

SCREENINGS  
INSTALLATIONS  
PERFORMANCES

22nd Annual

# Antimatter

[media art]

International Media Art  
& Experimental Cinema

October 16-26 2019

VICTORIA BC CANADA

[antimatter.ca](http://antimatter.ca)

**Exhibition**

Sept. 28 to Dec. 21

**we carry  
our ancestors**

Cedar, Baskets and Our Relationships with the Land



Legacy Art Galleries | 630 Yates Street  
250.721.6562 | legacy.uvic.ca | Wed. - Sat. 10 - 4pm



Legacy Art Galleries



The Garden City Electronic Music Society presents

# NeuzTec

Festival of Experimental Sound Design  
and Multimedia Technology

*Fifth Edition*

**April 24-26, 2020**

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

**Open Space**  
510 Fort Street Victoria BC  
Respectfully on Lekwungen Traditional Territory

**October 29— November 24, 2019**

**It's fast and furious fireworks  
when these egos collide.**

# Bang Bang Bang

by  
**Kat  
Sandler**

## Belfry Theatre

**TICKETS**  
**250 385 6815**  
**BELFRY.BC.CA**

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# Antimatter

## [media art]

### Locations

**Deluge Contemporary Art ∅ Antimatter HQ** | 636 Yates St  
*Screenings/Performances/Media Salons* | pp.6–27  
*The Camel Race* | *Carousel* | *Rollerbabies (of Paradise)* | Media Installations | pp.28–29

**Legacy Art Gallery** | 630 Yates St  
*Pwdr Ser: the Rot of Stars* | Media Installation | p.29

**Empty Gallery** | 833 Fisgard St  
*AGENS* | Media Installation | p.30

**Ministry of Casual Living** | Odeon Alley  
*There Were Four of Us* | Media Installation | p.30

**Victoria Arts Council Gallery** | 1800 Store St  
*Acoustic Turbulence* | Media Installation | p.31

**Victoria International Airport** | VAC Satellite Gallery | 1640 Electra Blvd  
*The Five Finger Splash* | Media Installation | p.30

**Greater Victoria Public Library Central Branch**  
VAC Satellite Gallery | 735 Broughton St  
*bearing* | Media Installation | p.31

**Greater Victoria Public Library sx"eηx"əη təηəx" James Bay Branch**  
VAC Satellite Gallery | 385 Menzies St  
*The Mulch Spider's Dream* | Media Installation | p.31

### Admission

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

**Media Installations/Salons** | *FREE*

250 385 3327  
**antimatter.ca**

### Personnel

Todd Eacrett | Festival Director  
Deborah de Boer | Curator  
Dylan Moore | Front of House  
Liam O'Sullivan | Installations

Special thanks to Steve Reinke  
for his writing on *Distracted Blueberry*



# Schedule

## Screenings Events

### WEDNESDAY

#### Oct 16 at Deluge

7pm

##### Algo-Rhythm

p.6

A Protest, A Celebration,  
A Mixed Message  
TARTAMUDEO  
Notes on Seeing Double  
The Stag's Mirror  
Red Pill Rant  
Algo-Rhythm

9pm

##### A Most Dangerous Game

p.7

Fifth Metacarpal  
bearing  
The Comic Sans Video  
Fucked Up Point Blank  
Immaculate Concussion  
The Event  
A Most Dangerous Game

### SUNDAY

#### Oct 20 at Deluge

7pm

##### When It Is Still

p.14

Memoria Data  
Anche in paradiso non  
è bello essere soli  
When It Is Still  
Night Garden  
27 Thoughts About My Father

9pm

##### Doppelgänger

p.15

As Above / So Below  
Crisis  
Third Reading  
Rollerbabies (of Paradise)  
Life After Love  
Doppelgänger

### MONDAY

#### Oct 21 at Deluge

7pm

##### Everyday Star

p.16

Unless You're Living It  
everyday star  
Terra Velha  
Gutai  
A Tree Is Like a Man – En la  
maloca de Don William

9pm

##### Fragile Dream

p.17

Transmissions  
Pwdr Ser: the rot of stars  
Laurentides I (Paysage-Somme)  
Bartos  
Fragile Dream

### TUESDAY

#### Oct 22 at Deluge

7pm

##### Fallout Dogs


p.18

Animal Condensed >>  
Animal Expanded #2  
Horsey  
Staying With the Trouble  
Passerine in Time  
Fallout Dogs

9pm

##### A Sense of Place

p.19

Foreclosed Home Movie  
Pigeons  Architecture  
A Sense of Place  
Des lignes pour colorier  
l'intérieur  
AGENS

### WEDNESDAY

#### Oct 23 at Deluge

7pm

##### The Floating World

p.20

Water Once Ruled  
Meridian  
Carousel  
Las Breas  
Hours of Glass  
The Floating World


9pm

##### The Shouting Flower

p.21

butterfly disaster  
It Matters What  
Le dernier jour du papillon lune  
The Shouting Flower  
Atomes en quête d'immatérialité  
The Mulch Spider's Dream

## Sponsors

We acknowledge the support of the Canada Council for the Arts, the Government of Canada, the Province of British Columbia and the CRD Arts Commission through the Arts  Culture Support Service; the participants are Saanich, Victoria, Oak Bay, Esquimalt, View Royal, Highlands, Metchosin, Sooke and Southern Gulf Islands.



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deluge contemporary art

**THURSDAY**

**FRIDAY**

**SATURDAY**

**Oct 17 at Deluge**

**7pm**  
**On the Line** p.8  
 Les petits outils  
 Service Industry  
 Livestock  
 On the Line  
 The Blessed Assurance

**9pm**  
**Labour/Leisure** p.9  
 Shoot-the-Chutes  
 The Five Finger Splash  
 Morning, Noon, Night;  
 Water, Land and Sky  
 How to Breathe in Kern County  
 Labour/Leisure

**Oct 18 at Deluge**

**3pm**  
**Media Salon** p.11

**7pm**  
**Goodbye Fantasy** p.10  
 BOOKANIMA: Dance  
 Never Never Land  
 Love Starved: More Than Fat  
 Aural Fixation  
 La Pute Arabe  
 Goodbye Fantasy

**9pm**  
**You Were an Amazement** p.11  
 The Passion of Andrew Grande  
 Evelyn  
 Pirate Boys  
 You Were an Amazement  
 on the Day You Were Born

**Oct 19 at Deluge**

**3pm**  
**Remixing Latinx Cinema** p.13  
**∅ Storytelling for the Indigenous Post-Apocalypse**  
 Rob Fatal ∅ Bianca Oblivion

**7pm**  
**Magic Explained** p.12  
 Danny's Super 8  
 Magic Explained  
 Muybridge's Disobedient Horses  
 There Were Four of Us  
 Bird Milk  
 Cease ∅ Desist  
 Amazonia

**9pm**  
**TechnoTihuacan** p.13  
 Rob Fatal ∅ Bianca Oblivion

**THURSDAY**

**FRIDAY**

**SATURDAY**

**Oct 24 at Deluge**

**6pm**  
**Distracted Blueberry** p.22  
 \* Early start time and only one screening this evening: *Distracted Blueberry* is 4.5 hours long.

**Oct 25 at Deluge**

**3pm**  
**Media Salon** p.11

**7pm**  
**Under the Underground** p.24  
 A Peculiar Week in My  
 Dream Journal, May 1973  
 Under the Underground

**9pm**  
**Le vent sur ton visage doré n'atteindra pas le sommet de ta noirceur** p.25  
 Guillaume Vallée ∅  
 Hazy Montagne Mystique

**Oct 26 at Deluge**

**7pm**  
**To Forget** p.26  
 One Off  
 Palace of Pope  
 My World Is No Longer  
 the World I Knew  
 E-Ticket  
 to forget

**9pm**  
**Autopoiesis** p.27  
 Sue Sada Was Here  
 Autopoiesis  
 Portrait of a Nation  
 Three Casualties  
 Souvenir

**Off Screen**

**October 16-26**

**The Camel Race** p.28  
*Deluge Contemporary Art*

**Carousel** p.28  
*Deluge Contemporary Art (transom window)*

**Rollerbabies (of Paradise)** p.29  
*Deluge Contemporary Art (entrance foyer)*

**Pwdr Ser: the Rot of Stars** p.29  
*Legacy Art Gallery*

**AGENS** p.30  
*Empty Gallery*

**There Were Four of Us** p.30  
*Ministry of Casual Living Window Gallery*

**The Five Finger Splash** p.30  
*Victoria Int'l Airport (VAC Satellite Gallery)*

**Acoustic Turbulence** p.31  
*Victoria Arts Council (Store St Gallery)*

**bearing** p.31  
*GVPL Central Branch (VAC Satellite Gallery)*

**The Mulch Spider's Dream** p.31  
*GVPL sxʷenxʷən tənəxʷ James Bay Branch (VAC Satellite Gallery)*

We respectfully acknowledge that we are on unceded territories of the Lekwungen and Coast Salish peoples, including Esquimalt, Songhees and WSÁNEĆ First Nations.



Wednesday | October 16 | 7pm

Screening @ Deluge

# Algo-Rhythm



## A Protest, A Celebration, A Mixed Message

Rhea Storr | 12:00 | UK | 2018 | Cdn Premiere

Celebration is protest at Leeds West Indian Carnival. A look at forms of authority, the film asks who is really performing? Following Mama Dread's, a troupe whose carnival theme is Caribbean immigration to the UK, we are asked to consider the visibility of black bodies, particularly in rural spaces.

## TARTAMUDEO

Dave Rodriguez | 3:35 | USA | 2019 | World Premiere

*Tartamudeo*—a Spanish word for “stutter”—traces connections between language, trauma and cultural memory in a Cuban-American family. Assembled from archival fragments—home movies, educational films about stuttering, anti-Communist propaganda—and refracted through analogue and digital synthesis, the work explores a shared loss of language between two generations—one spurned by violent revolution, the other by speech impediment.

## Notes on Seeing Double

Sanaz Sohrabi | 11:10 | Canada | 2018 | Cdn Premiere

What is the anatomy of a revolution? Masses of bodies with a collective desire? *Notes on Seeing Double* takes the Farsi figure of speech “Temsaal” as its point of departure to examine this question. Through juxtaposition of a photograph taken in 1979 in Tehran and a painting by Rembrandt depicting the famous anatomy theatre of Amsterdam in 1632, the film analyzes conditions of visibility within different systems of knowledge production. As a video-essay, it looks at the threshold of seeing and remembering, a gateway into unpacking relationships between, language, memory and ways images are entangled with processes of visualization.

## The Stag's Mirror

Robin Starbuck | 16:00 | USA/Mexico | 2018 | Cdn Premiere

Legend has it that an extraordinary event occurred in the late

19th century in a native village of the southern Mexican highlands. A community of deeply oppressed people rose up in revolt and claimed a Christ child from their own ranks. Shot in Chiapas, Mexico, *The Stag's Mirror* is a visual and verbal response to this intricate story described in Rosario Castellano's novel, *The Book of Lamentations*. The film is a construct of interlaced footage, animation and text that weaves Castellano's story with statements by members of the indigenous Chiapan community during the 1990s Zapatista uprising. *The Stag's Mirror* represents a community's fight for survival as it establishes a break with progressive documentary narrative and how true stories are represented.

## Red Pill Rant

Caroline Rumley | 4:11 | USA | 2019 | World Premiere

What does it mean that women are still being rated on a scale according to their looks?

## Algo-Rhythm

Manu Luksch | 14:00 | Senegal/Austria/UK | 2019 | NA Premiere

*Algo-Rhythm*, shot in Dakar with leading Senegalese musicians, poets and graffiti artists, probes the insidious but comprehensive threats to human rights and agency posed by the quantification and algorithmic management of daily life. Using hip-hop, drama, street art and data-driven filmmaking, the work explores how our embrace of the convenience of machine intelligence, refracted through the slick interface of smartphone apps, makes us vulnerable to manipulation. Recognizing the urgent need for a new visual language to illuminate this concern, Luksch collaborated with Jack Wolf and Mukul Patel to develop a hybrid narrative form that unites photogrammetry and volumetric filmmaking with traditional approaches. Through its auratic and poetic use of computational imaging technologies, *Algo-Rhythm* scrutinizes limitations, errors and abuses of algorithmic representations.





# A Most Dangerous Game



## Fifth Metacarpal

Scott Fitzpatrick | 6:00 | Canada | 2018 | W Cdn Premiere  
 "I broke my hand last summer." A memoir of tenderness haz-  
 arded, muted ache and a fibreglass cast.

## bearing

Greg Marshall | 2:43 | Canada | 2018 | Cdn Premiere  
*bearing* composes Google 360° Sphere photographs from Yemen with recorded data from over 327 US military drone attacks between 2002 and 2018. These records were further researched according to their geographic location. Each region of attack was remapped to a planar image and used to create the image sphere. The camera reveals the rotational coordinates and timing of each attack, visualizing the 17-year period into about two and a half minutes. The images were assembled according to time of day and weather and placed within a synchronized spin of yearly revolution. A central mirror-like sphere indicates the severity of each attack, according to its size, and is locked in relation to the camera. The images depict various regions and cities within Yemen, areas of everyday common interest, a kind of geographic snapshot of the country which for the most part does not necessarily depict results of civil war or drone strikes.

## The Comic Sans Video

Roger Beebe | 8:22 | USA | 2018 | W Cdn Premiere  
*The Comic Sans Video* is a "desktop cinema" essay on the ways in which taste is determined by race, class and gender. Provoked by the Twitter response to the Eric Garner "I Can't Breathe" t-shirt design, the video draws in equal parts on the theoretical writings of Pierre Bourdieu and conversations with two colleagues and my mother to reflect on both the public discourse and my own aesthetic prejudices.

## Fucked Up Point Blank

Shayna Connelly | 4:36 | USA | 2019 | W Cdn Premiere  
 Anxiety unseats the narrator in time and place as she tries to re-write the story in search of a less violent ending. *Fucked Up Point Blank* is a glitched found-footage film about anxiety interfering in storytelling. To unravel the truth, an anxious person struggles to rewrite with set structure, characters and tone. With each attempt to alter the narrative, the potential for violence escalates while the raw materials degrade and actions fragment, stutter or overlap.

## Immaculate Concussion

Kathleen Quillian | 9:00 | USA | 2019 | Cdn Premiere  
*Immaculate Concussion* scans the electromagnetic spectrum to look at how different frequencies affect living organisms, from radio broadcasting to radioactive decay, and how they can be used for both beneficial and nefarious purposes.

## The Event

Mo Flannery | 5:12 | Australia | 2018 | WC Premiere  
 This is a true story of a woman who shuts down a major freeway from an overpass in Melbourne during a protest against the police state. An autobiographical narration of an extraordinary event from a CCTV control room operator who bears witness to the standoff.

## A Most Dangerous Game

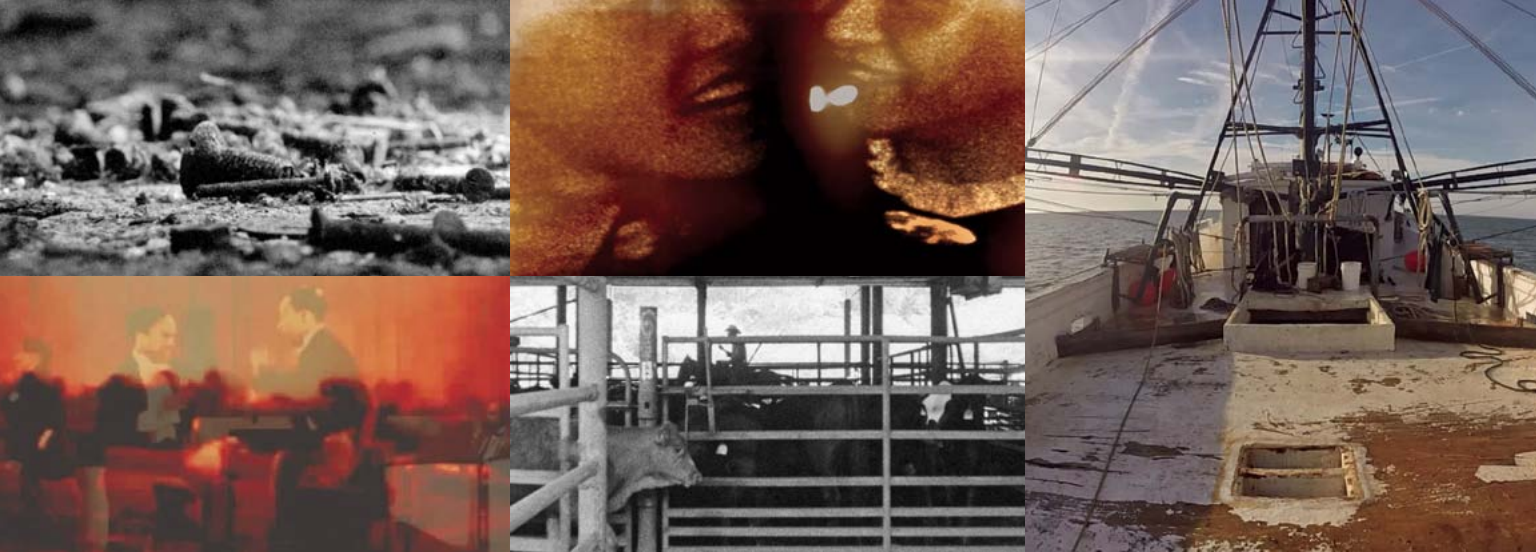
Brian Zahm | 16:22 | USA | 2018 | Cdn Premiere  
 A film professor deals with the potential for a school shooting that may or may not be of his own making.



Thursday | October 17 | 7pm

Screening @ Deluge

# On the Line



## Les petits outils [The little tools]

Emmanuel Piton | 10:54 | France | 2018 | Cdn Premiere

A foundry, a morning when nothing is started. *Les petits outils* melds the imaginary story of a woman, a coremaker and a world in decay.

## Service Industry

Annette Daniels Taylor | 5:43 | USA | 2018 | Cdn Premiere

An cinematic poem exploring a Black American story of labour, migration, and the entertainment service industry during the post WW2 era.

## Livestock

Derek Jenkins | 11:49 | Canada | 2019 | NA Premiere

*Livestock* is a documentary study of one stage in the production of motion picture film. Most of the animals at the Warren Livestock Auction will be sold for industrial meat production. Their bodies will be slaughtered and processed, their bones prepared

for rendering into gelatine that might one day suspend silver halide on a strip of acetate.

## On the Line

Tina Takemoto | 6:43 | USA | 2018 | Cdn Premiere

Inspired by prewar cannery workers in San Diego, *On the Line* offers a queer meditation on the Japanese-American women who cleaned the tuna, worked the assembly line and found same-sex intimacy amid sake and fish guts while the men were off to sea.

## The Blessed Assurance

Isabelle Carbonell | 21:32 | USA | 2018 | Cdn Premiere

Every winter off the Georgia coast, fishermen reel in jellyfish from the same waters where shrimp once flourished. *The Blessed Assurance* is a sensorial documentary experience, a meditation on livelihood exploring both man and jellyfish in the otherworldly ecosystem found on an American trawl boat. Visceral images and sounds immerse us in a primordial world, decentering the human and even going inside a jellyfish.

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Thursday | October 17 | 9pm

Screening @ Deluge

# Labour/Leisure

## Shoot-the-Chutes

Molly Pattison, Andrew Wood | 12:00 | USA | 2019 | Cdn Premiere  
*Shoot-the-Chutes* delves into the pleasures, architecture and labour of an archetypal American theme park. The film flits between fantasy, straight documentation and reconstructed events.

## The Five Finger Splash

Robert Hamilton | 8:47 | Canada | 2019 | NA Premiere  
The viewer is taken into a slow-motion tableau of a recreational dive competition on a luxury cruise ship sailing in the Gulf of Mexico. Capturing meticulous detail of every spectating body, the film is a mesmerizing and absurd portrait of leisure, privilege and human progress.

## Morning, Noon, Night; Water, Land and Sky

Mark Street | 17:23 | USA | 2019 | Cdn Premiere  
Archival footage of a scuba exploration of a sunken ship gives way to scenes that explore the working rhythms of the current Brooklyn Navy Yard as well as conjuring and imagining ghosts of past technologies and characters. The film summons both the immediacy of the here and now and the persistence of history: a moving palimpsest that forces fragments of the past to mingle with the sights and sounds of the present unfolding. Viewers dive under the surface of water, watch earth being moved, see wisps of smoke in the sky.

Hand processed 16mm film, stills, found footage and digital video are collaged and mixed to create a shimmering document of physical work. People, machines, boats, ropes and birds share a workspace surrounded by water.

## How to Breathe in Kern County

Chris Filippone | 8:48 | USA | 2019 | Cdn Premiere  
As the work day grinds to a halt, a gathering of street racers makes way for the backroads of Bakersfield to find catharsis.

## Labour/Leisure

Ryan Ermacora, Jessica Johnson  
19:00 | Canada | 2019 | Vic Premiere

A place of rest, a place of leisure, the valley of Okanagan in southwest Canada welcomes tourists and their appetite for holiday-making. Moving from a wide-angle shot of an impeccable golf course to another showing a lavish villa overlooking plantations, the film switches focus to visit and shed light on a more bitter reality. Beneath the bourgeois serenity of the villas, in the fields, an immigrant population from the global South is at work. The camera moves closer and reveals the flip side of the picture, starkly observing a well-established system in which the thankless tasks are always given to those welcomed in the shadows. The farm workers, used to moving around, are at work behind the sorting lines, picking, scanning, keeping busy. What is being repeated is not simply their gestures but the pattern of a whole world. Structural racism holds firm. The gesture is clear: *Labour/Leisure*, the grating resonance lingers as an echo. The frontier between the two notions will not disappear. This territory is not the same for all. It offers a broad and sumptuous framing to some, and a tighter and more oppressive one to others. From the villa overlooking the plantations, privileges are constantly expanding.



Friday | October 18 | 7pm

Screening @ Deluge

# Goodbye Fantasy

## BOOKANIMA: Dance

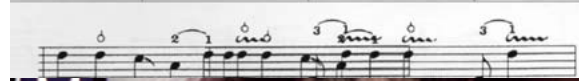
Shon Kim | 7:31 | Republic of Korea | 2018 | Cdn Premiere  
A dynamic locomotive experiment in the shape of a film, *BOOK-ANIMA: Dance* is the third instalment of Kim's recent films using illustrations from vintage books as source materials for his ebullient chronographic animations paying homage to Edward Muybridge and Entienne Jules-Marey.

## Never Never Land

Michael Fleming | 9:15 | Netherlands | 2018 | W Cdn Premiere  
*Never Never Land* dissects our obsession with physical perfection and desire for control. Chance is replaced by choice and a belief in infinite possibility through engineering our lives and bodies as the ultimate DIY project in search of Homo Perfectus.

## Love Starved: More Than Fat

Allison Stevens | 12:39 | Canada | 2018 | W Cdn Premiere  
A woman explores her personal history through journals, artwork and family photos to overcome her shame about her body. When her childhood medical records reveal that she was obese at three years old, she questions when being fat became a choice. As she reflects on the negative messages that have been imprinted upon her body, she must confront her core insecurities.



## Aural Fixation

Svava Tergesen | 3:03 | Canada | 2019 | W Cdn Premiere  
The voice has the power to construct identity and give form to our experiences. But what happens when communication falls apart, becomes bewitched and signals get crossed?

## La Pute Arabe

Drew Lint | 7:00 | Canada/France/Germany | 2018 | NA Premiere  
A video exploration of the essay "La Pute Arabe" by Ashkan Sepahvand, written about his sexual experiences as a Persian American man in Paris. Sepahvand writes about the continued impact of colonial power structures on the perception of "the Arab" within French culture and how gay pornography shot in the Banlieue of Paris has reinforced that class divide. *La Pute Arabe* aims to provide a sensory experience, locating the viewer in settings that conjure Citebeur pornography and immersing them in a world of constructed images of "the Arab," as seen through the gay European gaze.

## Goodbye Fantasy

Amber Bemak, Nadia Granados  
15:00 | Mexico/Colombia/USA | 2018 | Cdn Premiere  
*Goodbye Fantasy* is about two bodies in relation to one another as they let go of multiple cinematic universes they occupy together. Transforming from a fantasy body to a dreaming body to a dying body, they enact different constellations of social and political power as they relate to each other within the tight construct of the frame.



Friday | October 18 | 9pm

Screening @ Deluge

# You Were an Amazement

## The Passion of Andrew Grande

Peter Franco | 9:53 | USA | 2019 | Cdn Premiere

A video adaptation of Greg Hewett's documentary poem "The Passion of Andrew Grande." The poem—an assemblage of verse with text and imagery pulled from online chat rooms, comment sections of porn websites, and YouTube videos—is an ode, a letter, an elegy for an adult film actor. Grande tragically died in an altercation with police, an act which was, like much of his life, caught on camera and lives on in forgotten reaches of the internet.

## Evelyn

Nina Yuen | 6:00 | USA | 2019 | Cdn Premiere

In *Evelyn*, Yuen performs a gender reversal on a masculine tradition to explore the radical gender potential of fragility and round shapes with soft edges.

## Pirate Boys

Pol Merchan | 13:10 | Germany | 2018 | WC Premiere

Kathy Acker's writing, and a seminal portrait of her taken by intersex photographer Del LaGrace Volcano, provide a lens through which to explore trans subjectivity and the queering of cinema. Pol Merchan's hybrid doc fluidly moves from the documentation of the punk era to a more performative exploration of gender. – Eileen Arandiga (Hot Docs)



## You Were an Amazement on the Day You Were Born

Cooper Battersby, Emily Vey Duke

33:00 | Canada/USA | 2019 | W Cdn Premiere

*You Were an Amazement on the Day You Were Born* follows a woman through a life characterized by damage and loss, but in which she finds humour, love and joy. With a score that follows the span of Lenore's life, from her birth in the early 70s to her death in the 2040s, the film takes us from moments of harrowing loss to those of poignancy and dark humour. Her life is told through voice-over, narrated by performers who range in age from nine to sixty-nine, and is beautifully illustrated with images of animals (including humans), insects and landscapes.

"*You Were an Amazement...* conveys how the human animal's ineluctable death drive can be the source of both profound comedy and tragic cruelty. In the many stories relayed across this short but voluble film, viewers are invited into an intimate identification with the experiences of marginalized others." – Eli Horwatt



# Media Salon

Fridays | October 18 & 25 | 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.





Saturday | October 19 | 7pm

Screening @ Deluge

# Magic Explained

## Danny's Super 8

Colin Russell, Alec Rodrigues | 4:00 | USA | 2018 | Cdn Premiere  
A look into the work of underground filmmaker Danny Plotnick and his love for Super 8 film.

## Magic Explained

Paul Tarragó | 7:00 | UK | 2019 | Cdn Premiere  
Prestidigitation before the age of the pixel.

## Muybridge's Disobedient Horses

Anna Vasof | 4:00 | Austria | 2018 | NA Premiere  
A series of four episodes in which Vasof investigates where she can find the essence of cinematic illusion when she looks into everyday life and what happens when she uses quotidian objects and movements as cinematographic mechanisms. Even if the principle behind the illusion has been around for many years and is taken for granted, each of Vasof's episodes produces its own unique cinematic magic.

## There Were Four of Us

Cassie Shao | 6:47 | China/USA | 2019 | W Cdn Premiere  
This is an animation about non-linear dream experience that travels in and out of different spaces, times and realities. It started as a dream as always, but this is the first experiment in which I based the emotional concepts on my reality and it became something that examines what is personal from a distance.

## Bird Milk

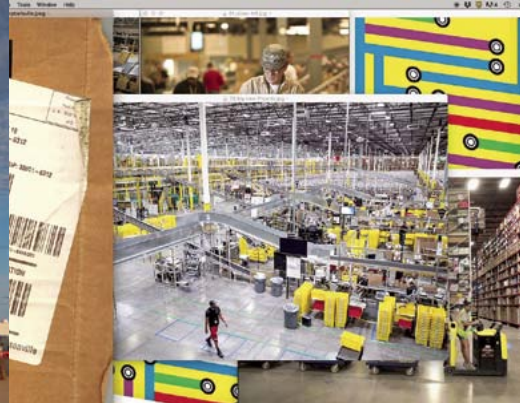
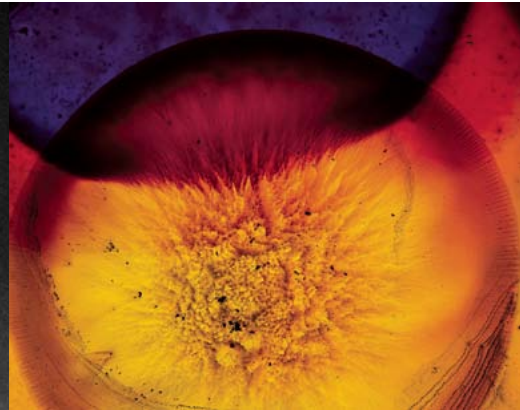
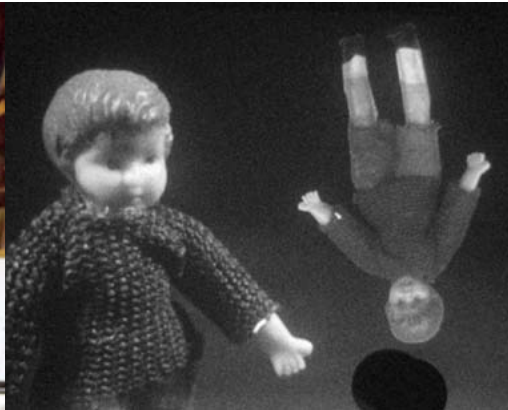
Christopher Strickler | 4:33 | Canada | 2018 | Vic Premiere  
An anxiety-inducing exploration of colour and texture captured through a macro lens magnifying the artifacts and details of print media and driven by chaotic electronic music.

## Cease & Desist

Ryan Steel | 3:10 | Canada | 2018 | W Cdn Premiere  
Under the shadow of the billboards of Winnipeg's ubiquitous miscreant, a freelance graphic designer encounters a rare type of cricket.

## Amazonia

Roger Beebe | 24:37 | USA | 2019 | Cdn Premiere  
*Amazonia* considers the key sites where the virtual world of e-commerce transforms physical space—and physical labor: the Amazon.com fulfilment centers where the millions of items available for purchase with the click of a mouse await our orders. The film visits the four cities—New Castle, Delaware; Fernley, Nevada; Coffeyville, Kansas; and Campbellsville, Kentucky—where Amazon's four original fulfilment centers were located, to meditate on the impact online purchases have on the people and places "at the other end of the internet."



Saturday | October 19 | 9pm

Performance @ Deluge

# TechnoTihuacan

Expanded Cinema: Rob Fatal & Bianca Oblivion



*TechnoTihuacan* combines DJing and video art remixing into a feature length experimental film performed live. Exploring the intersectional story of Latinx contemporary life, *TechnoTihuacan* examines border politics, de-colonialism, queer sexuality, Afro-Latinx visibility, pop culture, trans identity and spirituality. The videos, a mix of original creations and curated works, are synced with techno/cumbia/merengue/vogue remixes that respond to and support the digital visuals. Video artist Rob Fatal and DJ Bianca Oblivion stitch together these often-fractured narratives of Latinx life into an indelible and cohesive whole using two turntables, two CDs, two DJ mixers, projection mapping software and video DJ technology.

Debuting to a sold out crowd as a featured exhibition as part of the 2018 National Queer Arts Festival in San Francisco, *TechnoTihuacan* was supported in part by the Queer Cultural Center and San Francisco Arts Commission.

**Rob Fatal** [*TechnoTihuacan* producer and VJ] is a video, photo and performance artist concerned with the Queer archive and exploring de-colonial aesthetics. Fatal has been awarded grants by the Berkeley Film Foundation, Queer Cultural Center, San Francisco Arts Commission and SOMArts Cultural Center. Their

work has been screened internationally at Fringe! Queer Film & Art Festival (London), POPA Art Gallery (Buenos Aires), Frame-line SF LGBTQ Film Festival, Galeria de la Raza (San Francisco), Toronto Queer Film Festival, Geneva LGBT Film Festival and First Nations Film Festival (Chicago). Fatal is an assistant professor of Theatre Arts and Film at Sacramento City College in Sacramento, California. As a Native American, Latinx and queer artist, Fatal finds community and culture to be their greatest artistic inspiration. To create with the collective minds of unique individuals is a practice that brings to them a great spiritual catharsis; a feeling of joy and power tied to the realization of what people working together can accomplish when in harmony: a home, a shared reality, justice and healing.

**Bianca Oblivion** [*TechnoTihuacan* producer and DJ] has continuously worked to create spaces for femme/non-binary, queer and POC artists in the Los Angeles nightlife scene. She throws club nights and hosts DJ workshops in addition to hosting a monthly NTS radio show, bridging together music communities worldwide while highlighting underrepresented artists. Her playlists and guest DJs are carefully curated to showcase sounds from across the global club spectrum.

Saturday | October 19 | 3pm

Artists Talk @ Deluge

# Remixing Latinx Cinema & Storytelling for the Indigenous Post-Apocalypse

*TechnoTihuacan* performers **Rob Fatal** and **Bianca Oblivion** present an artists talk/Q&A on utilizing unconventional filmmaking technology and hybrid styles of digital and sonic

storytelling to express the integrated, ever-evolving story of the Latinx community and specifically indigenous storytelling in the indigenous post-apocalypse.



Sunday | October 20 | 7pm

Screening @ Deluge

# When It Is Still



## Memoria Data

Lori Felker | 12:00 | USA/Italy | 2018 | Cdn Premiere

*Memoria Data* collects the moments of connection from various and distant familial archives. Familiar eyes make contact with the lens, gestures are tossed to the camera operator and mouths spill unheard words. These images remind us of why we keep records, who we set our sights upon and exactly how we felt when our camera was running. Commissioned by Chicago Film Archives and Lab 80 Film/Cinescatti Archive.

## Anche in paradiso non è bello essere soli [Even in paradise it is not good to be alone]

Lorenzo Gattorna | 8:06 | USA/Italy | 2017 | W Cdn Premiere

In memory of Nonno Pierino.

## When It Is Still

Anna Kipervaser | 10:00 | USA | 2018 | Cdn Premiere

An enactment of transmutation, of the animation of the previously inanimate, the dead, the unborn. A rebirth of the self. A response film to *And By the Night*.

## Night Garden

Kyath Battie | 5:50 | Canada | 2019 | World Premiere

*Night Garden* uses a series of telephone conversations with the filmmaker's mother as she tries to reconcile facing cancer for a fourth time. Low-fi video filmed at night demonstrates her mother's bond to her home, shaping the tension and isolation of living life with a terminal illness. Lush nocturnal garden imagery also evokes private reflection, and in one final moment, proposes a provocative question about time.

## 27 Thoughts About My Father

Mike Hoolboom | 26:00 | Canada | 2019 | Cdn Premiere

In a series of 27 vignettes, the artist offers up memories of his father who died in June 2017. Using a mix of family footage (including two catastrophic moves, the last to a nursing home), snapshots and found footage, a portrait emerges of a genial ghost father, haunted by a war that sent his own father to a concentration camp and which finally impelled his own move to Canada.



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Sunday | October 20 | 9pm

Screening @ Deluge

# Doppelgänger

## As Above / So Below

Kara Hearn | 12:47 | USA | 2019 | World Premiere

This started as a video, a project, a process to prevent the darkness of insecurity that I remember from my own childhood taking root in my five-year-old son. It turned into a meditation on the tangled threads of parenting, nature, power and control.

## Crisis

Chris Pollak | 5:00 | Canada | 2018 | Vic Premiere

Filmed on Super 8 over the course of approximately six months while moving from place to place without having a fixed plan, *Crisis* is a short visual exploration of the existential. Overall, this film tries to depict angst, plus various other thoughts, feelings and emotions experienced while contemplating my moral values.

## Third Reading

Kim Kielhofner | 10:58 | Canada | 2017 | W Cdn Premiere

Studio experiments and collage follow a narrator on a path reflecting on reading, cinema and performance.



## Rollerbabies (of Paradise)

Julie Sando, David Bergeron

2:55 | Canada | 2017 | W Cdn Premiere

*Rollerbabies (of Paradise)* is a montage that exhausts all promises of the exotic and the erotic found in the original films: *Bird of Paradise* (1951), *Rollerball* (1975) and *Rollerbabies* (1976). As a work of satire, this piece embodies its suspicions and questions many of the voyeuristic gazes found in these earlier sources.

## Life After Love

Zachary Epcar | 8:25 | USA | 2018 | W Cdn Premiere

A shifting in the light of the lot, where parked cars become containers for a collective estrangement.

## Doppelgänger

Michaela Taschek

20:00 | Austria/Germany | 2018 | NA Premiere

Erich Taschek, filmmaker Michaela Taschek's father, used to be a fun-loving and sociable man. But then "Eichi" turned into a taciturn loner who locked himself in the cellar to make models and hardly ever left the house. After his death Taschek uses family photos and home movies to invent a wild doppelgänger theory that provides a plot for her long lasting feelings of alienation. An essay about disappearance and the power of projection in "documentary" images. – Esther Buss, DOK Leipzig

Monday | October 21 | 7pm

Screening @ Deluge

# Everyday Star

## Unless You're Living It

Sarah Bliss | 8:22 | USA/Canada | 2019 | W Cdn Premiere

An edgy, unsettling portrait of place and power in rural white Ontario that challenges the correlation between seeing and knowing and the ravages of late-stage capitalism. Hand processing, contact printing, tinting and toning engage the film as a body that, like the residents of Mt. Forest, sustains injuries, wounds and burdens, but also has the capacity for delight, revelatory pleasure and transformation.

## everyday star

Rajee Samarasinghe | 9:07 | Sri Lanka | 2018 | Cdn Premiere

Everyday states of being and decay are observed through the infinite scope of the cosmos and the restorative light which emanates from it, driving cinematic and photographic impulses.

## Terra Velha [Old Earth]

Andrew Lima

10:00 | Canada/Portugal | 2019 | W Cdn Premiere

*Terra Velha* is a visual and sonic study of disparate landscapes within the islands of the Azores, an archipelago situated in the North Atlantic Ocean. Structured via a series of static compositions, these sites exude traces of familiar but illusive cultural memory and a family history marked by diaspora. Through contemplative observation, elements within the landscapes gradually oscillate, notions of homeland and origin combine into an impressionistic memory, reaching all the way back through time to the moment of their volcanic birthing.

## Gutai

Wenhua Shi | 6:00 | China | 2019 | Cdn Premiere

Shi takes on a radical use of single frame image capture and examines his strange and familiar hometown in China, from which he has been away for nearly two decades. The film's title comes from postwar Japanese avant garde artist group Gu-Tai. The kanji (Chinese) used to write "gu" means tool, measure or a way of doing something, while "tai" means body. *Gutai* is the result of intense looking and seeing what might not be there.

## A Tree Is Like a Man – En la maloca de Don William

Thorbjorg Jonsdottir

29:30 | Colombia/Iceland | 2019 | W Cdn Premiere

*A Tree Is Like a Man – En la maloca de Don William* is an attempt to touch the otherworld through its edges. Filmmaker Thorbjorg Jonsdottir met Ayahuasquero Don William in 2000 by chance while traveling in the Colombian Amazon. This encounter led to a collaboration that developed over a decade between the filmmaker and the shaman. Shot on 16mm, the film serves as personal witness to Don William's lifetime relationship to ayahuasca and other plant medicines that are native to the jungle. With the rainforest a rich labyrinthine background, this portrait is at once intimate and spare, opening up to alternate realities as dense as the jungle itself, with kaleidoscopic multiplicities in both the natural and the spiritual realms. Part ethnographic travelogue, part poetic formalism, the film never fully relies on genre tropes in its attempts to communicate the parallel histories and narratives of the Amazon and its cultural figureheads.

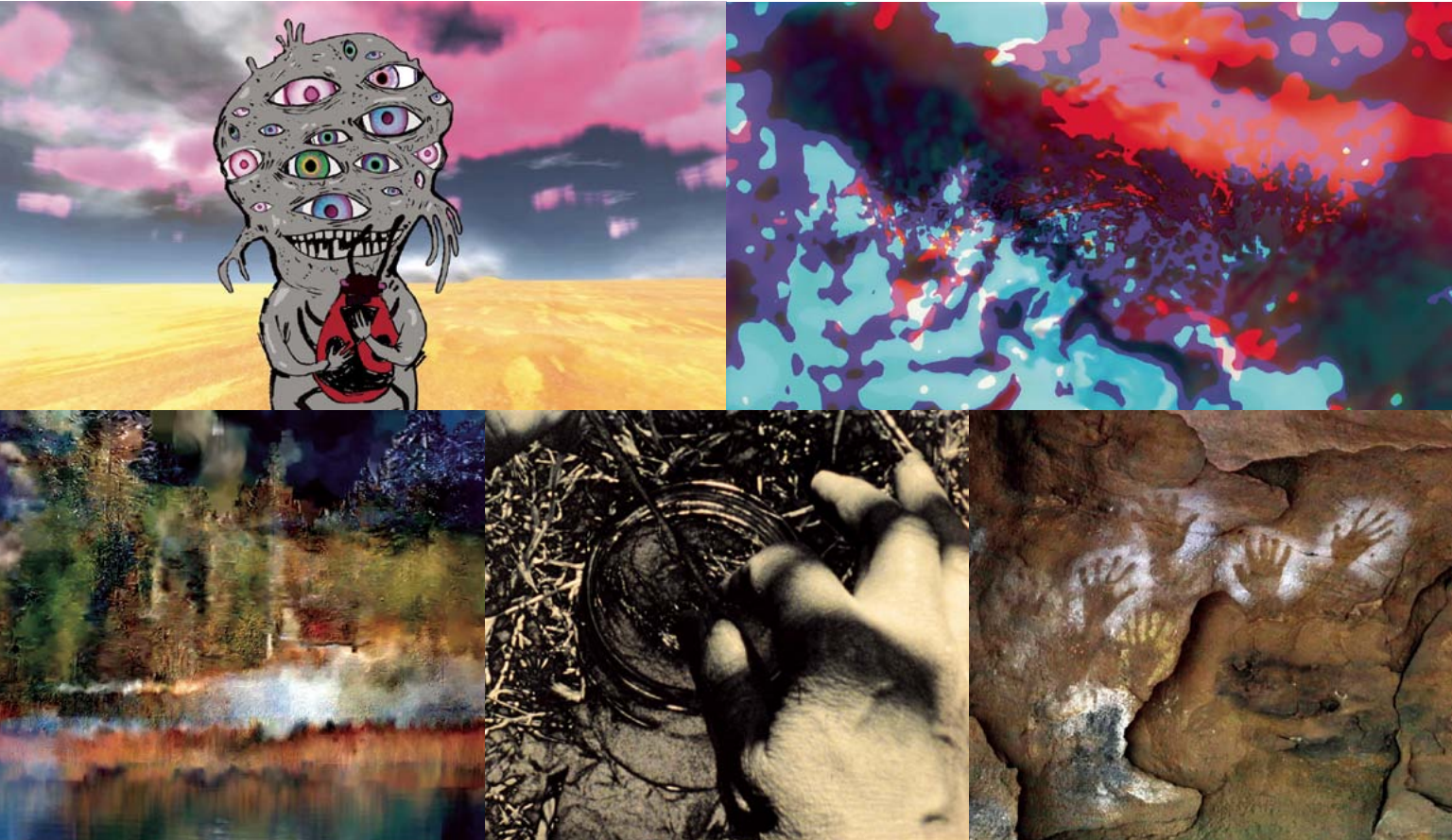




Monday | October 21 | 9pm

Screening @ Deluge

# Fragile Dream



## Transmissions

Laura Iancu | 10:00 | USA | 2019 | W Cdn Premiere

A hybrid video made around concepts of ecological interdependence, solidarity with non-human beings and the devastating logic of biocidal synthetic chemicals use within industrial agriculture.

## Pwdre Ser: the rot of stars

Charlotte Pryce | 6:40 | USA | 2018 | Cdn Premiere

The film depicts an encounter with a mysterious, luminous, electrical substance. Inspired equally by medieval accounts of visionary experiences and by 19th century photography of the invisible, it combines Kirlian photography with hand-processed images. *Pwdre Ser* is the Welsh name for a mythical substance that has been observed by many since the 1400s.

## Laurentides I (Paysage-Somme)

Geoffrey Boulangé | 12:27 | Canada | 2018 | NA Premiere

*Laurentides I* is part of the series *Paysages-Sommes (Landscape-Sum)* which explores landscape through compression of video and audio materials.

## Bartos

Trace Nelson, Peter Sandmark

3:35 | Canada | 2018 | W Cdn Premiere

*Bartos* is an experimental film originating from a walk through a garden, transformed into a waking reverie—a dream-film capturing the textures of the moment, collaging and layering images into a moving abstract mediated experience.

## Fragile Dream

Isabelle Hayeur

20:00 | Canada/Australia | 2019 | W Cdn Premiere

This video was filmed in Australia, in the Greater Blue Mountains World Heritage Area. The title refers to “Dreamtime” as the central theme of Aboriginal culture. In their conception of the world, all forms of life are part of a dynamic system of complex interactions. The earth, people, animals and plants are only parts of the same whole. Plunged into an unprecedented environmental crisis we know that this ideal remains an abstraction, a distant dream. Perhaps it is the Western worldview that has caused the imbalances that are now leading to disaster.



Tuesday | October 22 | 7pm

Screening @ Deluge

# Fallout Dogs

## Animal Condensed >> Animal Expanded #2

Jennet Thomas | 14:06 | UK | 2018 | Cdn Premiere

Two characters speak urgently to the camera about their strange relationship with an intelligent substance they call “Animal Expanded.” Intercut with glimpses of their world, a picture builds of an accelerated future where “real” animals may no longer exist—their spirits abstracted into a virus that causes humans to lose control to an artificially-intelligent world. A charged skirmish between conformity and dissent is enacted as a quasi-documentary that quickly escalates into exceedingly strange domestic science fiction.

## Horsey

Frédéric Moffet | 9:09 | Canada/USA | 2018 | Cdn Premiere

An allegory recycling images from the past, still relevant to the present moment.

“Horses are lucky, they’re stuck with the war same as us, but nobody expects them to be in favour of it, to pretend to believe in it.” – *Journey to the End of the Night*, Louis-Ferdinand Céline

## Staying With the Trouble

Allyona Larionova | 14:05 | UK/Kazakhstan | 2018 | Cdn Premiere

*Staying With the Trouble* is a hybrid documentary that follows a Kazakh berkutchi (eagle-hunter) on a journey to tame his wild eagle, Sadak. The film draws upon the unique bond between hunter and eagle to provide a meditation on power relations in a world dealing with security crises and accelerating hyper-connectivity. Oscillating between states of control and submission, the berkutchi, Sadak, a judoist and a border control officer offer viewers their own bodily interpretations of the constantly shifting scales of power.

## Passerine in Time

Laurids Andersen Sonne | 7:53 | Denmark | 2018 | Cdn Premiere

A study of the gestural encounter between the hand of man and the entrapment of birds in it. The film investigates the haptic encounters between man and bird, where the hand becomes an embodiment of man’s desire for knowledge through methodical labour as it repeatedly captures, inspects, measures, bands and logs migratory birds before their release. *Passerine in Time* exists in a space where two creatures and two distinct worlds collide, where birds are trapped by virtual objects in space on a journey of desire towards their nesting grounds: a journey guided by compasses and perceptions beyond our comprehension.

## Fallout Dogs

Julia Oldham | 20:00 | Ukraine/USA | 2019 | Cdn Premiere

A cinematic portrait of Chernobyl guided by movements and activities of the stray dogs that live in the exclusion zone and people who take care of them. The Chernobyl Nuclear Disaster began on April 26, 1986, with an explosion in Reactor 4 of the power plant. Over 100,000 residents were evacuated on buses and told to leave everything behind. During the ensuing cleanup effort, many abandoned pets were shot to prevent contamination. Some survived by making their way to the power plant, where workers and self-settlers have been caring for them and their descendants ever since.





Tuesday | October 22 | 9pm

Screening @ Deluge

# A Sense of Place

## Foreclosed Home Movie

Lisa Danker | 8:00 | USA | 2018 | W Cdn Premiere

A memoir of losing a home in Miami in 1930 becomes the sister tale to a foreclosure in 2013. Unable to accept the loss of her foreclosed home, the filmmaker's mother recounts its rooms and features. Photographs and abstractly animated details of the house and its furniture—printed from linoleum blocks directly onto 16mm film—alternate with the earlier memoir, echoing the cyclical nature both of economic booms (and busts) and trauma.

## Pigeons & Architecture

Anne Linke | 10:52 | Germany | 2019 | NA Premiere

As feathered architects, pigeons navigate the city as well as the architecture that is built against them. Meanwhile, a woman is their accomplice.

## A Sense of Place

Nan Wang | 8:00 | Netherlands | 2019 | NA Premiere

*A Sense of Place* is composed of images of transparent adhesive tape. The traces, marks and imprints left on the tape were scanned and animated into a noisy moving image, overlaying slow-motion footage from the platform of a train station. A mundane moment of time stretched into a poetic space where passenger's figures and movements are revealed below the traces of the insignificant sticky tape. Music by Michel Banabila.

## Des lignes pour colorier l'intérieur

[Lines to colour within]

Matthew Wolkow | 6:50 | Canada | 2019 | World Premiere

EXT. DAY. MONTREAL. / On the outskirts of the metropolitan highway, a Mediterranean fig tree stands. / Said *Ficus carica* is the work of a 60-year-old Montrealer of Argentine origin. / The miracle of a backyard where three regions of the world meet. / The story of an observation.

## AGENS

Lyoudmila Milanova, Steffi Lindner

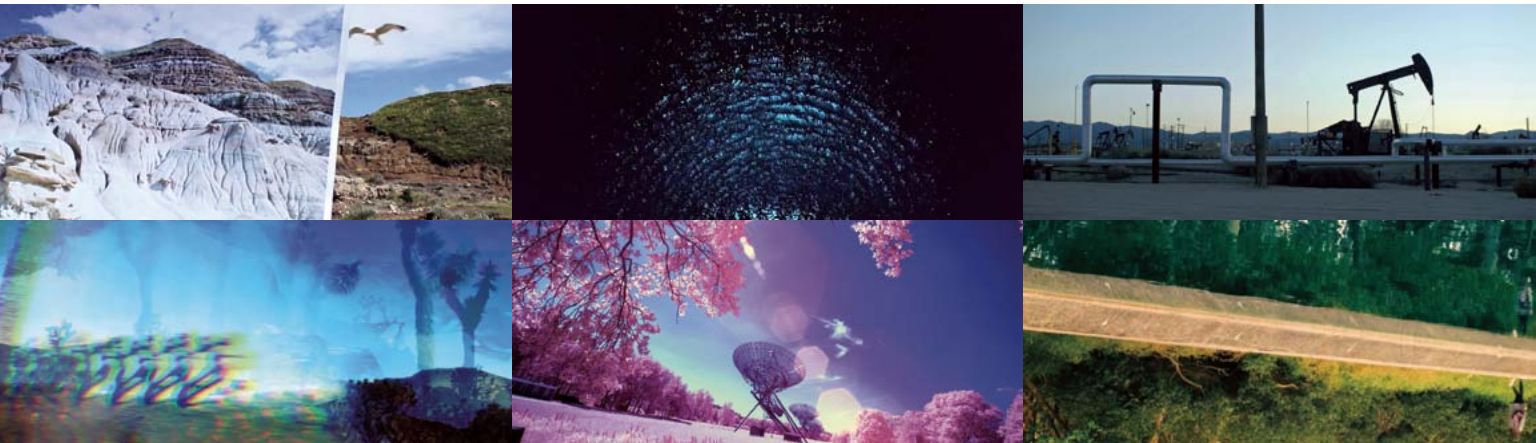
17:56 | Germany | 2018 | NA Premiere

*AGENS* deals with the nature of ephemeral substances and their immanent processes, contrasting the materiality of fleetingness and the human need for control and clarity of forms. In the film, clouds and fog come and go, but only featured in interiors. Everyday scenes of the ephemeral—smoke from a cigarette, steam from a kettle or a dishwasher—gradually turn into peculiar cloud and fog phenomena. While becoming denser and more surreal, familiar vapours get increasingly detached from their conformed functionality. When their fleeting materiality meets the solid and clear structure of the architecture, it seems as though these textures slowly merge into each other. The inner driving force of the ongoing processes inherent in ephemeral substances becomes a mysterious protagonist.





# The Floating World



## Water Once Ruled

Christina Battle | 6:14 | Canada | 2018 | W Cdn Premiere

Collaging appropriated footage with original imagery, *Water Once Ruled* collapses the past, present and future into a single repeating loop. Linking the introduction of satellite imagery with the colonization of our own as well as other planets, the video considers water—and the lack thereof—as the distressed resource connecting Mars’ history with Earth’s present and future.

## Meridian

Calum Walter | 15:00 | USA/Italy | 2019 | Cdn Premiere

*Meridian* follows the last unit in a fleet of autonomous machines sent to deliver an emergency vaccine. The film shows footage transmitted by the machine before its disappearance, tracing a path that seems to stray further and further from its objective.

*Meridian* is inspired by a real event that occurred in Washington, DC on July 17, 2017, where an automated security robot was found floating in a fountain at the building it patrolled. It had plunged into the water while on routine patrol, spurring speculation as to whether the machine had chosen to end its life or if this was just a glitch in an otherwise reliable technology. Perhaps more interesting than the fate of the machine was the desire to see its death within a human context. *Meridian* looks for parallels between automation and purgatory, depression and malfunction.

## Carousel

Annie Briard | 4:47 | Canada/USA | 2018 | Vic Premiere

How much of what we see is actual? How much do we fabricate?

*Carousel* reflects on these issues by taking the viewer on a psychedelic road trip through the high desert in Joshua Tree, where the seen eventually breaks apart and the limits between agreed-upon physical reality, head trips and disassociation become blurred. Through DIY analogue processes combined with light post variations, *Carousel* offers an affective vision through which we might collectively reconsider how we make sense of the “natural” world and of each other.

## Las Breas

Laura Kraning, Blue Kraning | 12:20 | USA | 2019 | Cdn Premiere

*Las Breas* is an observational portrait of three tar pits, of which there are only six in the entire world. Situated in three distinct landscapes in Southern California—urban Los Angeles, the oil fields of San Joaquin Valley and Carpinteria Beach, *Las Breas* investigates the spaces between archiving the pre-historic and the contemporary industrial landscape. While skeletons of extinct megafauna and vintage animatronic beasts are on display in the heart of Hollywood, the sticky remains of ancient microscopic organisms seep to the surface of both land and sea. Of the earth, yet primordial and impenetrable, the bubbling tar that rises from the depths speaks of past extinction and human exploitation of the earth’s limited resources.

## Hours of Glass

Michiel van Bakel | 7:00 | Netherlands | 2018 | Cdn Premiere

This short photographic investigation follows an associative path along places that helped shape the observation, or should we say, the surveillance of the heavens. An extraterrestrial gaze is turned towards earth in the form of a full spectrum camera, with its eerie colour schemes. Likewise, deep-gazing techniques are directed towards people sharing thoughts over the ether.

## The Floating World

Janelle VanderKelen | 17:20 | USA | 2019 | Cdn Premiere

The Sun was offended by her brother’s behaviour and hid in a mountain cave as an act of passive protest. Representatives of a world plunged into darkness begged her to come out, but she refused. It was only after someone started a silly, raucous dance and the plight of the world was momentarily forgotten in laughter, that the Sun peeked out to see what could be so funny.

Ghostly hauntings function as symptoms of a distraught environment in a series of interdependent retellings of this myth found in *The Kojiki (Records of Ancient Matters)*. The restagings are informed by Japanese poet Akiko Yosano’s understanding of human bodies and personal relations as integrally politicized entities and actions, inspiring a closer examination of how humans interact with the environment and the “non-human.”

# The Shouting Flower

## butterfly disaster

Caryn Cline | 6:50 | USA | 2019 | Cdn Premiere

“What looks like agricultural success, purging bean and corn fields of milkweed (among other weeds), turns out to be a butterfly disaster.” – Verlyn Klinkenborg.

Inspired by Klinkenborg’s observations, using found footage from four different sources, I edited, optically-printed, superimposed, scratched on, bleached and otherwise altered the film to highlight, lament and challenge the monarch butterflies’ dilemma.

## It Matters What

Francisca Duran | 9:06 | Canada | 2019 | W Cdn Premiere

Absences and translations motivate this experimental animation in an exploration of the methods and materials of reproduction and inscription. The inquiry is set within a framework of practical and critical human relationships with other-than-human-species elucidated by the theorist Donna Haraway.

A fragment from Haraway’s essay “Tentacular Thinking: Anthropocene, Capitalocene, Chthulucene” is reworked here as a poetic manifesto. Enigmatic found-footage calls into question human violence over animal species. Plant life is both the subject matter of the images and assists the means of photographic reproduction.

## Le dernier jour du papillon lune [The last day of the luna moth]

Guillaume Vallée | 4:51 | Canada | 2019 | W Cdn Premiere

A luna moth is dying under the eyes of a child. From the point of view of the insect, we hear the child wonder about death, post-mortem and the ephemeral, in a monologue inspired by Cioran.

## The Shouting Flower

Derek Jenkins, Ruby Zuroski-Jenkins

12:02 | Canada | 2018 | W Cdn Premiere

A work about collaboration and process, *The Shouting Flower* approaches political resistance from multiple subject positions—plant, child, filmmaker—in an attempt to model what Anna Lowenhaupt Tsing calls “work across difference.” Using images processed in plant material gathered at key locations throughout the city, as well as direct animation and audio recorded on a child’s toy, the film documents its own creation within a landscape of hostility and neglect. A collaboration against cooperation, it becomes as it refuses. Refusing, dispersing, it shouts, “No!”

## Atomes en quête d’immatérialité [Atoms in Search of Immateriality]

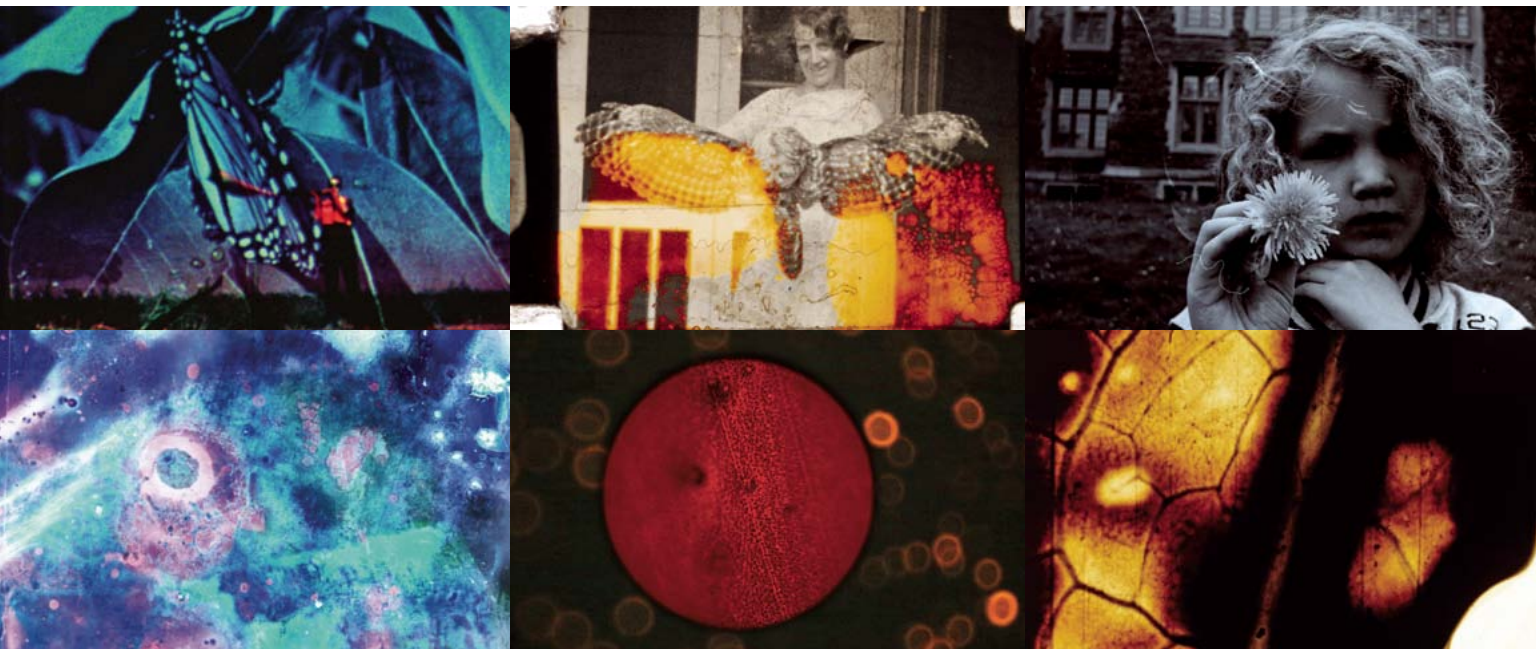
Anne-Marie Bouchard | 5:36 | Canada | 2018 | W Cdn Premiere

“There is only one moral worth in this story, one essential piece of information: we are only derisive sparks in the eyes of the universe, may we have the wisdom not to forget it.” – Hubert Reeves

## The Mulch Spider’s Dream

Karel Doing | 14:00 | UK | 2018 | W Cdn Premiere

In 1974 Thomas Nagel published his famous essay “What is it like to be a bat?” arguing that there is a specific mental state to each organism. Besides his critique toward the materialist theory of mind, the paper also explores the differences between human consciousness and the awareness of bats. According to Nagel subjectivity can not be shared. However, cinema might be a tool to do exactly that; sharing a lived experience of another creature. This film attempts to kindle the vision of a spider by using experimental phytochemistry; creating organic shapes, rhythms and colours directly on expired 16mm film.





Thursday | October 24 | 6pm

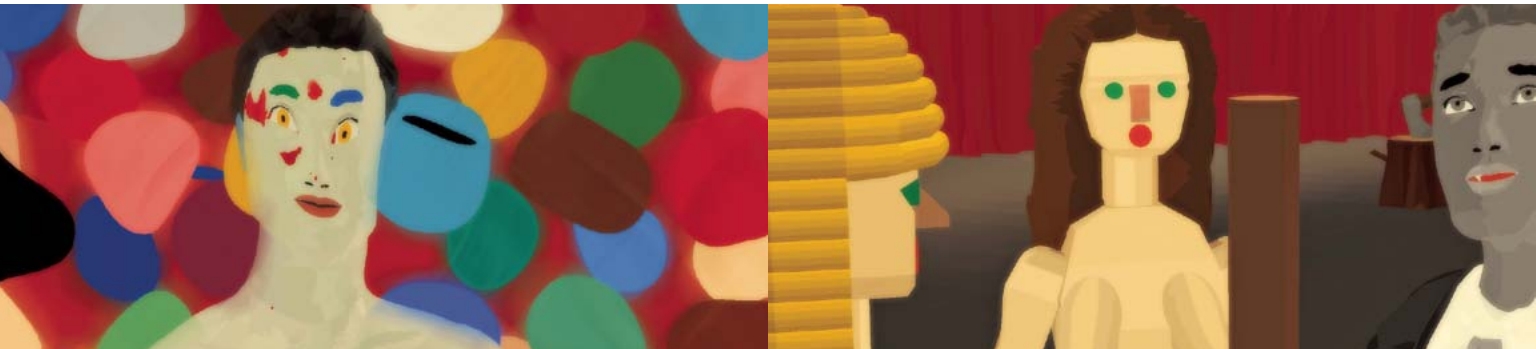
Screening @ Deluge

# Distracted Blueberry

Barry Doupe | 4:33:15 | Canada | 2019 | World Premiere

*Distracted Blueberry* follows a performance art band through a series of poetic encounters. Masculine tropes are undone to form a relationship between male sexuality and the human death drive. The body, violence and ribald humour are placed in the larger context of nothingness and somethingness, bridging a tension between externalized anxieties and the terrors of nature. Evocative of inner emotional states, strange landscapes exist as reflections of our collective dreams and nightmares.

In the opening scene of *Distracted Blueberry*, which lasts a scant seven minutes, an all-male quartet plays musical instruments with their penises. The pianist cuts off half of his penis with a large knife. Blood spurts everywhere. An audience member begins to ejaculate, spontaneously, endlessly. The pianist picks up his severed cock and begins to fuck himself with it, while banging his head on the piano keyboard. The audience member crawls onstage. The pianist fucks himself with the knife. Blood is flowing, spurting. The audience member crawls away. We're not sure if he's horrified or not, until he begins ejaculating again, a



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fountain of cum, the semen covering his face and chest. The pianist begins to fellate the knife. The camera swirls around him as blood pours out of him, mouth, anus, dick.

Is this funny? Well, not exactly. Horrifying? No, not horrifying. Sexy? Maybe a little. Transgressive? After *Distracted Blueberry*, I no longer know what transgression is. Dreamlike? Yes, of course, though as the video goes on it becomes less and less like a dream and more and more like its own world.

Watching *Distracted Blueberry* is like being submerged into a tank and not being able to tell the temperature and salinity of the water—or whether you are even in water or some other, as yet unnamed, liquid. You are in a highly charged, yet strangely neutral, suspension. And you need to be there for the entire 4.5 hours (though it may take multiple sessions).

Affect is bracingly high: disgust, shock, laughter, beauty,

suspense, titillation. At the same time, impossibly, affect is also soothingly low: distant, ambient, humming. As if Sadean transgression were presented with the inexorably meditative pace of a Morton Feldman composition. And then there's the dialogue—sometimes cryptic, often philosophically poetic, often funny, occasionally merely silly, though always beautifully written, like goofy John Ashbery shot through (much more than he already is) with the wit of Oscar Wilde.

This is what I wrote Lilli Carré a few months ago: “New Doupé! It is something else: 4.5 hours of relaxing transgressive mayhem. I’m going to try and write about it.” And so here is my first stab at it. I find the work enormously compelling, yet I can’t quite articulate why. Although it feels entirely Doupé, it also feels prescient. Prescient like dynamite about to blow up the dam and leave us flooded with new possibilities, drowning happily.

– Steve Reinke



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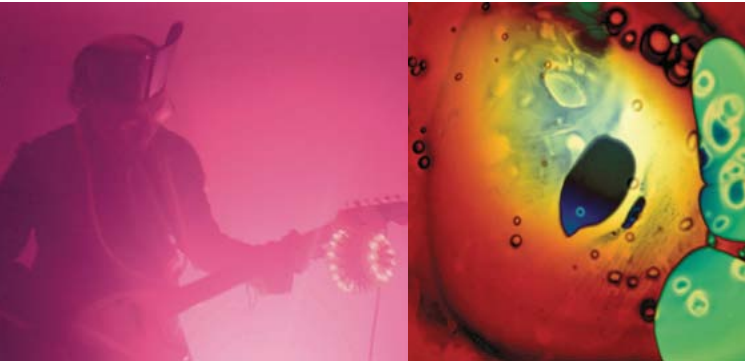
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Friday | October 25 | 7pm

Screening @ Deluge

# Under the Underground



psychological chains imposed upon others, chains which were the genesis of the aforementioned teenage thought liberation.

## Under the Underground

**Angela Christlieb | 54:00 | Austria | 2019 | NA Premiere**  
Christlieb's documentary guides us through the improvised spaces of Janka Industries, an underground cellar vault and creative microcosm of Vienna's subculture. Voodoo Jürgens and bands such as Petra und der Wolf and Tankris practice and perform here in the midst of a bizarre hodgepodge of electronic scrap. A music film and an ultimate underground homage that cinematically captures the magic of the site.

"In the underground vault of a former Viennese factory building, you find a bizarre and magical microcosm filled with electronic and analogue objects and instruments. Dubbed Janka Industries, the cellars were first occupied by creative mavericks in the 1980s. Since then, it served as a space for experimental music and eclectic art. *Under the Underground* evokes memories of its improvised beginnings, of rats, parrots and other former guests, as well as today's studio spaces where musicians play, perform and record. An artistic film about analogue hacking, quirky creativity, and eccentric music—the ultimate homage to underground culture." - Kaleidoskop

## A Peculiar Week in My Dream Journal, May 1973

**Ryan Betschart | 6:17 | USA | 2019 | Cdn Premiere**

*O sun, to tell thee how I hate thy beams*

*That bring to my remembrance from what state*

*I fell...*

An ode to the Beast; who was felt strongly during the 1970s, when Americans had idle time for metaphysical inquiry, as benefit from the racism of their forefathers, in turn setting in motion an attempt towards a mass liberation of consciousness, which, succumbing to arrogance, unsuccessfully bid to help remove the

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GVPL - sx<sup>w</sup>erjx<sup>w</sup>erj tərjəx<sup>w</sup> James Bay Branch  
GVPL - Saanich Centennial Branch  
GVPL - Bruce Hutchison Branch  
McPherson Playhouse Gallery

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

Friday | October 25 | 9pm

Performance @ Deluge

# Le vent sur ton visage doré n'atteindra pas le sommet de ta noirceur

Expanded Cinema: **Guillaume Vallée** & **Hazy Montagne Mystique**

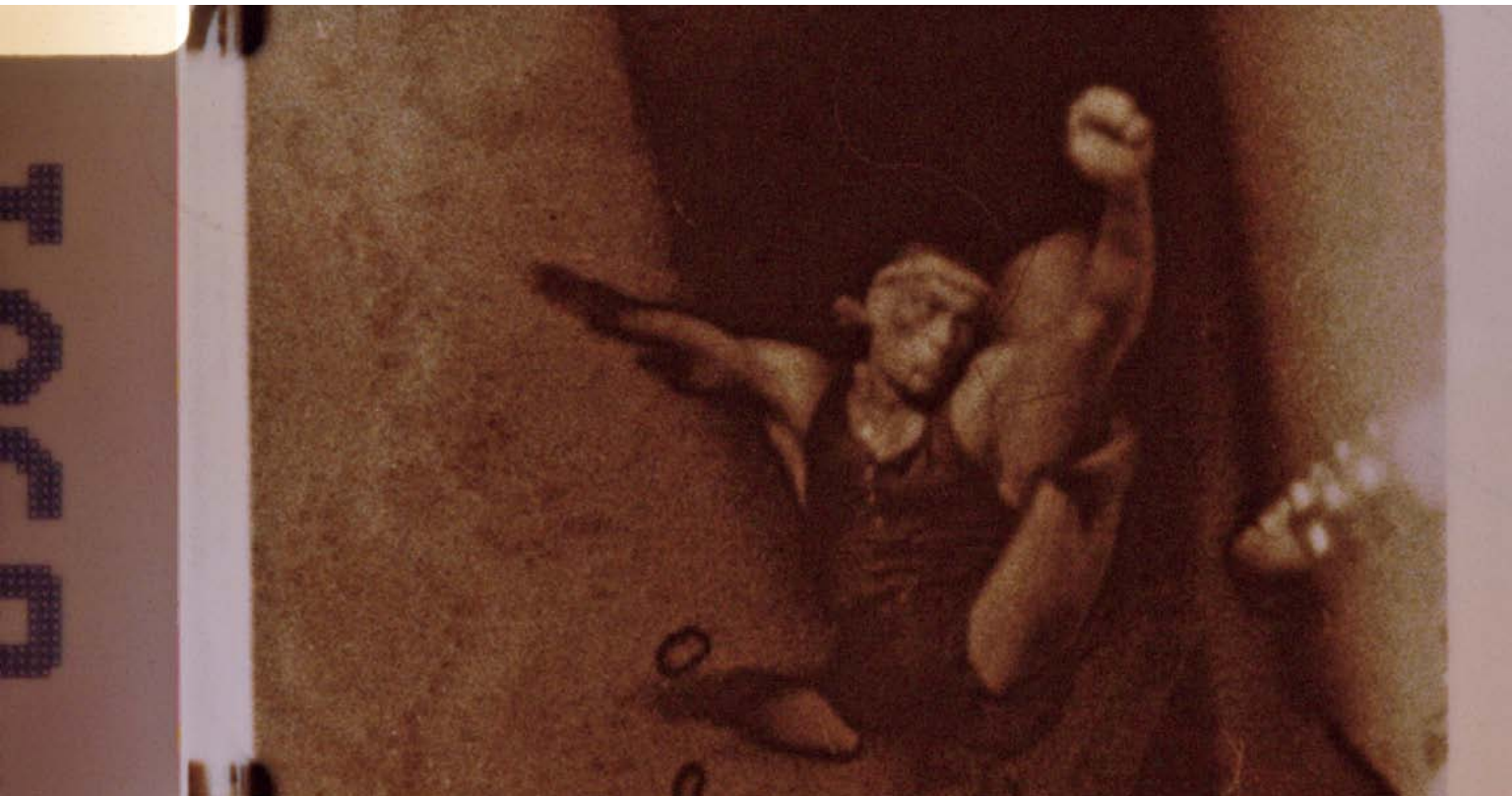
45:00 | Canada | 2018 | W Cdn Premiere | strobe light warning

*Le vent sur ton visage doré n'atteindra pas le sommet de ta noirceur* (*The wind on your golden face will not reach the summit of your darkness*) is an audiovisual performance by Guillaume Vallée and Hazy Montagne Mystique. Using only footage from Jean-Claude Van Damme movies—from 16mm to VHS—this work is a tribute/non-tribute to JCVD's persona and martial arts techniques depicted through materiality, multi-projection, aggressive and psychedelic imagery and the desecration of the masculine figure in 1980s action flicks.

Experimental filmmaker, video artist and independent curator **Guillaume Vallée** graduated from Concordia University with a Major in Film Animation and MFA in Studio Arts. He's interested in alternative forms of moving images in analogue forms as a way of considering the direct interaction between different mediums. His work is an exploration of materiality within the creative process. Attempting to create a more complex relationship with his subject matter, Vallée makes use of cross-medium forms that range from camera-less techniques to optical effects, glitch and video feedback, resulting in expanded and hybrid pieces realized with Super 8, 16mm and VHS. His audiovisual performances have been seen at various festivals in Canada, USA, France, Italy and Japan and his experimental films and videos have been screened internationally.



**Hazy Montagne Mystique** has developed a sonic universe of organic sounds (field recordings, cassette tape manipulations and amplification) using vintage/modular synthesizers, and effects pedals which are often modified by him. Drawing on his training as an experimental sound artist, he has created a unique sonic language by tinkering with a mixture of original and invented sounds. The result is vivid music that he sees as sonic landscapes, lunar atmospheres or meditative sounds conceived for underwater breathing.





Saturday | October 26 | 7pm

Screening @ Deluge

# To Forget

## One Off

Sofia Theodore-Pierce | 13:09 | USA | 2019 | Cdn Premiere

A glimpse of a mother's face barely recognizable on a strip of Super 8 provokes a deep dive into questions of emotional inheritance and the value of an imperfect document. Mining the gap between uncertainty and recognition, *One Off* engages themes of reproduction, photographic method and the act of journaling to keep track of the self. No container can contain her.

## Palace of Pope

Stephanie Barber | 12:08 | USA | 2018 | Cdn Premiere

My darling, these many days have been collated, inverted and mocked by the words and images surrounding them.

*Palace of Pope* is composed of found photographs and original text and sound art. A three-act piece, the video moves from poetic rumination both visually and sonically to a brief dialectic narrative to a long list of names and portraits as the sound breaks down and moves towards music.

Throughout the piece images are altered subtly through light, lenses and physical manipulation. The original roughness of the found photographs are present, and then again gone—banality and sublimity trade off in response to the poetry of the text.

## My World Is No Longer the World I Knew

Weiyu Su | 6:51 | Canada/China | 2019 | W Cdn Premiere

18 years later, I revisited my first "home." Nothing seems to change and nothing seems the same.



## E-Ticket

Simon Liu | 13:00 | Hong Kong/USA | 2019 | Cdn Premiere

A film 16,000 splices in the making, *E-Ticket* is a frantic re-cataloguing of a personal archive and an opportunity for rebirth to forgotten images. 35mm photo negatives and moving pictures (taken during the artist's formative years) are obsessively cut apart, reshuffled then tape-spliced together inch by inch in rigid increments. By exploiting the projector's prerogative to break down fluid motion into individual frames, the work questions the role of continuity in cinema. Fragmented views swipe between a school trip to India, culminating with a protest of a 2005 World Trade Organization summit in Hong Kong. A retelling of *Dante's Inferno* for the streaming age; freedom of movement for the modern cloud. My photographs may have been cut up and mixed around, but at least they're all in one place now.

## to forget

Lydia Nsiah | 17:00 | Austria | 2019 | NA Premiere

*to forget* is a filmic journey on the potentialities of forgetting and its resemblance to remembering. Recorded on expired Super 8 and 16mm film only, forgetting becomes productive and "visible" in non-existing, fading and colour-transformed film exposures. This (non) documentation of possibly empty and fading spaces (to be) is further highlighted by Jejun's trance-like and uncanny sound composition. The abyss is present.

Saturday | October 26 | 9pm

Screening @ Deluge

# Autopoiesis



## Sue Sada Was Here

Cindy Mochizuki | 9:06 | Canada | 2018 | World Premiere

*Sue Sada Was Here* is an experimental film that turns written texts by Muriel Kitagawa (1912–1974) into scores of physical movement, which are then enacted in the historic Roedde House. Kitagawa’s editorial writing and unpublished manuscripts speak to the pre- and post-war periods in Vancouver, particularly the injustices of the Canadian government’s policies towards Japanese and Japanese Canadians. The performers embody Sue Sada, one of Kitagawa’s pen names, and use books as objects of print history that can omit histories of violence and colonialism. The film was originally commissioned for “Memories of the Future III.”

## Autopoiesis

Lana Z Caplan | 7:15 | USA | 2019 | Cdn Premiere

#MindBody #SelfHypnosis #Dreamers #MMIW #GiletJaune #WhitePrivilege #NotMyPresident #didyoujustassumemygender #BlackLivesMatter #Enough #IBelieveHer #Parkland #Ferguson #TakeAKnee #StopFundingHate #Brexit #GunControlNow #EmmaGonzalez #4ECognition #Impeach #ClimateAction #SunRa #SpeculativeSpace #COP24 #HashtagActivism #Divest #TradeWars #LeniRiefenstahl #Olympia #IfIDieInASchoolShooting #WeAreAllImmigrants #DACA #Shutdown #Woke #CampFire #ParadiseStrong #NoDAPL #TradeWars #Resist #StillMarching #EqualityNow #MeToo #NeverAgain #LoveWins

## Portrait of a Nation

Victor Arroyo | 11:00 | Canada/Mexico | 2019 | W Cdn Premiere

Landscape painting in Mexico often acted as a mechanism for colonial subjugation, perpetuating Eurocentric artistic and historical values. José María Velasco is considered one of the most influential artists who made Mexican geography a symbol of national identity through his landscape paintings. Velasco’s

19th century pastoral landscapes traced the shifting economies of objects in colonial Mexico, validating claims of legality by the settler state and aptly depict subjugation and colonial violence as normalized instruments of dispossession. By reshooting these paintings with a surveillance camera and restaging them with the collaboration of the indigenous Purhépechas, Arroyo addresses the complexities of political geography and race in Mexico, situating landscape painting and video technologies as surveillance assemblages.

## Three Casualties

Jens Pecho | 7:18 | Germany | 2018 | NA Premiere

*Three Casualties* is an investigation of three movie scenes, showing stunts that lead to the deaths of the stunt doubles performing them. In some cases these scenes remained in the films whereby the audience witnessed an actual death on screen while simultaneously watching a fictional one.

## Souvenir

Lina Sieckmann, Miriam Gossing  
20:48 | Germany | 2019 | Cdn Premiere

*Souvenir* explores the deserted inside of contemporary 36-hour minicruise ferry ships between the Netherlands, Germany, Norway and UK. As a low-budget replica of luxurious Caribbean cruises, the ship is in a constant state of transit, never arriving at a final destination. On board settings and décor bear reference to a European history of seafaring and trade while the actual ocean remains distant—in surveillance monitors, the on-board cinema and panoramic window fronts.

A female voiceover is composed out of different interviews with seamen’s widows somewhere in between dialogue and inner monologue, circling around topics of distant love, fake luxury, colonial artifacts and a departure from society’s expectations.





October 16–26 | Mon–Sat 12–5pm

# The Camel Race

Installation @ Deluge

Isabelle Carbonell 23:32 | Qatar/USA | 2018



During Qatar's economic boom in the 1970s, camels became eclipsed by cars. In 1974, in a bid to preserve his culture, the Emir of Qatar launched camel racing as an official organized sport with prizes. In 2005, after a human rights outcry over the use of slave-Sudanese child jockeys, human jockeys were banned altogether from the sport. As a result, robot jockeys were invented. *The Camel Race* is a more-than-human and animal sensorial experience in four takes of the sport of camel racing. Humans and nonhumans converge, fusing Qatar's heritage, modern Bedouin identity and technology in a reinvented twist on tradition.

Isabelle Carbonell is an award-winning documentary filmmaker and a PhD candidate in film and digital media at the University of California, Santa Cruz, where she is thinking through a cinema of the slow violence in the Anthropocene. Her work lies at the intersection of expanded documentary, environmental justice, invasive species, ecodisasters and experimental ethnography. Recent complete film works include *The River Runs Red* (2018), *The Blessed Assurance* (2018) and *The Camel Race* (2018).

October 16–26 | dusk–10pm

# Carousel

*Carousel* reflects on the problematics of perception by taking the viewer on a road trip through the high desert, where the seen eventually breaks apart and the limits between physical reality, head trips and visions from beyond become blurred. Joshua Tree is seen through disused military optics or prisms, responding to an ancient theory claiming that we see the world as a result of minuscule crystals within our eyes. As military optics frame perspectives towards specific ends, so too might the eye and its crystalline components.

"In the much-discussed opening to *Simulacra and Simulation*, Jean Baudrillard presents a reading of the Borges cartography fable, which concludes with 'The desert of the real itself.' Briard plays on the punned ending: both a departure from the real and the only landscape that might host shreds of metaphysical beauty. Each waving, hazy Joshua tree demands a different attention dispersed between separated frames. Through cracked windows or torn sails on a road trip in the hot, high desert, the viewer begins their journey in seeing the natural world for what it is and isn't." – Cori Hutchison, *Whitehot Magazine*

Annie Briard is a visual and media artist whose work challenges how we make sense of the world through visual perception. Creating lens-based and light-focused works, she explores the intersections between perception paradigms in psychology,

Installation @ Deluge (transom window)

Annie Briard 4:47 | Canada/USA | 2018



neuroscience and existentialism. Her moving images, media installations, expanded and print photography works have been presented in numerous solo exhibitions around the world. Recently, she presented large-scale public art projects for a number of commissions in Canada. Briard holds a BFA from Concordia University and an MFA from Emily Carr University of Art + Design, where she currently teaches.

October 16–26 | Gallery + Festival Hours *Installation @ Deluge (entrance foyer)*

# Rollerbabies (of Paradise) **Julie Sando, David Bergeron**

2:55 | Canada | 2017

The world wide web is a powerful leveller: content that was once produced and controlled by publishers, industries and institutions is often freely available to be conjured, shared and re-shared in a variety of non-hierarchical ways. This is perhaps especially true of pornography, long known to be one of the central drivers of web-based technological change and commerce. *Rollerbabies (of Paradise)* is a montage that exhausts all promises of the exotic and the erotic found in the original films: *Bird of Paradise* (1932), *Rollerball* (1975) and *Rollerbabies* (1976). As a work of satire, this piece embodies its suspicions and questions many of the voyeuristic gazes found in these earlier sources. Designed as an anti-spectacle, the visuals emphasize the juxtapositions of roughly cut transitions upon the repeated movements of the bored skaters. With its sugary violins, the soundtrack is reminiscent of the kind of sentimental music used in iconic love stories. It offers a counter-narrative of a dreamy yet saccharine world.

**David Bergeron** is a producer, guitarist, educator and programmer. Their most recent body of work is electronic in nature and exists between the realms of the “academic” and the “popular.” Bergeron aims to engage audiences by creating immersive environments that challenge expectations and explore the limitations of genre specificity, community and geography. They hold a Master of Fine Arts degree in Film and Media Arts and a Bachelor of Music from the University of Windsor.



**Julie Sando** is a lens-based visual artist, human rights advocate, educator and researcher. Central to her practice is the activity of collecting found imagery and manipulating those materials to the point of de-familiarization. Recent projects were created around collections of 45 rpm soul and pop recordings and amateur radio enthusiast magazines. She is an Adjunct Associate Professor in the School of Creative Arts at the University of Windsor. Her work has been shown across Canada and in the United States.

October 16–26 | dusk–10pm

*Installation @ Legacy Art Gallery*

# Pwdr Ser: the Rot of Stars **Charlotte Pryce**

6:40 | USA | 2018

The film depicts an encounter with a mysterious, luminous, electrical substance. Inspired equally by medieval accounts of visionary experiences and by 19th century photography of the invisible, *Pwdr Ser* joins Kirlian photography with hand-processed images. “Pwdr Ser” is the Welsh name for a mythical substance that has been observed by many since the 1400s.

As I pondered the mystery of substances that fall to earth from the cosmos, I was drawn to the idea of matter imbued with an ancient, restless light, light from beyond our solar system. I began to imagine the qualities of such a ragged electrically charged light, at once particle and wave, pulling and pushing nervously: a substance and a phenomenon.

In my work I have explored ideas of mystical contact with the natural world. For this film I drew on a personal experience from when I was nine years old: coming home late one night when the sky was clear and full of stars, I became aware as if for the first time of the vastness and magnitude of the universe—my own insignificance by contrast to the firmament, and by extension the comparative brevity of my life. At first such thoughts caused me great fear but over time I have come to realize that once the ego has gone all that remains are particles of matter, particles that are shared with the universe and with the restless inquisitive stars that refuse to orbit with regularity and take off to chart their own path, particles that have a beauty rhythm and mystery of their own.



**Charlotte Pryce** has been making experimental films, photographs and optical objects since 1986. Pryce graduated with a BFA from the Slade School of Art and completed an MFA at the School of the Art Institute of Chicago. Her films have screened in numerous festivals including Rotterdam, Oberhausen, Toronto, San Francisco, New York, Hong Kong, Ann Arbor and London. Awards include the Los Angeles Film Critics Association Douglas Edwards Award for Best Experimental Cinema Achievement, Film at Wits End Award and the Gil Omenn Art and Science Award from Ann Arbor Film Festival. In 2019 she presented a career retrospective at Rotterdam Film Festival and her work has been performed at the Bozar in Brussels, the Centre Pompidou in Paris and at Mostra de Cinema Periferico in A Coruña Spain.



October 16–26 | Wed–Sat 12–5pm

## AGENS

In *AGENS*, clouds and fog come and go, but only featured in interiors. Everyday scenes of the ephemeral—smoke from a cigarette, steam from a kettle or a dishwasher—gradually turn into peculiar cloud and fog phenomena. While becoming denser and more surreal, familiar vapours get increasingly detached from their conformed functionality.

**Lyoudmila Milanova** was born in Varna, Bulgaria and has been living and working in Cologne, Germany since 2000. After receiving an MA in media science at the University of Cologne, she finished her postgraduate studies at the Academy of Media Arts Cologne in 2011. Milanova's artistic practice includes videos, installations and objects. She has shown her work in exhibitions in New York, Marseille, Kyoto, Rotterdam, Seoul and Cologne and has been the recipient of numerous grants and stipends.

**Steffi Lindner** grew up in Berlin, where she lives and works, creating videos, drawings and installations since completing

Installation @ Empty Gallery

**Lyoudmila Milanova, Steffi Lindner**

17:56 | Germany | 2018



postgraduate studies at the Academy of Media Arts Cologne in 2013. Lindner is the recipient of numerous grants and fellowships and her work has been included in various exhibitions at galleries and festivals including Images Festival (Toronto), Gallery YYZ (Toronto), Art Cologne, Erarta Motion Pictures (St. Petersburg), NADA Art Fair Miami, Liste Basel, Festival International Exit (Creteil) and Capla Kesting Fine Art Gallery (NYC).

October 16–26 | 24hrs

## There Were Four of Us

In a room, there are four people. Shao explores and reflects contradictions in herself within the dream realm. Despite their abandonment in isolation and surreality her characters remain eternally unmoved by their peculiar situations. Shao blends digital and analogue materials to evoke otherworldly and unique perspectives. She will always praise bathtubs, the spine and ever insoluble questions.

**Cassie Shao** is an animation artist currently based in Los Angeles. She is a graduate of SAIC and Hench-DADA School of Cinematic Arts at USC. She works across the fields of independent films, music videos, projection mapping and advertising as well

Installation @ Ministry of Casual Living  
(window gallery)

**Cassie Shao** 6:47 | China/USA | 2019



as animated television series. Her work has screened at festivals such as MIAF, LIAF, Athens Animfest, Anim!Arte, Ars Independent, Cucalorus and KLIK.

October 16–26 | YYJ Hours

## The Five Finger Splash

The viewer is taken into a slow-motion tableau of a recreational dive competition on a luxury cruise ship sailing in the Gulf of Mexico. Capturing meticulous detail of every spectating body, *The Five Finger Splash* is a mesmerizing and absurd portrait of leisure, privilege and human progress.

**Robert Hamilton** is an internationally recognized media artist. He is a Professor of Multimedia at McMaster University, Canada. His has an MFA from the School of the Art Institute of Chicago and a second MFA from the Jan Van Eyck Academie in The Netherlands. His research primarily involves video, animation and interactive gallery installations. He has been the recipient of ten grants from the Canada Council and two from Ontario Arts Council. Since 1986, Hamilton's artwork has been presented in numerous international festivals, galleries and museums,

Installation @ Victoria Int'l Airport  
(behind Tim Horton's)

**Robert Hamilton** 8:47 | Canada | 2019



including Transmediale (Berlin), Hilversum Museum (Netherlands) and Maison des arts de Laval (Quebec). His video work has won the German Video Art Prize and The Chicago Film Festival Silver Hugo Award. His artwork is in the collections of the National Gallery of Canada and the AKI Academie of The Netherlands amongst others.

October 16–26 | Tues–Sat 12–5pm

# Acoustic Turbulence

*Acoustic Turbulence* is an interactive art application that presents visualizations of underwater noise generated by pollution from large ocean vessels. This exploratory program allows viewers to experience unfiltered hydrophone recordings of the passage of various ships through the Salish Sea while moving a virtual camera vertically between a representational surface and an abstracted submarine environment. The transition is abrupt. Most vessel noise is generated below the waterline, and sound propagates farther and more rapidly through ocean water than through air. Viewers transition between different scenes of shipping lanes, each featuring a specific class of vessel and representative hydrophone recording.

**Colton Hash** is an emerging artist who currently resides as an uninvited guest on Lekwungen territories of Vancouver Island. Hash's practice is inspired by the wild and anthropogenic landscapes that surround him. He integrates scientific understand-

Installation @ Victoria Arts Council

**Colton Hash** 15:00 | Canada | 2019



ings, social concerns and intuitive experience through multimedia creation. His politically-oriented practice has received regional recognition with the Witness Legacy Award for Social Purpose and Responsibility Through Art from the ProArt Alliance. Hash has received a B.Sc. in Computer Science, Visual Arts and Environmental Studies from the University of Victoria, and recently completed an art residency with Ocean Networks Canada.

October 16–26 | Library Hours

# bearing

*bearing* composes Google 360° Sphere photographs from Yemen with recorded data from over 327 US military drone attacks between 2002 and 2018, visualizing the 17-year period into about two and a half minutes.

**Greg Marshall** is a Canadian interdisciplinary media artist working in art video, animation, documentary, installation, object and image making. His work often examines the structures and effects of war.

Installation @ GVPL Central Branch

**Greg Marshall** 2:43 | Canada | 2018



October 16–26 | Library Hours

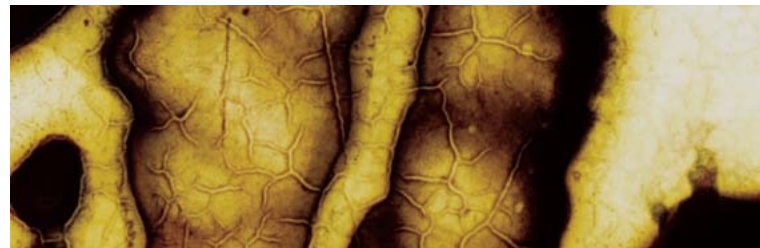
# The Mulch Spider's Dream

**Karel Doing** 14:00 | UK | 2018

What is it like to be a spider? A creature that lives in the same environment as we do and yet has an experience far removed from ours. *The Mulch Spider's Dream* evokes a non-human world through shape, colour and rhythm. The seemingly abstract images are made by using the internal chemistry of plants interacting with photographic emulsion, a type of image that I have called a "phytogram." The making of phytograms involves simple biodegradable chemistry that is used to soak petals and leaves harvested from wild and domesticated plants. By bringing the organic material in contact with film emulsion, chemical traces are formed, reflecting the interior structure of the plants.

**Karel Doing** is an independent artist, filmmaker and researcher. His interest in experimental film and expanded cinema is reframed within a critical approach toward modernity and post-modernity, in search of new meanings of the real and the

Installation @ GVPL sx̱weŋx̱wəŋ təŋəx̱w  
James Bay Branch



material. Through the study of (phyto)chemical process, the recording of oral history and the (re)use of cinematic heritage he explores alternative knowledge systems. In many of his works the rhythmical, painterly and performative qualities of the analog film medium are foregrounded. His films, performances and installations have been presented internationally.





Paula's  
DINER  
-by- fol epi

1900 DOUGLAS ST  
250-590-6586  
PAULSDINER.CA