

*International Media Art  
& Experimental Cinema*

**SCREENINGS  
INSTALLATIONS  
PERFORMANCES**

*21st  
Annual*

# Antimatter

[media art]

**October  
11 to 21  
2018**

*Victoria BC Canada*

**antimatter.ca**



EXHIBITION

SEPT 29 - DEC 22

**TESTIFY**  
a Project of the **INDIGENOUS LAWS** + the **ARTS** Collective

A CELEBRATION OF **INDIGENOUS LAWS** + **THE ARTS**



LEGACY ART GALLERY | 630 YATES STREET | 250.721.6562

LEGACY.UVIC.CA | TESTIFYINDIGENOUS.CA



Legacy Art Galleries



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Laura Dutton

Nearness To or  
Distance From

Nov 2 to Dec 1, 2018

deluge contemporary art

636 Yates St Victoria BC

250 385 3327 deluge.ca

Wed to Sat, 12 to 5pm



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We acknowledge the financial assistance of the Province of British Columbia

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# Antimatter

## [media art]

October  
11 to 21  
2018

*Victoria BC Canada*

### *Locations*

**Deluge Contemporary Art & Antimatter HQ** | 636 Yates St  
Screenings/Performances/Media Salons | pp. 6-27  
Framing Nature | Flying to Nowhere  
Media Installations | pp. 28-30

**Legacy Art Gallery** | 630 Yates St  
Breathing | Media Installation | p. 30

**Ministry of Casual Living** | Odeon Alley  
Sculpt the Motion | Media Installation | p. 30

**FLUX Media Gallery** | 821 Fort St  
Resonant Disintegration | Gone Sale | The Fullness of Emptiness  
Media Installations | p. 31

### *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

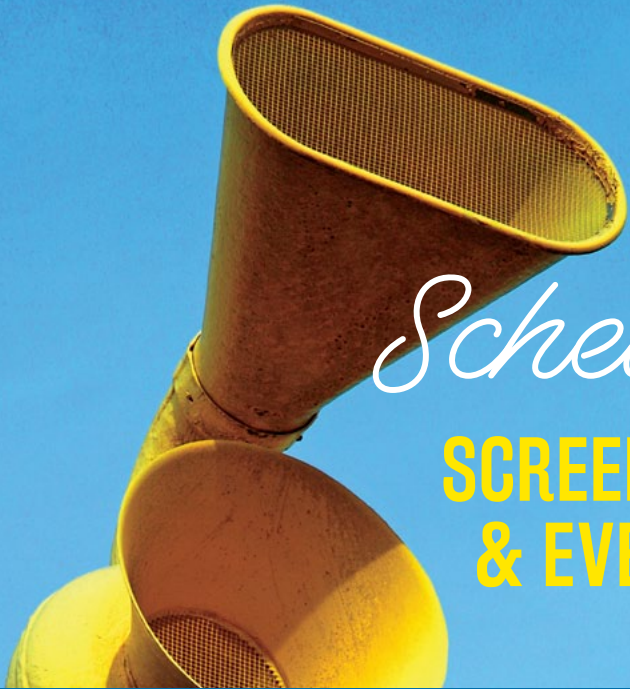
Dylan Moore | Venue Manager

Sadie Nielsen | Installations Coordinator

Adam Khalil, Zack Khalil | Guest Curators

**Antimatter [media art]**

636 Yates St, Victoria, BC Canada V8W 1L3  
250 385 3327 | antimatter.ca



# Schedule

## SCREENINGS & EVENTS

### THURSDAY

#### Oct 11 at Deluge

7pm **Camera Threat** p. 6  
 Public Domain,  
 Last Will and Testament,  
 Boys Beware,  
 SDtoHDuprezMaxV2\_009.mp4,  
 Flat Pyramid,  
 Mahogany Too,  
 Camera Threat

9pm **Terror Nullius** p. 7

MONDAY	TUESDAY	WEDNESDAY	THURSDAY
<b>Oct 15 at Deluge</b>  7pm <b>The Ghost Behind</b> p. 14 The Ghost Behind, Gitpu, Sir Bailey, I Began Not to See, Exit Strategy #2, And You the Bell, The Making and Unmaking of the Earth  9pm <b>Funambule</b> p. 15 Funambule, Irma, Empire Valley, Tone, The Stream VIII, STEM: Sound from the Tropical	<b>Oct 16 at Deluge</b>  7pm <b>Imperial Valley</b> p. 16 The Air of the Earth in Your Lungs, La Mesa, XCTRY, Imperial Valley (cultivated run-off), Patches of Snow in July, Nutsigassat [Translations]  9pm <b>I Think You Should            Come to America</b> p. 17 Fainting Spells, The Shifting Sands, genizah; passages from the lublin book graveyard, Dalva, Between Relating and Use, I Think You Should Come to America	<b>Oct 17 at Deluge</b>  7pm <b>Anti-Ethnography</b> p. 18 Sioux Ghost Dance, Welcome to the Third World, The Laughing Alligator, Are You Looking at Me?, Overweight with Crooked Teeth, Instant Identity Ritual, Este es mi reino, Bizarre Thanksgiving Performance Ritual, Lakota Language Challenge, wawa, Only Boring People Get Bored, Diane Burns: Alphabet City Serenade, Dance to Miss Chief, Life's Struggles  9pm <b>INAATE/SE/</b> p. 19	<b>Oct 18 at Deluge</b>  7pm <b>Edge of Alchemy</b> p. 20 An Empty Threat, Crux, Framelines, Worm, BOOKANIMA: Martial Arts, Painting with the Man, Edge of Alchemy  9pm <b>Phosphene</b> p. 21 <i>Expanded Cinema            Performance:</i> <b>Alex MacKenzie</b>

## Sponsors

[ We acknowledge the financial assistance of the Canada Council for the Arts, which last year invested \$153 million to bring the arts to Canadians throughout the country, the Government of Canada, the Province of British Columbia and the CRD Arts Development Service through the participating municipalities of Esquimalt, Highlands, Metchosin, Oak Bay, Saanich, Sidney, Victoria and View Royal. ]



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FRIDAY	SATURDAY	SUNDAY
<b>Oct 12 at Deluge</b> 7pm <b>Onward Lossless Follows</b> p. 8 Wishing Well, Where the Truth Lies, Phantom Ride Phantom, There Must Be a Safe Space to Load the Building Materials, The Peak Experience, The Moons of Palaver, Onward Lossless Follows 9pm <b>Roses for Ruins</b> p. 9 <i>Music/Media</i> <i>Performance:</i> Lief Hall	<b>Oct 13 at Deluge</b> 7pm <b>The Popular Touch</b> p. 10 A Chant for the Power 100, Britney, Uncle Bingo, Art and Theft, Kinds of Caves and Wholes and Parts, In Glass Houses, The Popular Touch 9pm <b>FinnCycling-Soumi-Perkele! Volume 2</b> p. 11	<b>Oct 14 at Deluge</b> 7pm <b>Tiger's Dialogue</b> p. 12 Eastern District Terminal, Returning the Bees, A Study of Fly, :\Eclipsed, Snow Cowboy, Dialogue du Tigre [Tiger's Dialogue] 9pm <b>Cinema Cristal</b> p. 13 The Sequence of Years, A Dreaming House, Cinema Cristal, Every Ghost Has an Orchestra, And By the Night, Sky Room, Minerals and Buttercups

FRIDAY	SATURDAY	SUNDAY
<b>Oct 19 at Deluge</b> 7pm <b>Dot Matrix</b> p. 22 Star Ferry, The Open Window, INSIDE - The Colour Version, Shift Symm.two, paris, XARUSSELL, Dot Matrix, China Not China 9pm <b>Torso as a Principle</b> p. 23 Nature Body Light, Sears 2018, Dancer, Unworldly, Exhumation, Raymond Tallis: on tickling, Applied Pressure, Torso as a Principle	<b>Oct 20 at Deluge</b> 7pm <b>Evidence of the Evidence</b> p. 24 Light Plays, Outcognito, Where We Were Not; Feeling Reserved, Trigger Warning, Confidence Game, self-talk with nothingness, Eyes in the Sky, Evidence of the Evidence 9pm <b>Permeable Crystals</b> p. 25 <i>Expanded Cinema</i> <i>Performance:</i> Ian Campbell	<b>Oct 21 at Deluge</b> 7pm <b>I Am Pagan Baby</b> p. 26 Carolee, Barbara and Gunvor, My Fuzzy Valentine, V/IRL, Story of the Dreaming Water - Chapter Two, I Am Pagan Baby, The Whole Woman, beside the water, 1999-2004 9pm <b>Shouting at the Ground</b> p. 27 Under a Tree, Senses of Time, Wishful Thinking, Burrard Zoetrope, When the Rabbit's Nose Twitches, 165708, Shouting at the Ground

# Off Screen

**October 12 to 27**  
*at Deluge*  
**Framing Nature** p. 28

**October 11 to 21**  
*at Deluge*  
*[transom window]*  
**Flying to Nowhere** p. 30

**October 11 to 21**  
*at Legacy Art Gallery*  
**Breathing** p. 30

**October 11 to 21**  
*at Ministry of Casual Living*  
**Sculpt the Motion** p. 30

**October 11 to November 3**  
*at Flux Media Gallery*  
**Resonant Disintegration** p. 31

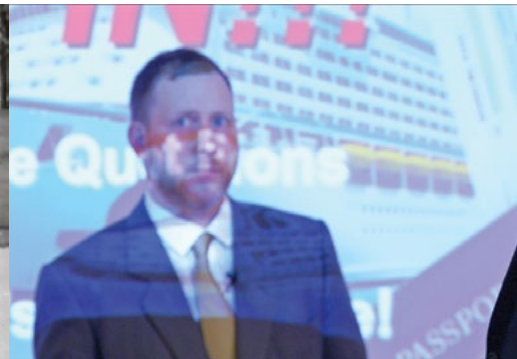
**October 11 to November 3**  
*at Flux Media Gallery [windows]*  
**Gone Sale** p. 31  
**The Fullness of Emptiness** p. 31



Thursday | October 11 | 7pm

Screening @ Deluge

# Camera Threat



## Public Domain

Jason Britski | 4:33 | Canada | 2018 | Vic Premiere

*Public Domain* is a found footage project made from public domain archival material that is an exploration, and a reaction to the turbulent times we find ourselves in.

## Last Will and Testament

Gregg Biermann | 9:00 | USA | 2018 | Cdn Premiere

This work appropriates and transforms a key sequence from the classic western *High Noon* and transforms it into a reverberating waterfall of repeating fragments like a digital-age version of Joan Jonas' *Vertical Roll*.

## Boys Beware

Callahan Bracken | 1:05 | Canada | 2017 | W Cdn Premiere

In recontextualizing archival footage from the 20th century, *Boys Beware* explores trends within hyper-masculine relationships and the ways they conspire to alienate queer youth.

## SDtoHDuprezMaxV2\_009.mp4

Anna Spence | 4:00 | USA | 2017 | Cdn Premiere

Booted from the limelight, Max Headroom now roves the video signal in search of meaning. Once summoned to the screen, he talks to the audience in hopes of remembering his past life. As we watch Max (and as he continues to watch us), he begins to understand what it will take to escape from his purgatory.

## Flat Pyramid

Kevin Doherty | 11:30 | Canada/USA | 2017 | W Cdn Premiere

Outtakes from a defunct pyramid scheme's promotional and instructional videos incidentally document its unravelling. The source material—over 60 hours of raw footage produced in the wake of the 2008 financial crisis—was appropriated, fictionalized and reenacted for the film. In spite of the scheme's manipulative tactics, participants push back against its logic through performative errors or deliberate rejection. *Flat Pyramid* isolates these moments and, consequently, mimics the trajectory of the scheme itself: inevitable collapse.

## Mahogany Too

Akosua Adoma Owusu | 3:33 | USA | 2018 | W Cdn Premiere

Inspired by Nollywood's distinct re-imagining in the form of sequels, *Mahogany Too* interprets the 1975 cult classic *Mahogany*, a fashion-infused romantic drama. Nigerian actress Esosa E. examines and revives Diana Ross' iconic portrayal of Tracy Chambers, a determined and energetic African-American woman enduring racial disparities while pursuing her dreams.

## Camera Threat

Bernd Lützel | 30:00 | Germany/India | 2017 | Cdn Premiere

Somewhere in the dreary nooks of Mumbai's film industry, *Camera Threat* explores the ambivalent relationship this city of film has with the moving image. Seated on a casting couch, two actors are getting stuck in impromptu conversations on the side effects of a world which no longer bothers to tell facts from fiction.



Thursday | October 11 | 9pm

Screening @ Deluge

# Terror Nullius



**Soda\_Jerk | 55:00 | Australia | 2018 | BC Premiere**

Soda\_Jerk's *Terror Nullius* is a political revenge fable which offers an un-writing of Australian national mythology. This experimental sample-based film works entirely within and against the official archive to achieve a queering and othering of Australian cinema. Equal parts political satire, eco-horror and road movie, *Terror Nullius* is a world in which minorities and animals conspire, and not-so-nice white guys finish last. Where idyllic beaches host race-riots, governments poll love-rights and the perils of hypermasculinity are overshadowed only by the enduring horror of Australia's colonising myth of terra nullius.

Formed in Sydney in 2002, Soda\_Jerk is a two-person art collective who work at the intersection of documentary and speculative fiction. They are fundamentally interested in the politics of images: how they circulate, whom they benefit, and how they can be undone. Their sample-based practice takes the form of films, video installations, cut-up texts and lecture performances. Based in New York since 2012, they have exhibited in museums, galleries, cinemas and torrent sites.



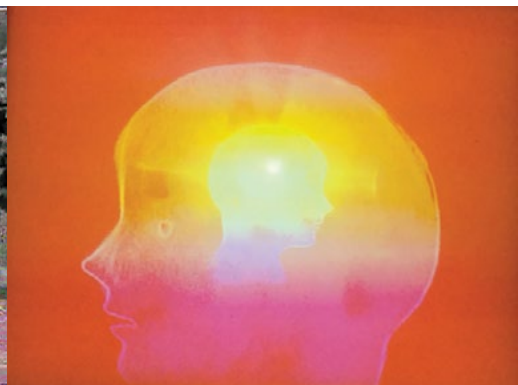
"A weird, dazzling, kinetic, dizzyingly ambitious, sensation-ally mishmashed beast of an Australian film, one part video art installation project, one part revisionist documentary and one part, I don't know—LSD-infused YouTube compilation video?"  
– Luke Buckmaster, *The Guardian*

"Soda\_Jerk remix cinema history to create the best movies that never existed." – i-D



"*Terror Nullius* is a fearless, fun, and determined call to arms to rally against a regressive status quo. Soda\_Jerk's archival remix practice is part of a loose conceptual history that manifests across the avant-garde filmmakers of the twenties, Situationist detournement of the sixties, Burrough's cut-ups, eighties Meta-physical TV, contemporary VJ culture, open source and peer-to-peer networks." – Alexandra Heller-Nicholas, *Artlink*

# Onward Lossless Follows



## Wishing Well

Sylvia Schedelbauer | 13:00 | Germany | 2018 | W Cdn Premiere  
Gushing colours. A time disjointed, yet synchronous.  
A transcendent turn, a quest for agency, a reunion with currents of the forest.

## Where the Truth Lies

Diane Nerwen | 4:11 | USA/Canada | 2018 | Cdn Premiere  
*Where the Truth Lies* is a found footage collage poem for absurd times. Disparate images, sounds and text collide in a world of trickery and deception.

## Phantom Ride Phantom

Siegfried A. Fruhauf | 10:00 | Austria | 2017 | W Cdn Premiere  
In an homage to Ken Jacobs' film *phantom ride*, *Phantom Ride Phantom* traverses more than 100 years of avant-garde film history in compressed form and insinuates that the journey is by no means over.

## There Must Be a Safe Space to Load the Building Materials

Ryan Betschart | 3:27 | USA | 2018 | World Premiere  
Interpretation of a dream I had building a house with stock animation and Migos stuck in my head. Central to my dream was the worry: Is there a safe space to load the building materials? There must be.

## The Peak Experience

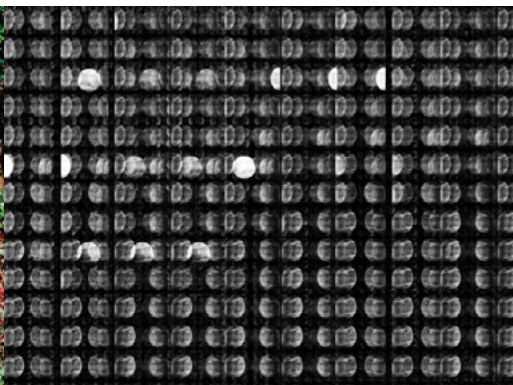
Leslie Supnet | 8:05 | Canada | 2018 | W Cdn Premiere  
Like in a dream  
Being detached  
Where you can explore  
Many things in the past  
Experiencing the present  
The essence and future of you.  
A meditation experience to unlock and reconcile with one's past in an effort to imagine a future actualized self.

## The Moons of Palaver

Eric Gaucher | 3:14 | Canada | 2018 | Cdn Premiere  
*The Moons of Palaver* celebrates the rhythms, patterns, resonance and lyrical elusiveness that can be found or sought out on any particular evening. The original material (an intervalometer test of soft focus automotive headlights shot in the early 2000s) was rediscovered and reworked into a composite of abstract arrangements. The audio is a collage of various found material which was originally recorded in the late 1960s.

## Onward Lossless Follows

Michael Robinson | 16:45 | USA | 2017 | W Cdn Premiere  
A password-protected love affair, a little vapour on Venus, and a horse with no name ride out in search of a better world. Against the mounting darkness, a willing abduction offers a stab at tomorrow.





Friday | October 12 | 9pm

Performance @ Deluge

# Roses for Ruins

Live Media/Music Performance: **Lief Hall**

Lief Hall presents an audio-visual performance featuring music from her most recent album *Roses for Ruins* accompanied by her own visuals. Blending electronic beats, foreboding synths and haunting vocal harmonies into pop-flirting melodies her music and visuals explore the connection between the personal and the political, nature, technology and the subconscious.

**Lief Hall** is an artist and musician living in Vancouver, BC and was previously one half of Canadian “femme noir” experimental pop duo MYTHS who toured with Grimes in 2012. Hall began her



solo music project while living in Berlin in 2014, emerging out of her practice as an audio-visual performance artist, experimental vocalist, and electronic music producer.

Hall's practice as an interdisciplinary artist incorporates sound, installation, video, multimedia performance and choreography. Her installation and performance works explore themes of nature, technology and the body as they relate to mythology, mysticism and the posthuman voice.



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Casual Living**

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- Artist Studios
- Merchandise
- Exhibitions / Events

[www.ministryofcasualiving.ca](http://www.ministryofcasualiving.ca)

Saturday | October 13 | 7pm

Screening @ Deluge

# The Popular Touch

## A Chant for the Power 100

Bill Burns | 7:05 | Canada | 2017 | BC Premiere

The Power 100 is a list of powerful art world collectors, curators, museum directors, and artists, published each year by *ArtReview Magazine*. A (Georgian) Chant of the Power 100 List accompanies a typical day in my life. The day includes a walk through my neighbourhood in Toronto, a visit to the zoo and lake as well as a few profiles of my cats. The Georgian Chant is sung by Alan Gasser and Emma Whitla.

## Britney

Nina Yuen | 10:00 | USA | 2018 | Cdn Premiere

This film is rooted in the desire to offer its character, Britney, a real place in the world. To invent this new space, Yuen describes her return to an abandoned house. The film looks at the shape of this failure, which lies in front of the audience, closed, like a whole, to which nothing can be added. (Kurzfilmtage Oberhausen)

## Uncle Bingo

Adam de la Cour | 5:20 | UK | 2018 | Cdn Premiere

A man recalls an unusual encounter in a public toilet with the mysterious individual known as "Big Pete." Amidst the low-key surroundings, will he finally find the answer to one of life's biggest questions?

## Art and Theft

Sara Magenheimer | 7:22 | USA | 2017 | W Cdn Premiere

Magenheimer's video explores the bounds of narrative and the illusion of received wisdom in the seven minutes and twenty-two seconds it takes to rob a house. Images of medieval art, popular cinema, and "live" news reportage speak candidly to the constructedness of all storytelling traditions.

## Kinds of Caves and Wholes and Parts

Serena Lee | 5:02 | Canada | 2017 | W Cdn Premiere

A silent slideshow plays: claustrophobic digital collages of carpeted cat trees and a Russian Ragdoll named Tucker in a windowless Southern Ontario office. Meanwhile, the artist is heard singing, a cappella, a combination of "Desperado" and

"La Vie en Rose" (re-addressed to the feminine). The singing is earnest and builds as the songs intertwine according to an interior harmonic logic. There are allusions to carpet dream interpretations: sometimes, colour speaks louder than objects. How will anyone know that you feel this way unless you tell them? Originally created as a performance commissioned for the 30th Images Festival as a tribute to artist Deirdre Logue.

## In Glass Houses

Ariana Gerstein | 7:30 | USA | 2017 | Cdn Premiere

An interview is conducted exploring methods used to facilitate a real research project whose aim it is to capture and analyze human micro-expressions for use by a variety of industries. But the particular research or the use of human subjects is really just a point of departure. This film takes a moment to touch on our use of technology and vice versa. The images in the film are created in three ways: 1. By scanning the actor and two other support figures interacting with the scanner glass and each other, one frame at a time. 2. By filming the actor revealed by the light of the scanner as he is being scanned. 3. Through line drawings and smears which trace or mark points of contact between the actor and the scanner glass.

## The Popular Touch

Paul Tarragó | 23:00 | UK | 2018 | World Premiere

Work, film, work, film, work—day to day—week to week. Home movie domestic comedy experimental drama. Autobiography too. Uh-huh.

This is part four of what was meant to be a trilogy but has now, undeniably, expanded. Starting in 2003 I decided to make a series of pieces alongside my regular films, a strand that would be a kind of fake autobiography. But as all creative work is, to some extent, autobiographical, and as I appear in most of my films, and all the people in these films are who they say they are, then what made this different from the rest—or from real life, really—became kind of blurred. Fuzzy even.

So this is fuzzy fiction—latest in the line—preceded by: *Making Things Meaningful* (2003), *Resident of Earth* (2005) and *We Are Time* (2012, performance).



# FinnCycling-Soumi-Perkele! Volume 2



**Martta Tuomaala | 53:00 | Finland | 2017 | Cdn Premiere**  
 Perkele is a Finnish curse word which refers to the devil. Suomi means Finland in Finnish, but Soumi means absolutely nothing. *FinnCycling-Soumi-Perkele!* dives into the dark side of Finland. A hilarious and dizzying document of a durational performance combining politics, black humour and protest rap in a form of an indoor cycling workout program: one woman's gritty protest against all-male austerity politics.

**Martta Tuomaala** is a multidisciplinary artist working in Helsinki. Her works often deal with the position of workers,

the struggles of individuals and communities, and the abuse of power. Tuomaala has worked in different low-income fields for several years, and her own experiences have inspired her to create projects emphasizing workers' rights issues. In 2014 she created a multi-channel documentary installation, *Cleaner's Voice*, based on interviews with 16 cleaners.

Tuomaala focuses on various forms of film and video and her practice also involves socially engaged art and militant research. She gained a Master's degree in Fine Art from Aalto University in 2014 and she works as a script writer, director, producer and occasionally, also as a performer in her own cinematic artworks.



## Media Salon

Saturdays | October 13 & 20 | 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.

Sunday | October 14 | 7pm

Screening @ Deluge

# Tiger's Dialogue

## Eastern District Terminal

Michael Gitlin | 10:35 | USA | 2018 | World Premiere

*Eastern District Terminal* documents a particular lost time and place: the Brooklyn waterfront after the end of its use as an industrial and shipping site, but before it became the front lawn for the shiny apartment towers to come. In that in-between moment, the space functioned as a "temporary autonomous zone." Shot using a homemade 3D rig, the film wanders and pans through the zone and, along the way, encounters three of its denizens.

## Returning the Bees

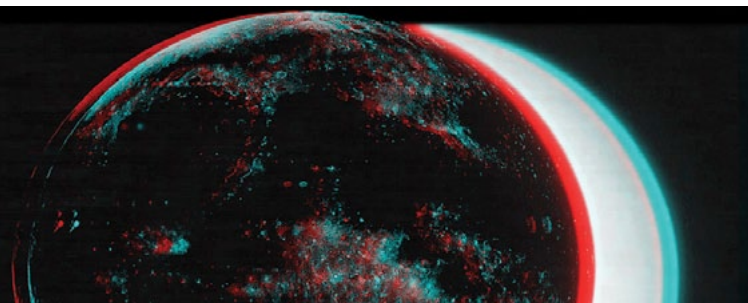
Kyle Joseph Petty | 9:20 | USA | 2017 | Cdn Premiere

An urban beekeeper's dream comes true: wild honeybees are returned to their hive in a city water meter, where they are allowed to thrive among the sprawl of Los Angeles. A backwards vision of an alternative ecology built from the footage of its own undoing. A science fiction ethnography.

## A Study of Fly

Cherlyn Hsinghsin Liu | 12:45 | USA | 2018 | World Premiere

*A Study of Fly* is a reflection on the relationship between insect, human, environment and the universe. Hand-processing results in noise, scratches and colour artifacts suggesting our intervention, manipulation and violence against nature. The fly in this film can be approached as a living being, a metaphor for human desire to reach beyond, and a state that demonstrates the capacity to move between the realms of life and death.



## :\Eclipsed

Nicole Baker | 3:33 | USA | 2016 | W Cdn Premiere

*:\Eclipsed* was discovered on a degraded data-storage device by archaeologists in a distant future. It is the creation myth of an ancient civilization and tells how before the rise of humans, earth was inhabited by spirits. When two of these spirits join together, their union creates humanity. Driven out of their home by the growing population of man, the other spirits turn them into the Sun and the Moon and imprison them in the sky, cursed never to meet again except when there is an eclipse.

## Snow Cowboy

Erika Suderburg | 10:55 | USA | 2017 | Cdn Premiere

Eulogy with huskies or... truly, madly and deeply.  
For Beverly O'Neill (1941-2017)

## Dialogue du Tigre [Tiger's Dialogue]

Matthew Wolkow | 18:33 | Canada | 2017 | BC Premiere

Beginning at the Doors of Hell, on the Path of the Burned, this tale is a dialog: an encounter between an entomologist, a curious professional and a tiger, also known as *papilio canadensis* or Canadian Tiger Swallowtail butterfly.

# Cinema Cristal



## The Sequence of Years

**Ben Balcom | 8:30 | USA/Austria | 2018 | World Premiere**  
I am old where I was born. It must have been magnificent once. The way it appears now is not how it was. It couldn't be. Otherwise this would be something else. Perhaps for a moment I am there again. But when I open my eyes, I can't remember anything. There is only the longing for a place

## A Dreaming House

**Devin Shears | 7:21 | Canada | 2017 | Vic Premiere**  
A field recordist listens in on the dreams and nightmares of a lonely house in the woods.

## Cinema Cristal

**Marlies Pöschl, Farnaz Jurabchian**  
**15:00 | Iran/Austria | 2017 | NA Premiere**  
Laleh Zar—a street located in the centre of Tehran, formerly home to several cinemas—is today characterized by a multitude of luminous elements offered for sale alongside the sidewalk. The flow of images through light—cinema—seems to have broken apart into a variety of different light sources after the changes that the Iranian revolution has brought about. *Cinema Cristal* recombines these different fragments of light into a new composition, a dance of images in the manner of experimental film. On the soundtrack film lovers, witnesses and theoreticians recount memories, stories, and homages related to Tehran's cinemas. A film about the role of cinema as an aesthetic, social and memorial space.

## Every Ghost Has an Orchestra

**Shayna Connelly | 7:10 | USA | 2017 | W Cdn Premiere**  
Truth hides in the margins and the artist's role is to point to it. The question of what happens after we die is a universal one explored by paranormal researcher and experimental composer Michael Esposito as he straddles the line between spiritual and material and asks the audience to reflect on our purpose, our legacy and what our actions say about who we are.

## And By the Night

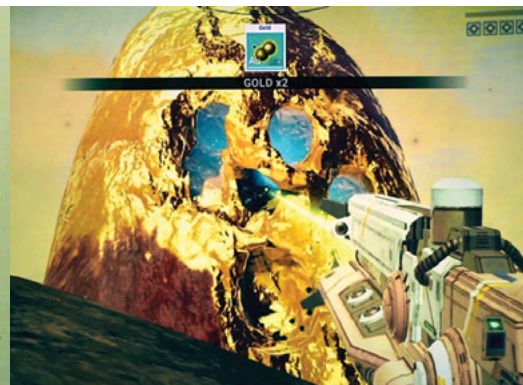
**Anna Kipervaser | 9:45 | USA | 2017 | W Cdn Premiere**  
After a period of no revelations, Surah al-Duha was revealed to Prophet Muhammad, stating that God had neither forsaken nor forgotten him. And to be patient. The film is also a response to my abortion.

## Sky Room

**Marianna Milhorat | 5:55 | Canada/USA | 2017 | W Cdn Premiere**  
Someone is missing. Plants grow, but at what cost? Technology threatens and seduces as humans attempt to solve a mystery through telepathy and mirrors. Stainless steel and broken glass strewn about an intergalactic discotheque.

## Minerals and Buttercups

**Laura Iancu | 13:55 | USA | 2017 | W Cdn Premiere**  
A film about viewing, vision and preservation made around some unceremoniously manipulated diary entries of John Ruskin. Transmission might occur.



Monday | October 15 | 7pm

Screening @ Deluge

# The Ghost Behind



## The Ghost Behind

Caroline Rumley | 12:06 | USA | 2018 | NA Premiere  
Four Friends. Many bands. Expectations. Addiction. Loss.

## Gitpu

Nicholas Kovats | 5:55 | Canada | 2018 | W Cdn Premiere  
*Gitpu* is Mi'kmaq for eagle. My cousin Lorne's spiritual connection with nature did not prepare me for his passing.

## Sir Bailey

Matthew Ripplinger | 8:00 | Canada | 2018 | W Cdn Premiere  
A portrait of the filmmaker's old friend. The film's surgical cutting and state of decay symbolizes Bailey's suffering from bone cancer, consisting of homemade emulsion, contact printing and reticulation. *Sir Bailey* embarks on an existential journey through the shattering photo-chemical plane during his last day of life.

## I Began Not to See

Nancy Baric | 12:00 | Canada | 2017 | W Cdn Premiere  
An experimental documentary about my mother's increasing blindness and getting by in daily life. It mixes my visual imagination with hers.

## Exit Strategy #2

Kym McDaniel | 5:18 | USA | 2017 | W Cdn Premiere  
I seek treatment for a head injury and a memory is triggered from years earlier. In resistance to my past ways of coping, I release this stored body memory. The second in a series examining how I dissociate in order to cope with emotional and physical trauma.

## And You the Bell

Elisabeth Hogeman | 9:56 | USA | 2017 | Cdn Premiere  
*And You the Bell* explores the domestic and perceptual environment of a woman attempting to maintain order. She carries out elements of a daily routine, moving back and forth between habit, memory and hallucination.

## The Making and Unmaking of the Earth

Jessica Bardsley | 16:41 | USA | 2017 | Cdn Premiere  
Combining archival footage of earth processes with interviews of mysterious experiences with physical and emotional pain, this film turns to the earth and its geology to make visible the often invisible events happening inside of people.

Monday | October 15 | 9pm

Screening @ Deluge

# Funambule

## Funambule

Dominique Rey | 7:17 | Canada | 2017 | W Cdn Premiere

*Funambule* moves between the open expanses of the grasslands to the dark shadows of a cedar grove where a traveller and a hunter beckon us to the heart of the forest. In their dogged struggle, it is unclear who will be the victor, the self or the other? On one hand this encounter might lead to self-discovery, on the other to madness.

## Irma

Kate Shults | 5:15 | USA | 2018 | Cdn Premiere

A portrait of 2017 Hurricane Irma's anticipation and impact, from the precarious safety of inland, central Florida.

## Empire Valley

Ryan Ermacora | 12:43 | Canada | 2017 | Vic Premiere

*Empire Valley* contemplates cinema's ability to transmit a confluence of times through landscape—whether that time be geological, personal or political. Situated within Tsilhqot'in territory in central British Columbia, the film addresses the way in which history is both remembered and forgotten. Rather than solely contemplating the environmental, economic and social implications of this site's history, this film is an attempt to grapple with the aesthetics imposed on the landscape by agricultural practices, erosion and the traces of colonial ideologies.

## Tone

John Graham | 2:28 | Canada | 2017 | BC Premiere

A hypnotic dance of transformation in a metaphorical forest.

## The Stream VIII

Hiroya Sakurai | 6:54 | Japan | 2017 | Vic Premiere

In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. *The Stream VIII* explores the liveliness of water as it follows this man-made course.

## STEM: Sound from the Tropical

Lasse Lau | 33:18 | Denmark/Brazil/Portugal | 2017 | W Cdn Premiere

"Wildness challenges the unity of the symbol, the transcendent totalization binding the image to that which it represents. Wildness pries open this unity and in its place creates slippage... Wildness is the death space of signification." *Shamanism, Colonialism, and the Wild Man: A Study in Terror and Healing*, Michael Taussig (1987)

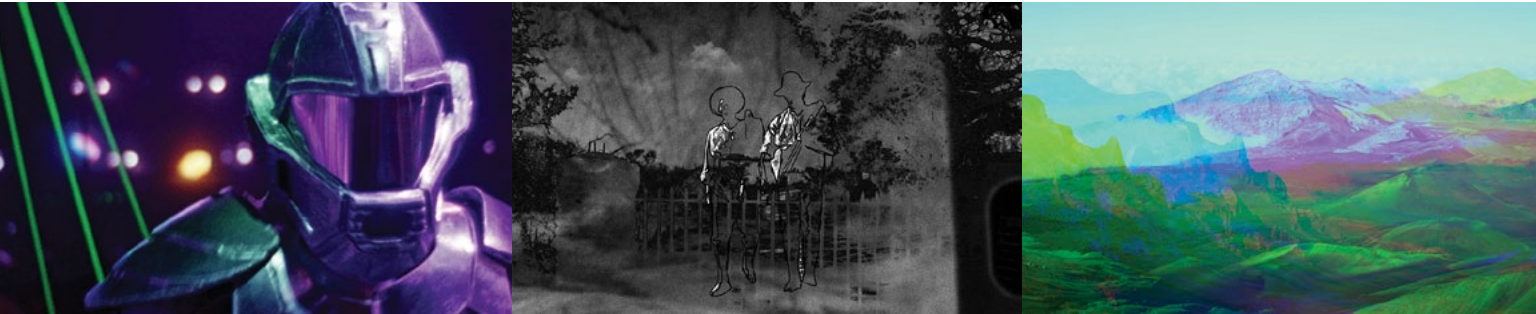
*STEM: Sound from the Tropical* is a film about the migration of plants. Years of neglect of the Lisbon University Botanical Garden have created a romantic environment where the garden is slowly growing wild. The film investigates the displacement in migration and morphology of plants: a lush and sumptuous look at the post-colonial environmental ramifications of transfer into the making of a new subjectivity.



Tuesday | October 16 | 7pm

Screening @ Deluge

# Imperial Valley



## The Air of the Earth in Your Lungs

Ross Meckfessel | 11:00 | Japan/USA | 2018 | W Cdn Premiere  
Drones and GoPros survey the land while users roam digital forests, oceans and lakes. Those clouds look compressed. That tree looks pixelated. A landscape film for the 21st century.

## La Mesa

Adrian Garcia Gomez | 9:45 | USA | 2018 | W Cdn Premiere  
*La Mesa* explores the intersections of memory, identity and queer desire, to recreate fragmented and romanticized stories of a childhood in rural Mexico as told by the filmmaker's father. These disjointed vignettes are interwoven with queered reenactments of scenes from popular culture. Garcia Gomez casts himself in the old Mexican films and American Westerns he grew up watching with his family in California, appearing as the romantic lead opposite the male actors, including Pedro Infante, Mexican national hero and the filmmaker's childhood crush.

## XCTRY

Bill Brown | 6:18 | USA | 2018 | Cdn Premiere  
Leaving one hometown and looking for the next one.

## Imperial Valley (cultivated run-off)

Lukas Marxt | 14:00 | Austria | 2018 | Cdn Premiere  
An aerial journey over a post western landscape provides a glimpse of the ecological phenomenon that is the Imperial Valley. Located in the southwestern United States and featuring extensive growing areas for fruit and vegetables, Imperial Valley stretches out for 80 kilometres, right to the Mexican border. In the north, it borders on Salton Sea, a man-made lake created in the early 19th century. The agricultural exploitation and settlement of the valley can only be sustained through artificial

irrigation. The run-off water and fertilizer involved in that process are channelled unfiltered into the lake, which lacks a natural drainage system. In the 1940s the US military used the region to conduct bomb tests and in the 50s it was opened to tourism and touted as the Californian Riviera. With the continuing aridification of the area and the stirring up of toxic dust particles Salton Sea is becoming a threat to humans and the environment at large—an ecological and economic disaster.

## Patches of Snow in July

Lana Z Caplan | 8:20 | USA | 2018 | Cdn Premiere  
Gods, natural disasters and the end of radio...mythology, religious fanaticism, climate deniers, environmental profiteers, natural disasters and the threat to free speech reflected in the mirror of an unnatural, morphing landscape.

## Nutsigassat [Translations]

Tinne Zenner  
20:00 | Greenland/Denmark/Canada | 2018 | Cdn Premiere  
“Go outside. The lovely mountains two, Sermitsiaq and Kingit-torsuaq, look at them.” While the housing blocks carry a past of national diaspora, layers of snow cover a future development in the city of Nuuk, Greenland. The landscape acts as a scenery for collective nostalgia and industrial production, as the film studies glitches in translation of language and culture in a post-colonial modernity.

“*Nutsigassat* reflects on the power of language as a colonizer of foreign landscapes. Through a complex juxtaposition of text, voice and her beautiful 16mm film imagery, Zenner has created a critical work in which the majestic and vast vistas of Greenland defy the history imposed on them.” (CPH:DOX 2018)

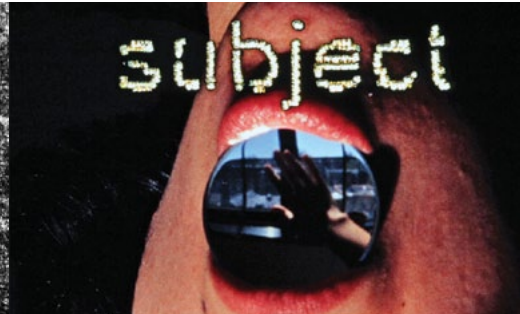




Tuesday | October 16 | 9pm

Screening @ Deluge

# I Think You Should Come to America



## Fainting Spells

Sky Hopinka | 10:45 | USA | 2018 | W Cdn Premiere

Told through recollections of youth, learning, lore and departure, this is an imagined myth for the Xawiska, or the Indian Pipe Plant—used by the Ho-Chunk to revive those who have fainted.

## The Shifting Sands

Madi Piller | 9:26 | Canada | 2018 | W Cdn Premiere

Jacques Madvo's documentary, *Israel: Land of Destiny* (1977), is abstracted in *The Shifting Sands*. Piller's film asserts the intersection of history and identification with the land through the personal struggles of the filmmaker's father as a young Jewish refugee, arriving in 1946 in Palestine. High contrast, repeated images of the war in 1948 immediately after the establishment of a Jewish state in Eretz Israel (to be known as the State of Israel) interact with Madvo's observations of Israeli society after its first 30 years of existence. The film juxtaposes images in a fractured timeline that reflects on the acceptance of the formation of a Jewish state. The work is framed within the philosophical thinking of Martin Buber and the recent history of Israel. Shifting sands can both erase and reveal human endeavour.

## genizah; passages from the lublin book graveyard

Solomon Nagler | 10:00 | Canada | 2018 | W Cdn Premiere

Passages retrieved from the lublin genizah, a ruinous non-archive where the sacred is slowly being released from its corporal form.

## Dalva

Guillermina Buzio | 3:00 | Canada/Brazil | 2017 | W Cdn Premiere

Dalva raised eight boys by herself in Arembepé, a place where sea and music mark the rhythm.

## Between Relating and Use

Nazli Dinçel | 9:00 | Argentina/USA | 2018 | W Cdn Premiere

"Exhibitions, whether of objects or people, are displays of the artifacts of our disciplines. They are for this reason also exhibits for those who make them, no matter what their ostensible subject. The first order of business is therefore to examine critically the conventions guiding ethnographic display..." (*Destination Culture*, Barbara Kirshenblatt-Gimblett, 1998)

Borrowing words from Laura Mark's "Transnational Object" and DW Winnicott's "Transitional Object," this film is an attempt to ethically make work in a foreign land. Transitioning from assuming the position of an ethnographer, we turn and explore inwards—on how we use our lovers.

## I Think You Should Come to America

Kamila Kuc | 20:00 | UK/USA | 2017 | Cdn Premiere

Using 16mm archival footage, excerpts from letters from a Native American prisoner and documentation of my own involvement with the Movement for the Supporters of Native American Indian Rights in Poland, this film explores a paradoxical fascination of the Poles behind the Iron Curtain with the ideal of America as a "land of freedom." *I Think You Should Come to America* investigates the cultural conditions in which memories are created.

While critically evaluating my own enchantment with America as a teenage girl from Communist Poland, I interrogate various patterns of perception in order to produce a form of reflection that is personal and political. The film uses numerous American educational films to expose the patterns of cultural (mis)representation, teasing out a network of complex cultural forces that wish to find their expression in the act of historical and personal self-inscription.



Wednesday | October 17 | 7pm

Screening @ Deluge

# Anti-Ethnography

Curated by Adam Khalil and Zack Khalil

*He surprised me by suddenly emerging from the dense forest on my right, pointing his loaded shotgun at me. He was threatening me. At that instant by luck, I was recording a tape. Instinctively I pointed the camera at my potential assassin as if it were a firearm, with that aggressive gesture, that imaginary threat, which we video artists use as a warning that the camera is also a dangerous weapon, as if bullets could come out of the lens. – Juan Downey, *The Laughing Alligator**

*Anti-Ethnography* is a selection of video works which examines the violence inherent in the ethnographic impulse and unveils the absurd fetishism underpinning the discipline.

For indigenous peoples the camera is a dangerous weapon, one that has been wielded against us since the device's inception. Anthropology's obsession with preserving images of our "vanishing" cultures, through ethnographic films or archives filled with boxes of our ancestors' remains, has long been a tool used to colonize and oppress indigenous peoples.

By relegating our identities to the past, and forcing us to authenticate ourselves through this past, our existence as contem-

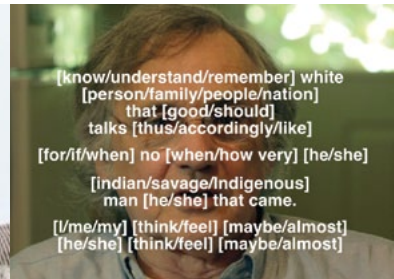
porary individuals living in a colonized land is denied. It is in this sense that ethnography confines indigenous agency.

The anthropologist's encapsulating gaze ignores the fact that for indigenous communities tradition is not an immutable set of truths handed down by revelation, but a set of ever-evolving social practices whose continuity cannot be repaired by preservation, only elaborated through struggle, and finally achieved under conditions of genuine self-determination.

– AK/ZK

*We have never been simply ignored, or simply romanticized, or been merely the targets of assimilation or genocide. It is rather all these things and many more, often at the same time in different places. The prison is a dreamcatcher, a vapor. It is both vicious and flattering, flexible and never monolithic. It can't be refuted or denied, it just is. Most devastating of all, the ideological prison is capable of becoming an elixir that we Indian people ourselves find irresistible.*

– Paul Chaat Smith, *Everything You Know About Indians Is Wrong*



## **Sioux Ghost Dance**

W.K.L. Dickson, Thomas Edison | 4:07 | USA | 1894

## **Welcome to the Third World**

Guillermo Gómez-Peña | 1:35 | Mexico/USA | 2004

## **The Laughing Alligator**

Juan Downey | 26:36 | Venezuela/USA | 1979

## **Auntie Beachress - Are You Looking at Me?**

Tonia Jo Hall | 0:15 | USA | 2015

## **Overweight with Crooked Teeth**

Shelley Niro | 5:21 | Canada/USA | 1997

## **Instant Identity Ritual**

Guillermo Gómez-Peña, Gustavo Vázquez  
1:48 | Mexico/USA | 2007

## **Este es mi reino [This Is My Kingdom]**

Carlos Reygadas | 12:19 | Mexico | 2010

## **Bizarre Thanksgiving Performance Ritual**

Guillermo Gómez-Peña, Gustavo Vázquez  
1:54 | Mexico/USA | 2013

## **Auntie Beachress - Lakota Language Challenge**

Tonia Jo Hall | 0:15 | USA | 2015

## **wawa**

Sky Hopinka | 6:00 | USA | 2014

## **Auntie Beachress - Only Boring People Get Bored**

Tonia Jo Hall | 0:15 | USA | 2015

## **Diane Burns - Alphabet City Serenade**

Poetry Spots/Bob Holman | 2:00 | USA | 1987

## **Dance to Miss Chief**

Kent Monkman | 5:03 | Canada | 2010

## **Auntie Beachress - Life's Struggles**

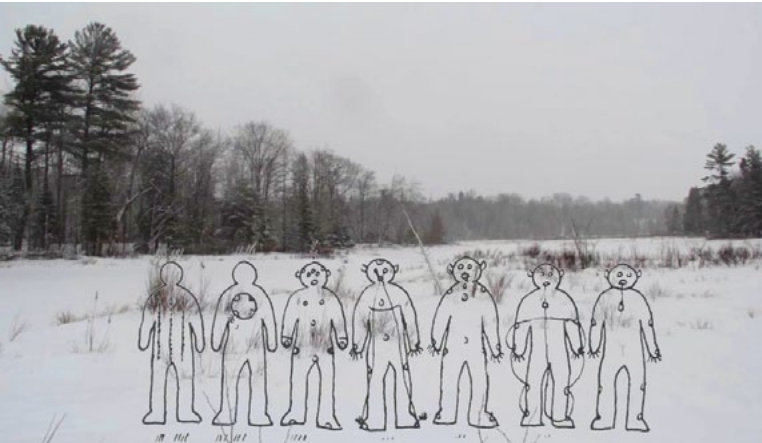
Tonia Jo Hall | 15:00 | USA | 2015



Wednesday | October 17 | 9pm

Screening @ Deluge

# INAATE/SE/ [it shines a certain way. to a certain place/it flies. falls./]



**Adam Khalil, Zack Khalil**  
75:00 | USA/Canada | 2016 | Victoria Premiere

Adam Khalil and Zack Khalil's debut film re-imagines an Anishinaabe story, the Seven Fires Prophecy, which both predates and predicts first contact with Europeans. A kaleidoscopic experience blending documentary, narrative, and experimental forms, *INAATE/SE/* explores how the prophecy resonates through the generations in their indigenous community on the Michigan/Canadian border. With acute geographic specificity and grand historical scope, the film fixes its lens between the sacred and the profane to pry open the construction of contemporary indigenous identity.

**Adam Khalil and Zack Khalil** (Ojibway) are filmmakers and artists from Sault Ste. Marie, Michigan and currently based in Brooklyn, New York. Their work subverts traditional forms of ethnography through humor, transgression and innovative documentary practice. Their films and installations have been exhibited at the Museum of Modern Art, UnionDocs, e-flux, Maysles Cinema, Microscope Gallery (New York), Spektrum (Berlin), Trailer Gallery (Sweden), and Carnival of eCreativity (Bombay). They both graduated from the Film and Electronic Arts program at Bard College and are UnionDocs Collaborative Fellows and Gates Millennium Scholars.



"The tattered history of the Ojibway people of Michigan's Upper Peninsula is redeemed through the punk-rock humor of a pair of young native filmmakers in *INAATE/SE/*." - *The Wall Street Journal*

"An artful and brilliant collage, expressing hope, pain, despair and the trickster humor that is so evocative of its people." - *BOMB Magazine*

"Stylistically audacious" - *The Hollywood Reporter*

"Formally adventurous but never esoteric, *INAATE/SE/* is an inimitable model for what radical documentary in the 21st century might be" - *Screen Slate*

"*INAATE/SE/* is as lucid a dream of the future as any historical documentary has ever been." - *NonFics*

Thursday | October 18 | 7pm

Screening @ Deluge

# Edge of Alchemy

## An Empty Threat

Josh Lewis | 7:40 | USA | 2017 | Cdn Premiere

A sequence of truces. A personality test offering mostly slippage.

## Crux

Alexandre Roy | 3:41 | Canada | 2017 | W Cdn Premiere

Once upon a cross.

## Framelines

Sabine Gruffat | 10:14 | USA | 2017 | W Cdn Premiere

*Framelines* is a scratch film made by laser etching abstract patterns on the film emulsion of negative and positive 35mm film. The strips of film were then re-photographed on top of each other as photograms and contact printed. The soundtrack filters and layers the noise made by the laser etched optical track.

## Worm

Kat Morris | 2:56 | Canada | 2018 | World Premiere

Have you ever known what it's like to have a worm living inside you? This film is about my father, who could be found here, but not really. Like me, he hides in worlds unlike this and sleeps on prickled forest floors, numb to it by now. No matter how hard I tried to reach him he slipped away, melted into the same film that covered his eyes, tugged at his ankles, and called him away from us. I hear it too sometimes.

## BOOKANIMA: Martial Arts

Shon Kim | 12:53 | Republic of Korea | 2018 | Cdn Premiere

"BOOKANIMA," a compound word of "Book" and "Anima," is a project to give books new cinematic life. Ultimately, this work

aims to create a "watching book" at a point between book and cinema. Along the way it experiments with found frame, key point, locomotive overlap, random crop and zoom, off-screen and most of all, locomotion based on chronophotography paying homage to Edward Muybridge and Entienne Jules-Marey. The project consists of four chapters: *Martial Arts*, *Dance*, *Ball Games*, *Leports*.

## Painting with the Man

Freya Björg Olafson | 3:37 | Canada | 2017 | BC Premiere

*Painting with the Man* was developed through the use of a cameraless motion capture suit worn by the filmmaker. The work references Yves Klein's Anthropométries 1960 series wherein Klein engaged nude women as "human paint brushes." Dressed in bow-tie and suit, Klein would conduct the women as they covered themselves in paint (in his patented colour "International Klein Blue") and made imprints of their bodies on canvas. In *Painting with the Man* Olafson uses a digital readymade generic male 3D body to imprint the canvas/screen.

## Edge of Alchemy

Stacey Steers | 17:15 | USA | 2017 | W Cdn Premiere

In *Edge of Alchemy* the silent-era actors Mary Pickford and Janet Gaynor are seamlessly appropriated from their early films of the 1920s and cast into a surreal epic with an upending of the Frankenstein story and an undercurrent of hive collapse.

Composed of over 6,000 handmade collages, *Edge of Alchemy* is the third in a trilogy looking at the psychological terrain of women's inner worlds. Music and sound design by Lech Jankowski (Brothers Quay).

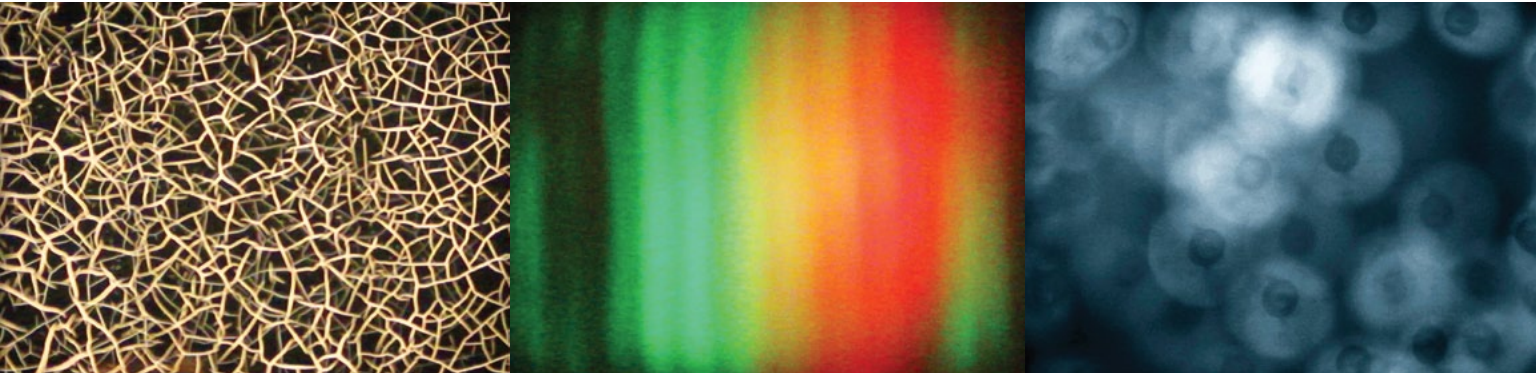


Thursday | October 18 | 9pm

Performance @ Deluge

# Phosphene

Expanded Cinema Performance: **Alex MacKenzie**



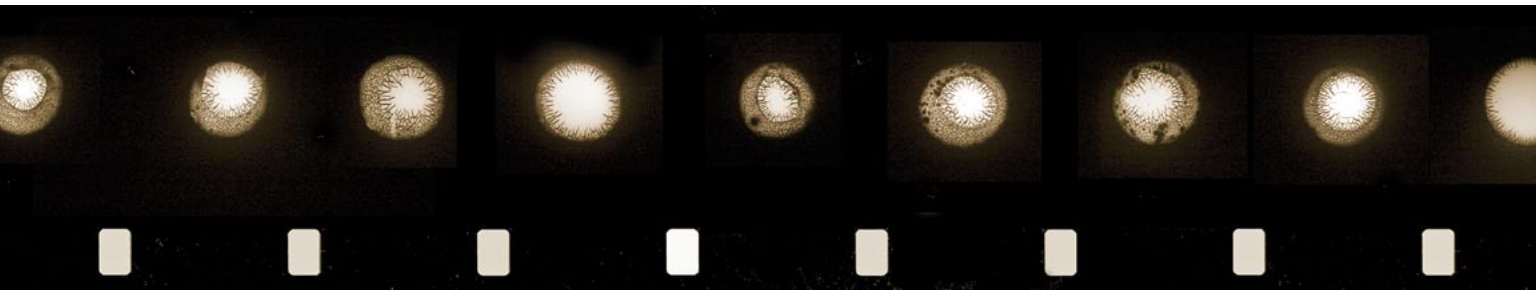
40:00 | Canada | 2018 | World Premiere

*Phosphene* is Alex MacKenzie's latest expanded work, a suite in four movements performed with two 16mm projectors.

Created with a series of film loops rendered individually with sprayed paint, scraped and abraded softened black emulsion, pin and hole punctures, india ink craquelure and meticulous frame by frame application, MacKenzie masterfully manipulates the image, introducing carefully orchestrated lens interference with colour gels, frame-edge masking, vignetting and glass objects. Inducing a variation on closed-eye vision and non-light hallucination, *Phosphene* is a subtly immersive and sublime sculpting of light.

With excerpts recently presented as a part of Peggy Lee's *Echo Painting* album launch earlier this year in Vancouver and at the Encuentro Artist Film Labs meeting in Mexico City in September, this evening's performance will be the world premiere of the full work.

**Alex MacKenzie** is a Vancouver-based media artist working primarily with 16mm analog film equipment and hand processed imagery. He creates works of expanded cinema, light projection installation and projector performance as well as single channel works. His work has screened at festivals, galleries and underground cinemas internationally.



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Friday | October 19 | 7pm

Screening @ Deluge

# Dot Matrix



## Star Ferry

Simon Liu | 8:00 | Hong Kong/Japan | 2018 | W Cdn Premiere  
Time-condensed 35mm imagery of Hong Kong and Tokyo meld together to form impressions of city life by day and night. As an exploration of the energy found in transient moments between final destinations, *Star Ferry* attempts to construct a cinematic replica of the circadian rhythms of these two metropolises.

## The Open Window

Lynne Siefert | 7:00 | USA | 2017 | Cdn Premiere  
Like restless, waiting missiles, towering pillars of industrial machinery send us to the desolation of the lunar surface.

## INSIDE – The Colour Version

Dietmar Brehm | 5:00 | Austria | 2017 | NA Premiere  
It hisses, it blinks. A virtual, two-dimensional anaglyph flickers in red and green, unfolding a visual space true to the Brehmian aesthetic. Concentratedly condensed collisions occur between everyday life and the world, being and performing, symbols and icons. A human skull, human bodies, Castle Grafeneegg as an architectonic stand-in for the uncanny. Sex and crime, art and pop culture flicker at pixilated speed—the stuff of dreams. The mundane alternates with the fetish, glimpsed in the blink of an eye, intersected by a long drag on a Chesterfield cigarette while the full-bodied, tube-amped slow-motion reverb sound of a guitar swings in the background.

## Shift Symm.two

Zeno van den Broek | 5:00 | Netherlands | 2017 | NA Premiere  
The *Shift Symm* collection is a series of brutal, abstract audiovisual constructions. Raw, exposed electronic textures collide in oscillating patterns of drift. van den Broek's sculptural sonic architecture plays on rigorous shifts of compositional symmetry—with results that are both hypnotic and evocative.

## paris

Billy Roisz | 4:00 | Austria | 2017 | NA Premiere  
A music video for the Norwegian rock trio MoE, whose output is situated somewhere between metal and noise, *paris* provides impressive evidence that catharsis and abstraction are in no way mutually exclusive.

## XARUSSELL

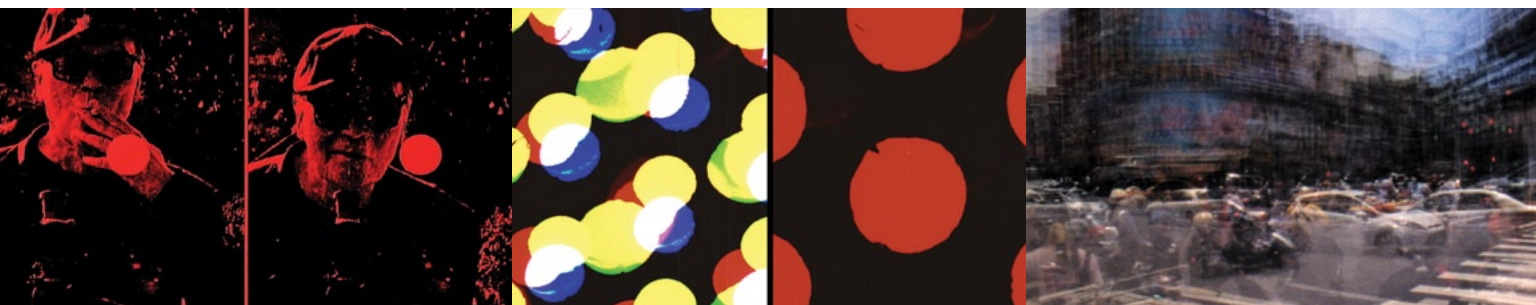
Andreas Gogol | 7:10 | Germany | 2017 | W Cdn Premiere  
An abstract visual and audio composition about movement filmed with B&W Super 8 and Mini DV at the Berlin Alexanderplatz Xmas fairground. Later I discovered shots of the birds from 16mm found footage studies and a friend gave me exposed and expired colour Super 8 material. During the editing process arose a new form and cinematic image with different levels of perception and realities—what I see is not what I hear.

## Dot Matrix

Lauren Cook | 3:34 | USA | 2017 | Cdn Premiere  
*Dot Matrix* is a sound and image composition of two 16mm film tracks, made by hand in a darkroom, without any digital intervention. The projectors become instruments that read the images as waveforms. Colourful and fun circles are menacing when played back as sound.

## China Not China

Richard Tuohy | 14:00 | Australia | 2018 | Cdn Premiere  
Hong Kong marked 20 years since its hand over, half way through the planned 40 year “one country, two systems” transition. Taiwan, once imperial China, once Formosa, now ROC on the edge of the PRC. Multiple exposures of street scenes distort space and place creating a fluid sense of impermanence and transition, of two states somewhere between China and not China.



# Torso as a Principle



## Nature Body Light

Monica Thomas | 6:08 | USA | 2018 | Cdn Premiere  
*Nature Body Light* is a slow film, a meditation, a study of light and form and texture, the body in its complex simplicity.

## Sears 2018

Daniel Laskarin | 3:00 | Canada | 2018 | World Premiere  
 A three minute video recorded on the top floor of the mostly-emptied Sears building in Victoria, BC in which a camera, swung on a long cord, looks back at the person swinging the cord. Things are not stable, but they do wind up.

## Dancer

Haley McCormick | 8:25 | USA | 2017 | Cdn Premiere  
 The purity of a woman's body in a world of chaos and distortion stimulates physical desire, with delicate audio by Heart of Palm.

## Unworldly

Sarah El Bakkouri, Cross Li | 6:08 | Canada | 2017 | W Cdn Premiere  
*Unworldly* - adj; not seeming to belong to this planet; strange.

## Exhumation

Daniel McIntyre | 8:00 | Canada | 2018 | W Cdn Premiere  
 Peeling back the shrouded image, *Exhumation* is a reanimation of long lost desire. A response to news of a celebrity paternity suit and the mythology adhered to it, *Exhumation* obsesses over buried memories to create one's own monster from memory. Re-composed of images chemically treated to disintegrate, the figures peel their identities away to remain as ghosts of what once was. At once a diary of a death mask and of speculative hope, *Exhumation* dives through years of hurt feelings to find that although the body was here, you vanished.

## Raymond Tallis: on tickling

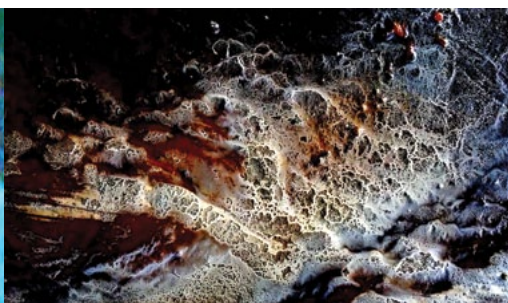
Johan Grimonprez | 8:00 | Belgium | 2017 | Cdn Premiere  
 Philosopher/neurologist Raymond Tallis argues that consciousness is not an internal construct, but is rather relational. Through the intriguing notion that humans are physically unable to tickle themselves, Tallis explores the philosophical notion that we become ourselves only through dialogue with others.

## Applied Pressure

Kelly Sears | 6:26 | USA | 2018 | Cdn Premiere  
 Sequential images sourced from dozens of massage books are activated to reflect on recent public conversation from this past year surrounding bodies, massage and assault. Ease the pain from past physical and mental distress. The body remembers. Aches may linger. Lay prone, breathe deeply, release tension, let go of the pain.

## Torso as a Principle

Jonas Weber Herrera | 15:35 | Germany | 2018 | World Premiere  
*Torso as a Principle* interrogates the phenomenon of transability, which the medical terminology describes as Body Integrity Identity Disorder (BIID), as signifier for the mutual conditions of body history and media history. The syndrome's symptoms are similar to those of transidentity: people affected feel wrong in their own bodies. However, it's not the biological sex that is affected in BIID. A transable person suffers from an over-completeness of his/her abled body and feels an overwhelming urge or need to be impaired, like an amputee, paraplegic, blind, deaf or mute. BIID is strikingly significant for media history as its symptoms are subjective and therefore cannot be measured or made visible as by mediated ways of representation. *Torso as a Principle* pursues the question of how the media of film and video, but also of medical imaging procedures produce and implement notions of bodily completeness—or subvert them.



# Evidence of the Evidence

## Light Plays

Anne-Marie Bouchard | 7:16 | Canada | 2017 | W Cdn Premiere  
A film about sound, the moon and exotic birds. Old footage from 16mm film is scratched, drawn upon and experimentally animated with a quantum dots solution.

## Outcognito

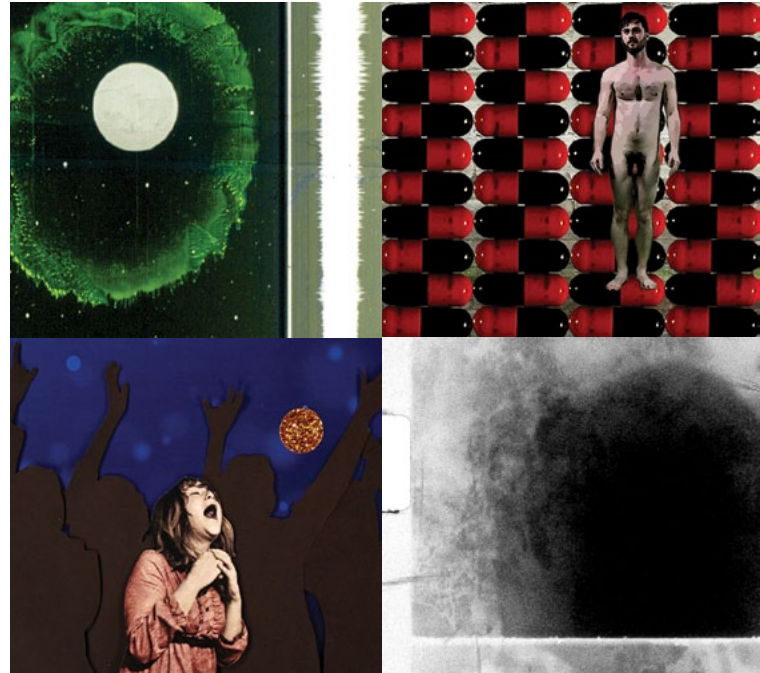
Wrik Mead | 5:00 | Canada | 2017 | W Cdn Premiere  
Fear meets gay desire against an audio background of sitcom homophobia and jarring personal testimonies. Textured layers of figures, rotoscoped and real, move in and out of difficult scenarios, resolving into knowing acceptance.

## Where We Were Not; Feeling Reserved, Alexis' Story

Jessica MacCormack, Alexis Young  
6:30 | Canada | 2017 | BC Premiere  
In *Feeling Reserved*, Alexis shares her story of a "starlight tour," a practice of police brutality against First Nations peoples in Canada where individuals are driven out of town, stripped of their outerwear and shoes and left to freeze to death. In Alexis' case a couple happened to drive by her and she was saved. Nonetheless the emotional scars remain, and many people were not so lucky. The realization that these murders are a continuation of the genocide of First Nations peoples today is horrifying. This work highlights the systemic violence at play and the silencing effect it produces.

## Trigger Warning

Scott Fitzpatrick | 5:00 | Canada | 2017  
An examination of everyday household objects based on a list published in the December, 2016 issue of *Harper's Magazine*, shot on a camera shaped like a gun.



## Confidence Game

Kathleen Quillian, Gilbert Guerrero  
6:00 | USA | 2018 | W Cdn Premiere  
*Confidence Game* sheds light onto the motivations, methods and impact of those who use persuasion and deception for personal gain.

## self-talk with nothingness

Guillaume Vallée | 4:15 | Canada | 2017 | W Cdn Premiere  
Hand-processed Super8 film as a dialogue with your darkest self.

## Eyes in the Sky

Frédéric Belzile | 3:03 | Canada | 2017 | W Cdn Premiere  
A drone operator (Drone2bwild) describes the circumstances and the moment when the Indigenous Rising Drone flew away. Video made from a long take of drone footage and a narration taken from a live feed and post during the #NODAPL protest at Standing Rock.

## Evidence of the Evidence

Alexander Johnston | 21:33 | USA | 2017 | Cdn Premiere  
A work of "archival vérité" and a meta-reflection on the role of the camera as both a weapon and a maker of history, *Evidence of the Evidence* chronicles the infamous 1971 Attica prison uprising. This radical yet tragic event in the history of the American Civil Rights Movement is represented through a granular and visceral interrogation of a collection of video footage shot by a rank and file state trooper on the ground at Attica. In an era of resurgent racism and authoritarianism throughout the West, Johnston's film is a timely and urgent work of both agit-prop and media criticism.





Saturday | October 20 | 9pm

Performance @ Deluge

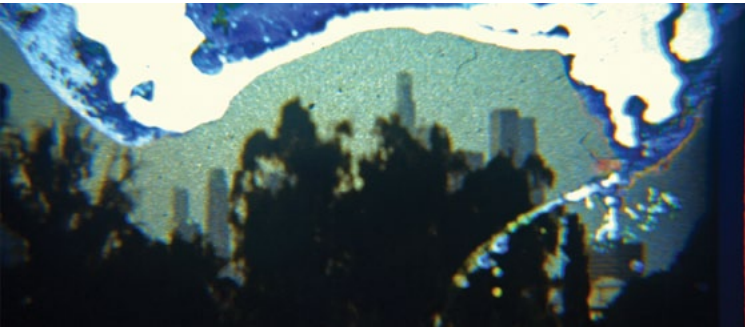
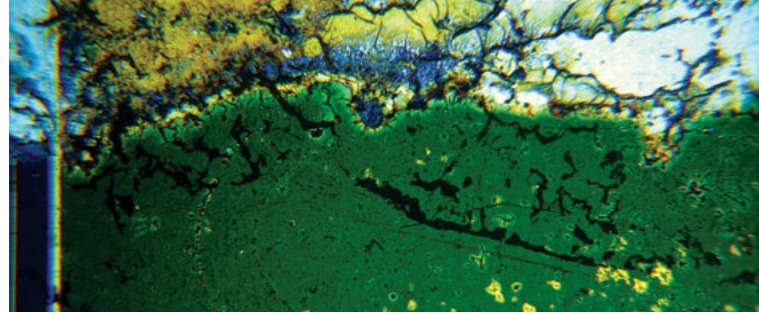
# Permeable Crystals

Expanded Cinema Performance: **Ian Campbell**

30:00 | Canada | 2017 | W Cdn Premiere

*Permeable Crystals* is an expanded cinema/sound performance that uses digital technology to re-imagine the characteristics of celluloid film. This project uses an antique 1920s era hand cranked projector augmented with video and sensors to create a non linear media experiment from found footage and sound.

Through this project I seek to add a performative tactility to a synthesis of light and sound and to create a hybrid of old and new technology to better understand the mysteries of the cinematic image.



**Ian Campbell** is a filmmaker and multimedia artist who works in video, installation and performance art. His short films have been screened across Canada at film and experimental media festivals such as Festival Du Nouveau Cinema (Montreal), WNDX (Winnipeg), Antimatter (Victoria), 8Fest (Toronto) and others in Europe and the USA. He has presented performance work using live improvised projected video at artist run centres and performance venues across western Canada. He is currently based in Saskatchewan where he teaches film at the University of Regina.

A vibrant yellow graphic for CFUV 101.9 FM. It features thick, hand-drawn lines in blue and pink that swirl and loop across the page. Two stylized microphone icons are positioned on the left and right sides. The text is bold and black, centered in the upper half. At the bottom, there are logos for CRFC/FCRC and the British Columbia Arts Council, along with their respective descriptions.

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An agency of the Province of British Columbia

**BRITISH COLUMBIA**  
Supported by the Province of British Columbia

Sunday | October 21 | 7pm

Screening @ Deluge

# I Am Pagan Baby

## Carolee, Barbara and Gunvor

Lynne Sachs | 8:00 | USA/Sweden | 2018 | W Cdn Premiere  
From 2015 to 2017, Sachs visited with Carolee Schneemann, Barbara Hammer and Gunvor Nelson, three multi-faceted artists who have embraced the moving image throughout their lives. From Carolee's 18th Century house in the woods of Upstate New York to Barbara's West Village studio to Gunvor's childhood village in Sweden, Sachs shoots film with each woman in the place where she finds grounding and spark.

## My Fuzzy Valentine

Ben Edelberg | 5:00 | Canada | 2018 | W Cdn Premiere  
Put the *Playboy* centrefold in the hands of a Dyke and she will make her into a monster. A pulsating world of bug-eyed lesbian sasquatches and vaginal caves created from reclaimed textiles. Visual artist Allyson Mitchell's shape shifting materials and colours explode off the screen on hand processed and scratched 16mm film.

## V/IRL

Malia Bruker | 10:48 | USA | 2017 | Cdn Premiere  
Self-proclaimed feminist nihilist Lena NW creates post-internet video games, rap and comics. NW's hyper-sexual art engages the complex relationship between commodification, domination and self-empowerment in the internet age. Combining traditional documentary and virtual surrealism, *V/IRL* explores not only the artist's themes, but also the formal techniques of contemporary, transdisciplinary art.

## Story of the Dreaming Water – Chapter Two

Brittany Gravely, Ken Linehan  
3:00 | USA | 2018 | World Premiere  
Maybe there was an opening, and they wandered through...

## I Am Pagan Baby

Jana Debus | 11:15 | Germany/USA | 2017 | Cdn Premiere  
*I Am Pagan Baby* is about the fringes of living in a kind of Ur-form. The film portrays a source of life on the edge of civilization. Glimpses of a path which encourage us to ask what can become of us humans if we rise from the actual rituals of necessity.

## The Whole Woman

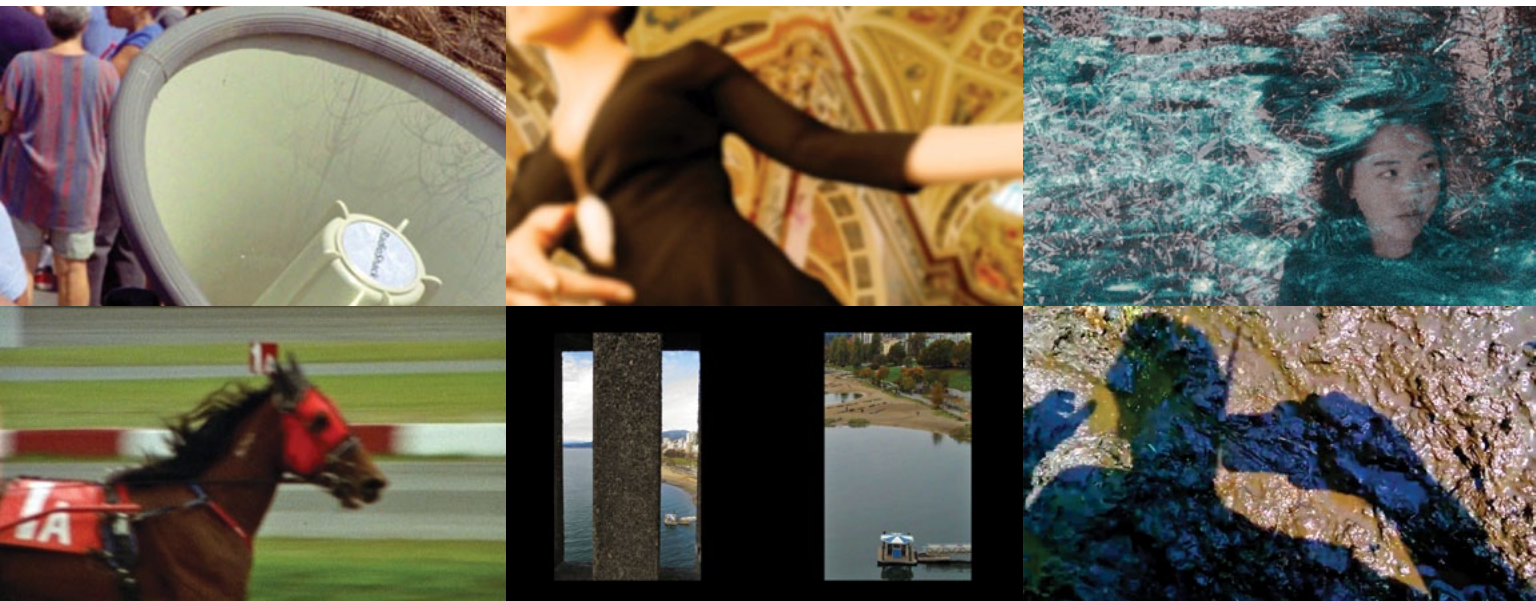
Madelyne Beckles | 5:09 | Canada | 2018 | W Cdn Premiere  
Utterances from Germaine Greer's *The Whole Woman* haunt a woman making pancakes.

## beside the water, 1999–2004

Finn Paul | 11:30 | USA | 2017 | W Cdn Premiere  
Still photographs of desert landscapes and trans bodies interact to tell a story of isolation, intimacy and trauma within an American trans masculine community of the early 2000s. *beside the water* proposes an alternative mode of retrieving and disseminating a trans past through familial relations and the erotic. Piecing together evidences of a past via an individual's mementos, this work places trans sexual experiences in conversation with a non-linear idea of history that is both real and fabricated, defiantly looking towards a future of pleasure, beauty, sincerity and fantasy.



# Shouting at the Ground



## Under a Tree

Robert Todd | 10:30 | USA | 2017 | Cdn Premiere

Calls and their echoes, forms in repose and in motion, rest and unrest, attempts at silence in the face of disquiet.

## Senses of Time

Wenhua Shi | 5:00 | USA | 2018 | W Cdn Premiere

Defining subjective and perceptual time through close attention to stillness, decay, disappearance and ruin.

## Wishful Thinking

Allan Brown | 13:20 | Canada | 2017 | W Cdn Premiere

Trotters come round the bend with Immanuel Velikovsky as race caller. Why can't we believe in "if" anymore?

"The audio interference that he (Brown) whips up and cycles has the effect of sounding like a brewing storm. The stuttering images of horse-drawn chariots again evoke a coming apocalypse. Is Brown wishing for the end of the world, or for aesthetic gale winds that can bring order to chaos?" (Greg deCuir)

## Burrard Zoetrope

Jeffery Chong | 6:12 | Canada | 2018 | World Premiere

Vancouver's Burrard Bridge has vertical concrete handrails specifically designed to produce a stroboscopic effect when viewed at the speed of traffic. Motorists can therefore see an uninterrupted view of Vancouver's harbour when travelling across the bridge. *Burrard Zoetrope* reveals this phenomenon by using the bridge's handrails and a sampling of harbour images akin to this pre-film animation device. A series of varying sequences, vertical framing, cyclical repetition and the rapid succession of still images gives the viewer a sense of continuous motion characteristic of the zoetrope.

## When the Rabbit's Nose Twitches

Janelle VanderKelen | 9:30 | USA | 2018 | Cdn Premiere

Elaine de Kooning's musings from the other side.

## 165708

Josephine Massarella | 6:37 | Canada | 2017

Shot entirely in 16mm black and white film using single frame photography, *165708* employs in-camera techniques and chemical manipulation of processed film to produce an eidetic study of temporal elasticity. Techniques include flicker, time-lapse, light painting, stop motion, tinting and toning. Combined with cycles of alternating exposed frames, these methods imbue the work with a rhythmic magnetism, apparent both in the tempo and the aesthetic of the images.

## Shouting at the Ground

Graeme Arnfield | 17:28 | UK | 2017 | NA Premiere

In a peat bog in North West England a Spanish woman was murdered, her body buried and subsumed into the treacherously dense ecological matter. Labours have extracted peat for centuries, selling the fertile material as fuel worldwide; a material which, upon burning, releases timeless carbon deposits into our increasingly precarious and damaged ecosphere. After laying dormant under the rich dark peat for an unknown amount of time a body has returned to the surface with its identity dislocated; it has become entwined with the history of its material host.

Taking the real life disappearance of Malika Maria De Fernandez along with the global trade of fossil fuels as a poignant opening, *Shouting at the Ground* is an agricultural and archaeological murder mystery circling around a void, oscillating its images and sounds between states of violent networked embodiment and pitch black absence, of burial and exhumation.

October 12–27 | Wed–Sat, 12–5pm

Installation @ Deluge

# Framing Nature

Kyath Battie | Ramey Newell | Elina Oikari | Kalpana Subramanian | Emilio Vavarella

“Animism makes real the permeability of human and nonhuman worlds. As a structure of perception and framework of experience, the relevance of animism to the theme of cinema beyond the human lies in its conception of the self as porous with respect to a multiplicity of life forms.” – *Screening Nature: Cinema beyond the Human*, Anat Pick & Guinevere Narraway

*Framing Nature* is a group exhibition that gives voice to ecological thought, uncentering human language in favour of the non-human, the *other*. Nature here is resistant to definition through anthropomorphic language, insisting on an interconnectivity and creative function far beyond the shadow cast by man’s colonizing and taxonomical tendencies. These five works subvert and dismantle existing historical depictions of the environment through a multiplicity of approaches which challenge our limited temporal understanding—refracting and expanding our comprehension of the past into a future comprising worlds within worlds, not all of our making and beyond our control.

## Senescent Vivarium

Kyath Battie | 7:10 | Canada | 2018

Bordering on the fantastic, *Senescent Vivarium* represents four distinct seasons created by plants and insects selected to imitate authentic biospheres. These macro worlds are architectural masters of their own domain yet defy traditional still life representations. Transient narratives of familiar ecological cycles are pushed further into supernatural territory by the effects of hand processed 16mm black and white film and a deeply atmospheric, magnetic sound score.

Kyath Battie is a filmmaker and experimental media artist, with specific interests in mysteries, landscapes and sound design. Her work ranges from personal and observational documentaries to atmospheric spatial explorations of space. Battie’s work also involves large-scale viewership, often creating a fine line between a “cinematic” and still photographic experience. She teaches in the Department of Cinema at Denison University, in Ohio, USA.

## Insecta

Ramey Newell | 4:52 | Canada/USA | 2017

Archival video and narration, combined with original laboratory photography and intricate sound compositions, examine our collective relationship with the nonhuman world. Implicating histories of both scientism and documentary filmmaking, this short experimental film constructs an increasingly unsettling portrait of human callousness in our compulsive quests for knowledge and control of the “natural” world.



Ramey Newell is an interdisciplinary artist and filmmaker whose work explores issues relating to ecology and mass extinction, scientific epistemologies, anthropocentrism and the expectations of documentary film. Her moving image work has screened in festivals, galleries and museums throughout the United States, the United Kingdom, Canada and Australia. She holds a BFA in Photography, a graduate certificate in Documentary Media and is currently based in Vancouver, Canada while completing her MFA in Visual Art at UBC.

## Govadas

Elina Oikari | 8:43 | Finland/Norway/Sweden | 2018

*Govadas* explores the contradiction and harmony between humans and nature through Sámi poetry. The cyclical perception of time among the only indigenous people living in the European Union is presented in the work as unfolding forms and layers based on archival material from the 1940s and Super 8 footage from 2010s. *Govadas* creates a kinetic meditation on time, memory, landscape and the ruptures between them.

In *Govadas*, Elina Oikari creates a cinematic portrait of Sámi people from history to our times and explore their relation with nature as Nils-Aslak Valkeapää has described. In Valkeapää’s work, traditional Sámi culture is presented as nomadic, holistic, non-violent and in harmony with nature, while Western culture is presented as intrusive, violent, arrogant and polluting.



Oikari's approach to the subject starts from Valkeapää's poem, where he describes "image" as a concept of an auto-portrait that is being seen from outside and inside. This poem inspired the director to create a cinematographic essay about the possible images that Valkeapää could have received during his writing process. Valkeapää's poetry is very visual and he has even created some new words to describe the word "image." Also the structure of *Govadas* is close to a poem, as the filmmaker intended to create an experience for the viewer to let him or her to find out the core meaning of the film.

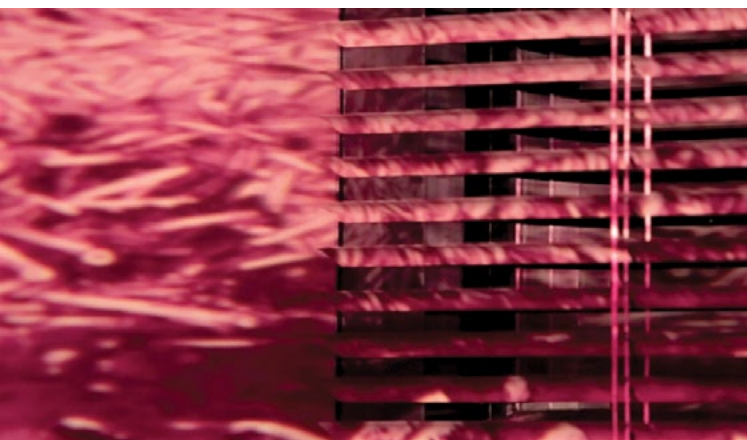
**Elina Oikari** is a filmmaker and media artist based in Helsinki. She received her MA from the Aalto University Documentary Film Studies in 2014. Oikari emphasizes experimental connections between image and sound in her works which have also screened as film concerts and live cinema screenings at various film festivals and music events. Her work is often related to the classics of dramatic literature and experiences of otherness.

## A Dialogue of Dissonance

**Kalpana Subramanian** | 6:30 | USA | 2016

An aesthetic meditation on the technological incompatibilities of cinematic apparatus that engages the poetics of materiality. Light and projections mediated by a 16mm projector playing a aging strip of stock film are captured by a state-of-the-art video camera at various speeds and settings. Visual "disruptions" occur as these disparate media engage with each other, creating a "dialogue of dissonance," blurring lines between the digital and analogic and between the pro-filmic and filmic.

In my view, light is like the "breath" of cinema's body. In this film I explore the intervals and inbetweenness of cinematic form, in dialogues between "old" and "new" media. The differences in frame-rates of digital and analog media lead to a cinematic event that is both created with and captured by my camera. A play of intermittencies emerging from the technological dialogue of digital and analogic media led to a sensorial experience for me as a cinematographer, and later as an editor when I attempted to articulate this. The process of filming became an act



of contemplation on difference and the aesthetics of dissonance. This film was shot in a day, in a single setting, as part of a series of five films titled *Light Mediated: Eyes on Brakhage* (2016).

**Kalpana Subramanian** is an artist, filmmaker and educator, currently pursuing a practice-based Ph.D. in Media Study at the State University of New York at Buffalo. She is interested in transcultural and interdisciplinary approaches of inquiry into the aesthetics of experimental film and media. Her research re-considers American avant-garde film history through the lens of non-Western philosophies. She was awarded a Fulbright Professional and Academic Excellence Fellow at the Stan Brakhage Center at the University of Boulder Colorado in 2015–2016. Her short films has been screened at several international festivals and received various awards. She is also the recipient of the UK Environmental Film Fellowship (2006) and the Audio International Design Award (1996).



## Animal Cinema

**Emilio Vavarella** | 12:12 | USA | 2017

*Animal Cinema* is a film composed of fragments of videos of animals operating cameras. All cameras were stolen by animals who acted autonomously. These video materials, downloaded from YouTube between 2012 and 2017, have been reorganized as a constant unfolding of non-human modes of being.

*Animal Cinema* is my first film. It stems from my art practice and it expands my investigation of non-anthropocentric audiovisual experiences. I believe that a new regime of moving images is emerging in the tension between ideas of sensorial contact, encounter and closeness, and the presence of the unthought, the unsummonable, the inexplicable and the undecidable.

**Emilio Vavarella** is an artist whose work blends interdisciplinary art practice and theoretical research and is centered around the study of the relationship between humans and technological power. Currently working toward a PhD in Film and Visual Studies and Critical Media Practice at Harvard University, his artworks have been exhibited at many of the most prestigious festivals of media arts and in prestigious foundations and museums around the world, including Rome's MAXXI - Museo Nazionale delle arti del XXI Secolo, Bologna's Museo d'Arte Moderna, Santiago's Museo Nacional Bellas Artes and Tokyo's National Art Center. His work has been discussed in *Artforum* and *Neural*, in books such as *The New Aesthetic and Art*, and it regularly appears in the popular press and in peer-reviewed journals.

October 11–21 | dusk–10pm

# Flying to Nowhere

A kinetic study in discipline and hope: what is the measure of success?

**Matthew Lancit** is an award-winning Canadian filmmaker based in Paris, France. His work varies between experimental, narrative, documentary, ethnographic and video dance. His films have screened at Museum of the Moving Image, UnionDocs, cut-log gallery, Anthology Film Archives in New York, the Kaohsiung Film Archive in Taiwan, the Musée Dapper in Paris and the Jerusalem Cinematheque. After moving to Cameroon Lancit made his first feature length documentary, *Funeral Season*—which has since been chosen for preservation by the Library and Archives of Canada and selected by more than 50 festivals internationally.

*Installation @ Deluge [transom window]*

**Matthew Lancit** 1:14 | Canada/France | 2017



October 11–21 | dusk–10pm

# Breathing

*Breathing* is an improvisational moment in the suspended time before a storm. Filmed between the conjuring and arrival of heavy-bellied clouds, the dropping pressure invites energy to flow freely, and the possibility of detecting something previously unnoticed arises.

Time stretches—something is put up to huddle under. A suspended plastic tarp is a tenuous shelter: too close and its surface impedes respiration, too far and contact is lost. The bottom edge becomes loose. Partially freed from its four-cornered restraint, the draped surface flickers in the diffuse light. The spectral movement and crackle of creases, folds, concavities and edges indexes latent wind, in what had seemed like empty space.

Based in Edmonton, Canada, **Taryn Kneteman** uses video, photography and sculpture to create situations where the valence of certainty is thin, to challenge complacencies of seeing and invite

*Installation @ Legacy Art Gallery*

**Taryn Kneteman** 7:46 | Canada/Germany | 2016



curiosity in perception. Kneteman received her BFA from the University of Alberta and has exhibited and participated in residencies in Canada, the United States, Germany and China.

October 11–21 | dusk–10pm

# Sculpt the Motion

*Sculpt the Motion* shows continuous transformations of metallic bodies through different urban plans. Contemporary architecture is a scenario for performance, an experience as a sculptural promenade in continuous flux. Silver strata of insulating material in action via the body become mobile sculpture evoking Boccioni's Futurist dynamism. This film echoes back to the textile kinematics of *Serpentine Dance*, recalling a mobile texture and a continuous metamorphosis of shapes. The body becomes a ritualistic/gestural expression, partly from an interest in the depiction of the body as malleable material. Gilles Deleuze's famous remark that the body is "but a series of images" remembered, desired, rejected and dreamt, is an apt description of its place within the piece.

A multi-disciplinary artist based in Milan, **Devis Venturelli** deftly employs the languages of video, performance, sculpture and installation to document ephemeral architectures and

*Installation @ Ministry of Casual Living [window gallery]*

**Devis Venturelli** 6:08 | Italy | 2017



temporary utopias. He has participated in many solo and group shows in museums, institutions, art galleries throughout the world, including the Lincoln Center for the Performing Arts, Anthology Film Archive, PAC, Milano, Ace Gallery, Kunststhal, Wien and la Biennale di Venezia.

October 11–November 3 | Tues–Fri, 12–5pm

# Resonant Disintegration

*Resonant Disintegration* is an interactive multimedia installation that presents an immersive space for viewers to reflect on their relationships to oceanic life in the context of climate change. A life-size form of an adolescent female orca is suspended at eye level in the space, inviting viewers to approach and physically engage with the sculpture. The metal whale is corroded from having been immersed in the Salish Sea, a performative gesture which connects the material to this specific body of water. The sculpture is a representation of “J-53,” the youngest living female southern resident killer whale of J-Pod. The installation fosters a sobering emotional space that is both beautiful and haunting, where viewers can be present with complex feelings of mourning and admiration.

As a tree planter in Northern British Columbia, **Colton Hash** has been exposed to mass industrialization from forestry and petroleum development. Now living in close proximity to the Salish Sea, he has become increasingly influenced by factors affecting ocean ecosystems and the critical importance of marine life to coastal communities. These observations have informed

*Installation* @ FLUX Media Gallery

**Colton Hash** Canada | 2018



his practice as both an artist and social justice organizer. Hash has collaboratively performed in social events and has exhibited emotionally engaging artworks in community-oriented spaces.

*Opening Reception: Wednesday, October 10 at 7pm*

October 11–21 | dusk–10pm

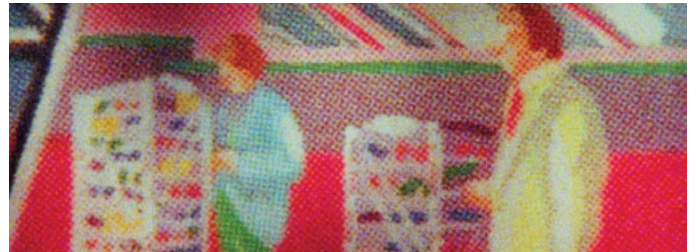
# Gone Sale

Faceless forms inhabit the shadow-sprayed remnants of an electronic board game. Slumber party capitalism, now a bargain bin of lost dreams.

**Matt Meindl** is a filmmaker and musician whose work reveals strange new views of familiar surroundings. His work often explores fickle fantasy, isolation, and the fine line between precious and obsolete. Meindl’s films and videos have screened at festivals and art spaces throughout North America including the Ann Arbor Film Festival, Chicago Underground Film Festival, WNDX, Rural Route @Anthology Film Archives, OFF THE WALL and the Milwaukee Underground Film Festival. He is the recipient of media arts grants from the Ohio Arts Council and Greater Columbus

*Installations* @ FLUX Media Gallery [windows]

**Matt Meindl** 4:30 | USA | 2018



Arts Council, and is a former Wexner Center video artist-in-residence. Meindl lives in Los Angeles and is currently working on new films and a recording project (as Hoodie Guthrie).

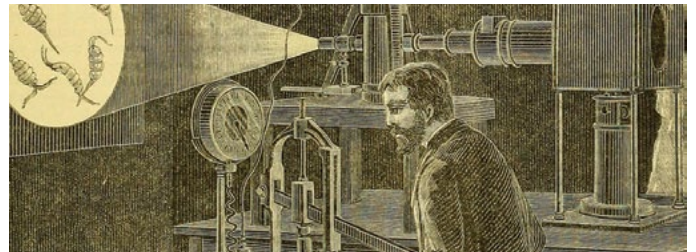
# The Fullness of Emptiness

Hundreds of still photographs from copyright-free archives were assembled into a digital sequence of one still per frame, cropped to the same size and aspect ratio. At 24 frames per second the sequence insists on the sovereignty of the individual frame and rejects the illusion of movement produced by persistence of vision. Each image eradicates the last. Some images seem consciously visible to the viewer, whilst others are apparently never seen.

The soundtrack—“The Heart Sutra” by Baird Hersley and his group Prana—uses overtone vocal harmonics to recite the mantra, *Gate Gate Paragate Parasamgate Bodhi Svaha*.

The film is thus both a meditation on the nature of perception and an expression of the power of emptiness. As Thich Nhat Hanh explains in his essay “The Fullness Of Emptiness” (*Lion’s Roar*, Aug 6, 2012): “When Avalokita says that our sheet of paper

**Sam Scoggins** 5:00 | UK/Canada/USA | 2018



is empty, he means that it is empty of a separate, independent existence. It cannot just be by itself. It has to inter-be with the sunshine, the cloud, the forest, the logger, the mind and everything else. It is empty of a separate self. But, empty of a separate self means full of everything.”



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