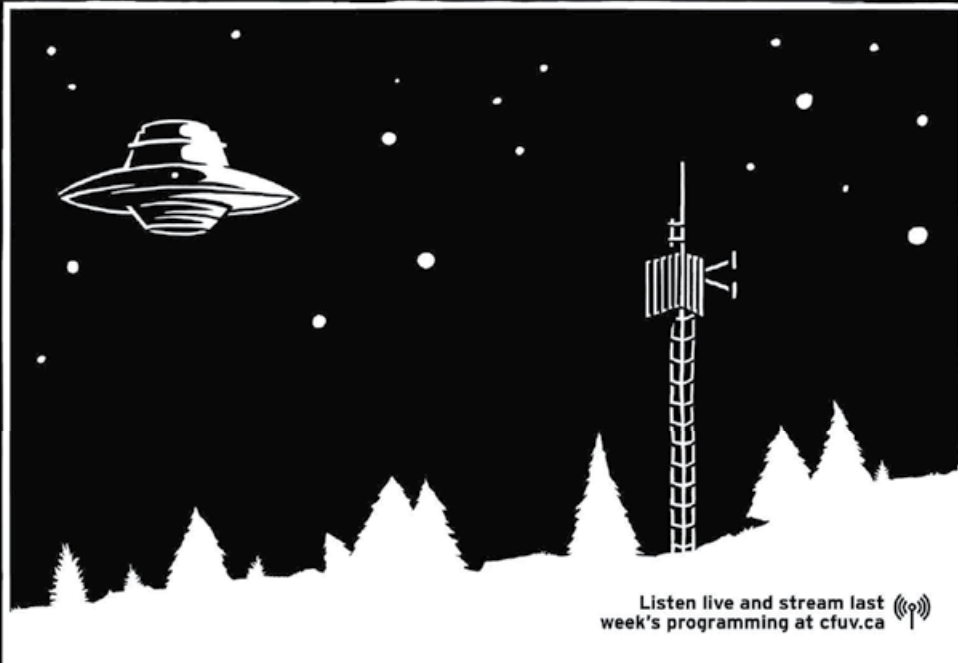


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