

19th Annual

# Antimatter

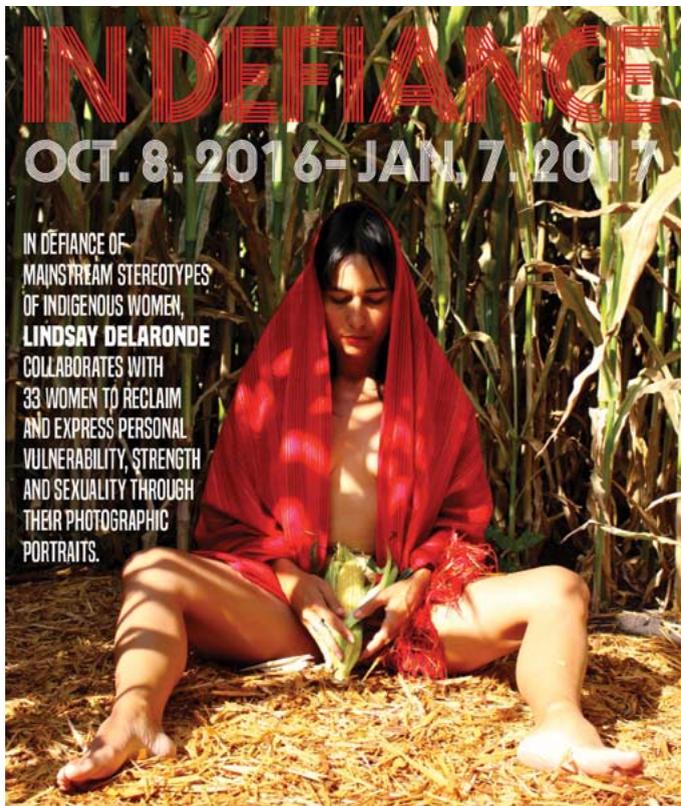
[media art]

OCTOBER  
14-29  
2016

Victoria BC Canada

*International Media Art  
& Experimental Cinema*

**SCREENINGS  
INSTALLATIONS  
PERFORMANCES**



WITH FUNDING SUPPORT FROM:



LEGACY ART GALLERY DOWNTOWN / 630 YATES STREET VICTORIA BC  
OPEN WED - SAT 10-4PM / FREE / LEGACY.UVIC.CA / 250.721.6562

# FLUX

## MEDIA ART GALLERY

exhibitions - artist talks - screenings

510 Fort Street, second floor  
fluxmediagallery@gmail.com  
www.medianetvictoria.org  
Tues - Sat noon - 5 pm  
tel:250-381-4428  
MEDIANET



Canada Council  
for the Arts

Conseil des Arts  
du Canada



BRITISH COLUMBIA  
ARTS COUNCIL



CRD  
Making a difference...together



BRITISH COLUMBIA  
The Best Place to Live



Something for  
Everyone!

Sees  
the  
Day

goo goo goggles  
761 fort st.  
250.381.7797

# Antimatter

## [media art]

### Dates

October 14 to 29, 2016

### Admission

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

**Media Installations** at Deluge,  
Legacy, MoCL, the fifty fifty: **FREE**

### Staff

**Todd Eacrett**, Festival Director

**Deborah de Boer**, Curator

**Zora Feren**, Venue Manager

**Dylan Moore**, Installations Assistant

**Alan Kollins**, Guest Curator

### Locations

**Deluge Contemporary Art  
& Antimatter HQ**, 636 Yates St  
Screenings / Performances:  
Oct 14 to 29, pp. 6-33  
*kernel panic/Cleopatra Burst*  
(media installations), pp. 34-36

**Legacy Art Gallery**, 630 Yates St  
117711  
(media installation), p. 36

**Ministry of Casual Living**, Odeon Alley  
*to know a thing*  
(media installation), p. 37

**the fifty fifty arts collective**, 2516 Douglas St  
*The Principle of Original Horizontality*  
(media installation), p. 37

#### Antimatter [media art]

636 Yates Street, Victoria, BC Canada V8W 1L3  
antimatter@shaw.ca 250 385 3327  
Information & Updates: [antimatter.ca](http://antimatter.ca)

# Schedule

## Screenings & Events

### FRIDAY

#### Oct 14 at Deluge

**7pm Land of Desire** p. 6  
THEM APPLES, still can't show u the face, Drifting, ide rather eat you, Gary Wilson, Beasts in the Garden, Paper Chase, Snake Dancer, Land of Desire – Happy is the New Black

**10pm Cleopatra and the Nile** p. 7

### WEDNESDAY

#### Oct 19 at Deluge

**7pm Supercargo** p. 14  
Deux Champs (Two Fields), Feu, Eau, Air, Forged from the Love of Liberty, poem and stone, Ostrannenie, Setting West, Supercargo

**9pm The Grand Journey Here** p. 15  
Golden Golden, Fallen, Impas, Walking to Save-On, The Grand Journey Here, Road Trip to the Dutch Mountains, Drive Through

### THURSDAY

#### Oct 20 at Deluge

**7pm Dissolved** p. 16  
Market Driven Superimposition, Blue Movie, Spot, Le bulbe tragique, Aufgelöst, upCycles, Trans/Figure/Ground, 18 Films About Ted Series, Chapter 6 & 7

**9pm Invention of the Wheel** p. 17  
chance appearance of the colour red, no. 2, Walking Cycle, Still Movements, (I)FRAME, Coil, On the Invention of the Wheel, AMTRAK, Clickety-Clack Film: High-Speed Express

### FRIDAY

#### Oct 21 at Deluge

**7pm Ocean Hill Drive** p. 18  
Catalogue Vol. 4, Irradiant Field, Covert Ciné, 4 Bed, 4½ Bath, Postcard to Godzilla, Return to Forms, ++/--, Ocean Hill Drive

**9pm Discontinuity** p. 19  
Proposition in a Void, Dos Corrientes, Footage, Discontinuity, The first ant to come out, You're Married... Now What?, beweistheorie I, Skipper (mistic speech)

### WEDNESDAY

#### Oct 26 at Deluge

**7pm In the Free Air** p. 24  
Al Aire Libre, Ubuyu, Circa 1967, Immortal Cats #1, It Is What It Is, TWO, Street Twenty-Seven Number Ten Sixteen, Tony

**9pm Bring Me the Head of Tim Horton** p. 26  
Trailer, Meat, a movie entitled three special effect movies, Voor Film, distortion, REGAL, Cleopatra Burst, Bring Me the Head of Tim Horton

### THURSDAY

#### Oct 27 at Deluge

**7pm What Happened to Her** p. 28  
Gorgeous Vortex, Bulletin, Win-Nip-Egg, Audition for Death, This Video is Harmless, What Happened to Her

**9pm Alex MacKenzie: Apparitions** p. 29

### FRIDAY

#### Oct 28 at Deluge

**7pm Masochism of the Margins** p. 30  
Halimuhfack, Shale Raga, Election Year, Subnivean Snuff, Actual Case History, Empire of Evil, SLEEP of REASON, Masochism of the Margins

**9pm Jeremy Rourke: walk long inside upon your land** p. 31

## SATURDAY

### Oct 15 at Deluge

**7pm Copy Complete** p. 8  
 UsThemThemUs, copy complete, Drone,  
 White Condo, Collapse, SEED, Overpass,  
 Silent Voices

**9pm SyntheticSound** p. 10  
 Generic Video Art, Music for Stocking-  
 Top, Music With Balls, 999 Live at Nash-  
 ville Rooms, The Temple of the Sacred  
 Lady Crayon Goes Percussion, Tunnel  
 Canary, supa girl, Sexnoys, Through the  
 Holes, Cybernetic Love Triangle, Mother  
 and Babe, It's Hard to Get in My System,  
 Generic Video Art Redux

## SATURDAY

### Oct 22 at Deluge

**7pm Something Between Us** p. 20  
 Mad Ladders, (i): screen, Famous  
 Diamonds, Something Between Us,  
 Anxiety, FOR SOCIAL INEPTITUDE,  
 DEPRESSION, AND THE FEAR OF  
 EVERYTHING, Virago, Dear Lorde

**9pm Solitary Acts** p. 21  
 News from the Sun, Lysninger,  
 A Drownful Brilliance of Wings, skin of  
 the cit-y, From Within, Sounds of the  
 Sea, Crickets and Translucent Yellow,  
 X-film, untitled (eleven years),  
 Solitary Acts (4, 5, 6)

## SATURDAY

### Oct 29 at Deluge

**7pm Everything Turns** p. 32  
 Eden Without Eve, Batagur Baska,  
 Beneath a Glass Floor Lobby,  
 Vertières I, II, III, Land Memories:  
 Starlight Tours, Everything Turns...,  
 Non-Places: Beyond the Infinite,  
 Les Châssis de Lourdes

**9pm Sophie Trudeau & Michaela Grill: living is mostly wasting time** p. 33

## SUNDAY

### Oct 16 at Deluge

**7pm The Unspeakable Freedom Device** p. 12  
 Founder, Klasse, Department,  
 every-one, The Unspeakable  
 Freedom Device

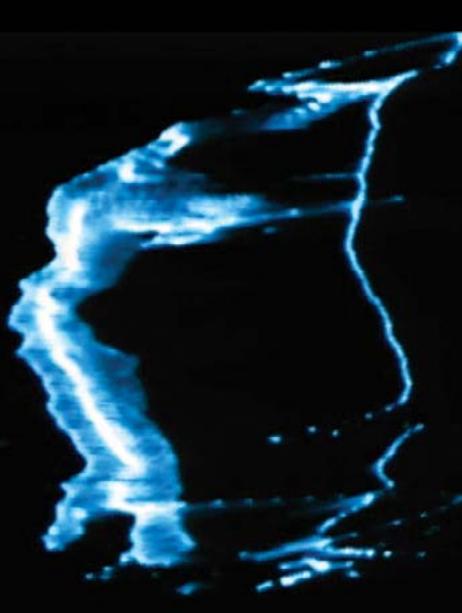
**9pm Blood** p. 13  
 (the here and now) a visit, It Had Wings,  
 Tracking Sasquatch (field report #4),  
 A conquest, Anatomical Gifts, Blood

## SUNDAY

### Oct 23 at Deluge

**7pm Visions of an Island** p. 22  
 The Magic Hedge, The Stream 6,  
 Scrumpled, My Earth's Eye,  
 Baba Dana Talks to the Wolves,  
 Black River, Visions of an Island

**9pm Personne** p. 23  
 Self and Others, Grey Water/Black  
 Water, The Neighbors, Feeling Real,  
 Personne, All My Life (After Baillie),  
 A Boy Needs a Friend



# Off Screen

### Oct 14 to 29 at Deluge

**kernel panic** p. 34

**Cleopatra Burst** p. 36

### Oct 14 to 29 at Legacy Art Gallery

**117711** p. 36

### Oct 14 to 29 at Ministry of Casual Living

**to know a thing** p. 37

### Oct 20 to Nov 6 at the fifty fifty arts collective

**The Principle of  
Original Horizontality** p. 37

Friday | Oct 14 | 7pm

Screening @ Deluge

# Land of Desire



## THEM APPLES

Adam R. Levine | 2:39 | USA | 2016 | World Premiere  
Using the parallel temporal forms of the three-minute pop song and the 16mm camera roll, *THEM APPLES* runs The Beatles' "Back in the U.S.S.R." through iTunes Visualizer to create an optical sound experiment in which synaesthesia and pop cultural memory are turned back on themselves.

## still can't show u the face

Slawomir Milewski | 5:16 | Poland | 2014 | NA Premiere  
A film loosely based on the quote from Gilles Deleuze: "We are our own genitalia."

## Drifting

Eric Parren | 13:40 | USA | 2015 | Cdn Premiere  
The synthesis of analog video and analog audio is based on oscillations. Audio uses oscillators at a lower frequency than video, but in general creating the signal for analog audio and video is based on the same principals. *Drifting* is a study of these oscillations and was created using vintage video synthesis equipment coupled with contemporary audio synthesis modules.

## ide rather eat you

Maya Ben David | 6:40 | Canada | 2015 | BC Premiere  
*ide rather eat you* examines the popular practice of the embel-

ishment of 1990s personal websites with animated "doll GIFs." Common characteristics include repetitive movements (e.g. eye blinking) and the blending of Japanese and western animation styles. Despite their cute allure, doll GIFs feel almost grotesquely artificial. As a still image they are appealing but as a GIF, with their limited movements, they enter the realm of the "uncanny valley": the uncomfortable hypothetical space where something simulating reality starts to feel too real and unsettling.

## Gary Wilson

Clint Enns & Paul D. Millar | 2:32 | Canada | 2015 | Cdn Premiere  
Documentation of a rare performance of Gary Wilson with The Austin Blind Dates shot on PXL2000 at Salvage Vanguard Theater as part of Austin's New Media Art & Sound Summit on June 12, 2014.

## Beasts in the Garden

Lori Felker | 6:22 | USA | 2015 | Cdn Premiere  
Seeing circles, spraying fertilizer, tickling hair, blowing feathers, playing hide-n-seek. Earthy and celestial, backyard and deep-space, so low and so up high.

A music video for "Beasts in the Garden" by Midwest visionaries Spires That in the Sunset Rise.

## Paper Chase

Betschart Bros | 1:48 | USA | 2016 | World Premiere

A music video for the glitch-hop horrorcore group blackhand-path. A digital collision; a burst of data aggression. Scan lines for the future.

## Snake Dancer

Maria Magnusson | 6:00 | Sweden | 2016 | W Cdn Premiere

*Snake Dancer* is a music video for the Swedish musician Marcus Granberg. Images were filmed with Tri-x Reversal 16mm film and hand processed during a residency at the Echo Park Film Center in Los Angeles.



## Land of Desire – Happy is the New Black

Donna Verheijden | 18:06 | Netherlands | 2016 | NA Premiere

Marketers create behavioural profiles that reveal more about us than our DNA does—by tracking our desires using metadata retrieved from apps, social media and websites. To what extent is what we long for affected by what others want us to long for? *Land of Desire* questions today's increasingly consumerist society and our desire-driven media landscape. Which behaviour does desire lead us to?



Friday | Oct 14 | 10pm

Performance/Party @ Deluge

# Cleopatra and the Nile

**Cleopatra and the Nile** are a two piece outfit from Victoria BC that formed in 2009, looking to Clara Rockmore and Korla Pandit as inspirations and musical touchstones. Sarah (thereminist) and Paul (synth-wolf), create an enchanting and mysterious wilderness of sounds from hushed ambience to smoldering italo disco, to the ear-melting, white noise choruses of a thousand sirens inviting you to the deep end of the sea.

Auditory forms of profound joy juxtaposed with your darkest dreams come true...

*Expect shades of hip-hop, science fiction, ambient noise, dated futures, Giallo, alien funk, neon lit diners and every imaginary film playing inside yer head.*

– Kristian North, *Babysitter*



Photo: Sarah Hembree

Saturday | Oct 15 | 7pm

Screening @ Deluge

# Copy Complete

## UsThemThemUs

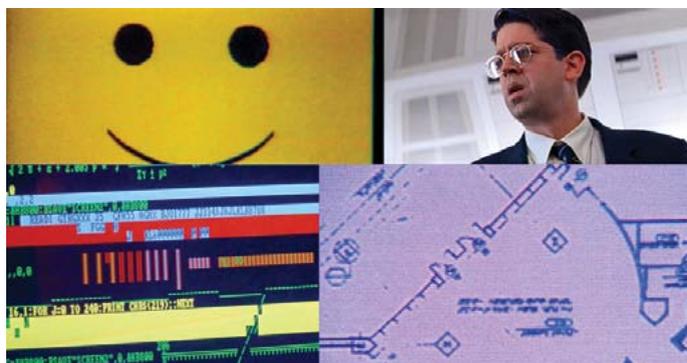
Nicole Rayburn | 3:37 | Canada | 2015 | Cdn Premiere  
*UsThemThemUs* is a video composed of statements extracted from sci-fi cinema in which characters attempt to articulate a boundary between humans and non-humans. These declarations of difference desperately seek to establish delineations between human, machine and animal, yet often resort to nebulous traits like emotion, belief or soul. Rather than establish clear definitions of what the human is or is not, these attempts instead reveal a slippery space of boundary determinations.

## copy complete

Maria Auerbach | 8:23 | Germany | 2015 | Cdn Premiere  
*copy complete* focuses on cinematic presentations of computers in the 1970s, 80s and 90s. Sequences featuring these machines are accompanied by equivalent sounds and original music from the films. A new media collage about the hacking phenomenon at the origin of the digital era.

## Drone

Greg Marshall | 2:10 | Canada | 2016 | Cdn Premiere  
This video presents data visualization from nine collected news stories on military drone attacks drawn from a much larger archive. Each of the news stories is transformed from words and coded into hexadecimal colour grids which are then reformatted and extruded into three dimensional space.



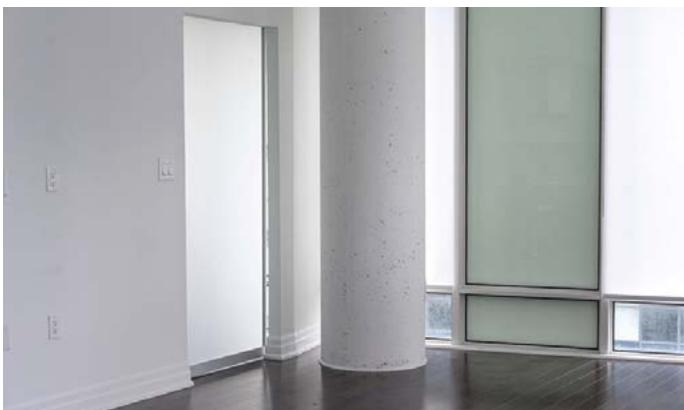
## White Condo

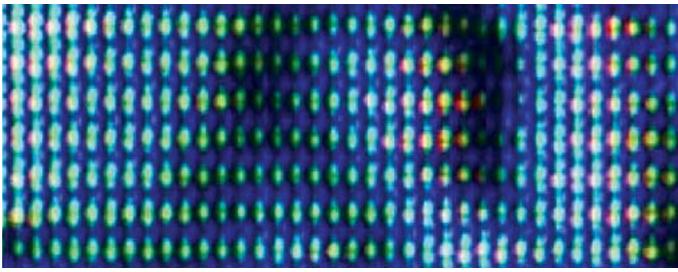
Geoffrey Pugen | 21:00 | Canada | 2015 | Vic Premiere  
"There are eyes everywhere. No blind spot left. What shall we dream of when everything becomes visible? We'll dream of being blind." – Paul Virilio

*White Condo* is a science fiction film that tells the story of Jan attempting to find the right home and recover feeling in a world of ubiquitous monitoring and mediation. In this hyper-real age of simulated imagery and self-curated surveillance, many artists are returning to metaphors of authenticity and duplication to investigate the particular character of this post-millennial moment. Theorists like Virilio have interrogated the ways in which contemporary seeing modifies experience, encouraging the extreme desire for other worlds and, essentially, for disappearance itself. *White Condo* is my ironic attempt to contribute to this complex terrain, a satiric project for exploring the myriad dysfunctional ways that we humans attempt to "master" ourselves and our increasingly artificial environments.

## Collapse

Kyath Battie | 4:10 | Canada | 2016 | W Cdn Premiere  
Using security surveillance footage from a compound hidden in a remote location on Vancouver Island, this short video follows a young girl performing some kind of security sweep. Based on conversations and recordings with a close family friend, *Collapse* is told from the now grown woman's perspective, which alludes to a past trauma and heightened sense of paranoia about preparing for a forthcoming doomsday event.





### SEED

Brian Virostek | 6:55 | Canada | 2015 | Vic Premiere

*SEED* probes the blurry beginnings of surveillance. Five sonnets written in response to Snowden's NSA leaks are read over VHS footage of innocent high school students being surveilled and reframed with a smartphone. A merging of experimental film and the poetic voice relevant to the excesses of Bill C-51 or the Anti-terrorism Act of 2015—a set of laws crafted by Stephen Harper's government which has drawn widespread condemnation for the potential threat it poses to the privacy rights of Canadians.

### Overpass

Kami Chisholm | 5:00 | Canada | 2015 | W Cdn Premiere

Beginning with an afternoon drive down an LA highway, *Overpass* weaves together intimate stories of histories of racial and domestic violence against the backdrop of the infamous OJ Simpson car chase in 1994. Chisholm draws from television news reports, archival footage and her own family history to explore the gaps between celebrity spectacle and the mundane realities of interpersonal violence endemic to US society.

### Silent Voices

Robert Todd | 9:30 | USA | 2016 | Cdn Premiere

A study in distance as a feature of the social sphere.



# Media Salon

Saturday, October 22

Friday, October 28

4pm at Deluge Contemporary Art

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



Stanworn Popcorn (detail), 2016, mixed media, 60x44"

Rachel Vanderzwet  
**Plastic Bangles**

November 11 to December 10, 2016

**deluge**  
contemporary art

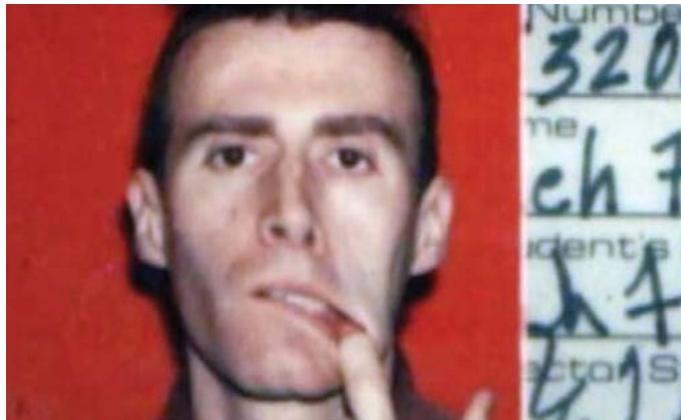
636 Yates St. deluge.ca

Saturday | Oct 15 | 9pm

Screening @ Deluge

# SyntheticSound

Curated by Alan Kollins



Video Out Distribution and Antimatter are pleased to present *SyntheticSound*, a program of experimental video shorts culled from The Crista Dahl Media Library and Archive, managed by VIVO Media Arts Centre in Vancouver, BC.

This screening attempts to chronicle important video experiments, technological advancements, subcultural movements and societal analyses with works dating from the 1970s to the present. The titles are united by experimental music, both in composition and in thematic content. Experimental music is but one of the many genres accessioned and preserved by the largest video archive in Western Canada since its inception in 1973.

*SyntheticSound* serves to chronicle one of this archive's interdisciplinary jewels—the line where experimental video production and music intersect—as the program asks viewers to reconsider the relationship of music to art-based video culture. The first third of the program features pioneering explorations in video art/documentation/media art/sound experiments. In the archive's oldest existing tape, minimalist sound pioneer Terry Riley is captured performing in a Seattle television studio complemented by late 1960s "live" video processing. COUM Transmissions—a spirited performance art/Fluxus collective

whose members Genesis P-Orridge, Cosey Fanni Tutti, Peter Christopherson and Chris Carter would later form the seminal industrial band Throbbing Gristle—are featured in a provocative work from 1973 that blurs boundaries between performance art and studio production.

Additionally featured is live concert footage of the punk outfit 999 ripping it up on stage at London's notorious punk venue Nashville Rooms. *Tunnel Canary*, a crafty, insightful look at a short lived (1978–83) act on the fringes of Vancouver's noise and punk scenes is a strong and curious work that tips the scale of what music documentary can be.

The program shifts towards video processing experimentation of the 1980s with Elizabeth Vander Zaag's visually and musically hypnotic *Through the Holes* and Laurie McDonald's tongue-in-cheek electro pop anthem, *Generic Video Art*. The digital animation works of both Brendan Baudat and Lief Hall illustrate modern developments in video technique and the form's technological possibilities. Viewed in relation to one another, these works trigger a recognition of the ways video and media art rapidly developed as a relevant art-based practice, one that challenged the very tenets of filmmaking, including that of the avant garde variety. This is perhaps one of many reasons curators served to ghettoize video/media art in galleries and underground spaces during video art's most fertile (some might argue its most prolific) period.





**Generic Video Art** (excerpt)  
Androgina [Laurie McDonald] | 1:00 | USA | 1982

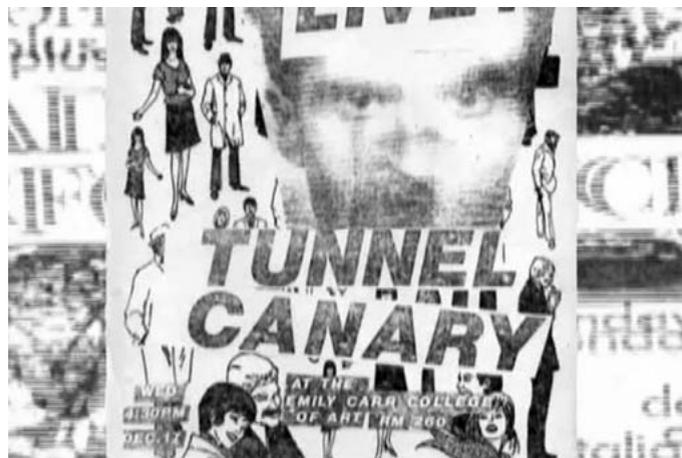
**Music for Stocking-Top** (excerpt)  
COUM Transmissions, Cosey Fanni Tutti | 11:06 | UK | 1974

**Music With Balls** (excerpt)  
Arlo Action, Terry Riley | 5:22 | USA | 1968

**999 Live at Nashville Rooms** (excerpt)  
Fantasy Factory | 5:40 | UK | 1976

**The Temple of the Sacred Lady Crayon Goes Percussion**  
Clark Nikolai | 6:53 | Canada | 1984

**Tunnel Canary**  
Eric Lorenz | 37:00 | Canada | 2009



**supa girl**  
Michael Venus | 4:18 | Canada | 2001

**Sexnoys**  
Mathilde Geromine | 1:29 | Canada | 2006

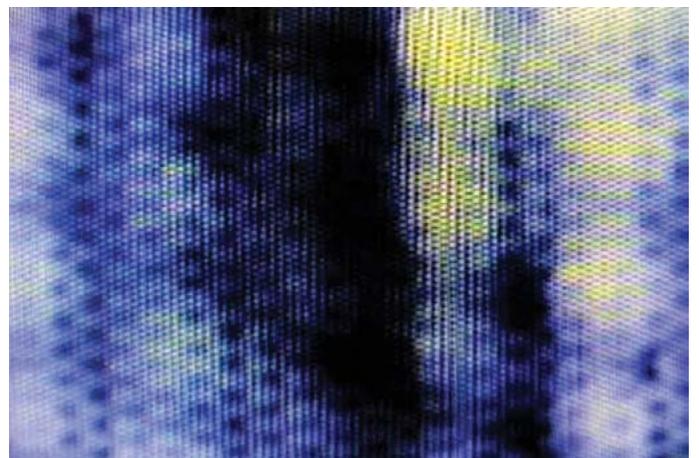
**Through the Holes**  
Elizabeth Vander Zaag | 3:00 | Canada | 1981

**Cybernetic Love Triangle**  
Brendan Baudat | 2:30 | Canada | 2008

**Mother and Babe**  
Lief Hall | 1:14 | Canada | 2011

**It's Hard to Get in My System**  
Duane Linklater | 5:42 | Canada | 2010

**Generic Video Art Redux** (excerpt)  
Androgina [Laurie McDonald] | 1:03 | USA | 1982



# The Unspeakable Freedom Device

## Founder

Leah Decter & Cheryl L'Hirondelle

8:58 | Canada | 2015 | Victoria Premiere

From a dock on a lake in the Canadian shield—cottage country in Treaty Three territory—Cheryl L'Hirondelle sings “kitaskih-kanaw,” a song inspired by Woody Guthrie’s “This Land Is Your Land” that foregrounds understandings of this land from a Cree worldview. Out in the bay Leah Decter bails in a Sportspal canoe, an act that gestures towards both implicit complicity and willful subversion. These actions, in conversation, honour a continuum of resistance and survivance, highlighting an imperative for Indigenous and non-Indigenous peoples to undertake critical un/doing and un/learning individually, collectively and collaboratively towards non-colonial futures in this land.



## Klasse

Malia Bruker | 9:16 | Germany | 2016 | Cdn Premiere

*Klasse* tracks back to the winter of 1938 in Jewish Hamburg at the height of WWII in a classroom kept just as it was during the war. The chairs, desks, chalkboards and solid walls are reminders of the haunting fixity of place against the trace of memories left as records of a tortuous time. The intimate cast of German middle school students and professional dancers bring to life letters written between young classmates as they left one by one on the Kindertransport, reimagining the courageous spirit of children with uncertain futures, both then and now.



## Deportment

Carolyn Tennant | 3:04 | UK | 2016 | Cdn Premiere

*Deportment* uses 16mm Kodachrome films originally produced by Muriel Orr-Ewing (1900–1994) at The Grove finishing school near London, where she served as head mistress after WW2 through the late 60s. The video, which presents footage shot in 1962 and 1963, features JS Bach’s *Allegro* in E-flat major, performed by Martha Goldstein.



Photo: Lisa Rastl

## every-one

Willi Dorner | 9:53 | Austria/Latvia | 2015 | Cdn Premiere

This film is devoted to the ordinary man, “to a common hero, an ubiquitous character, walking in countless thousands on the streets.” This anonymous hero is very ancient.

## The Unspeakable Freedom Device

Jennet Thomas | 37:00 | UK | 2015 | Cdn Premiere

A warped sci-fi folk tale with an apocalyptic take on future right-wing politics, the film follows the journey of two women through a dystopian world of imploding meanings as they pilgrimage to Blackpool’s fabulous Winter Gardens, to worship the cult of infamous former UK Prime Minister Margaret Thatcher. In this fantastic, future-primitive world, the difference between technology and magic has become incomprehensible. Mythical Red, Green and Blue characters that could be distorted versions of long-dead political factions appear to them on their journey, confusing and seducing them with their rhetoric, producing spasms of white light when they clash. When they arrive at their journey’s end—*The Living Thatcher Show*—they are threatened with the *Ultimate Upgrade*, a sinister psychedelic absurdity.



# Blood



## (the here and now) a visit

Finn Paul | 12:21 | USA | 2015 | Cdn Premiere

A narrative portrait and a staged document of a friendship between two transgender individuals. In the way that queer identities destabilizes everyday normative experiences, this film destabilizes expectations of narrative structure.

## It Had Wings

Ellen Hemphill & Jim Haverkamp

10:00 | USA | 2015 | Cdn Premiere

A widow, alone at home, sees something heavenly and wounded fall into her backyard. The old woman, coffee mug in hand, naturally tries to help. In this redemptive tale the ordinary goes briefly mythic. Kindness becomes what might save us yet.

## Tracking Sasquatch (field report #4)

Christina Battle | 8:09 | Canada | 2016 | World Premiere

A search for the elusive Sasquatch. The fourth chapter in an ongoing series. "The more a thing deviates from the known, the better the proof of its existence must be."

## A conquest

Ira Konyukhova | 9:38 | Germany/Spain | 2016 | NA Premiere

A lunch in nature, a lonely dancer and a story of the conquest and colonial past of the Canary Islands; a phantasmagoric text inspired by letters from Giovanni Boccaccio written after a first Portuguese-Italian expedition to the islands. Two layers—visual and vocal—intertwine involuntarily, raising questions about what was said and what was left out.

## Anatomical Gifts

Michaela O'Brien | 5:58 | United States | 2015 | Cdn Premiere

An intensely patterned silent film spanning three generations of palpable minds. All medical imagining is sourced from the related grandmother, mother and filmmaker.



## Blood

Marianna Simnett | 26:15 | Albania/UK | 2015 | NA Premiere

Blood runs thicker than water—which is maybe why it clots and coagulates. Emotions adhere to notions of blood, and what it represents; signifying kinship, invoking destiny; marking the body as a source of vitality or, on occasion, a site of shame. Blood goes deep, and in so doing it can get messy. *Blood* deals in both its material and its mythological dimensions. Alternating between the confines of a sick-bed and a reverberant mountain landscape (which may be either a cherished memory or a figment of a fevered imagination), the piece pivots on the figure of Isabel. Accompanied by her friends Olivia and Molly (who double as phantom emissaries of misbehaving parts of her body), she is also shadowed by Lali, a "sworn virgin" from the north of Albania who has renounced her biological identity and elected, from an early age, to live life as a man.

Lali follows Isabel around with the beady eye of a nanny and the doleful twitchiness of a Gollum. What is Isabel supposed to think of her? Is she a role model of hard-won independence and self-determination? Or a portent of the rocky road that lies ahead when one chooses a different path in life? The children of the village recite schoolroom nursery rhymes, while the men talk darkly of honour. A stranger who has mysteriously arrived on the scene, Isabel seems always at the apex of their attentions—admired yet punished on the one hand; accepted and protected on the other. Blood is never simple. It goes deep, and in so doing it can get messy.

Commissioned as part of the Jerwood/FVU Awards 2015, a collaboration between Jerwood Charitable Foundation and Film and Video Umbrella, in association with Centre for Contemporary Art Glasgow and University of East London School of Arts and Digital Industries. FVU is supported by Arts Council England.

Photo courtesy Marianna Simnett and FVU



Wednesday | Oct 19 | 7pm

Screening @ Deluge

# Supercargo



## Deux Champs (Two Fields)

Kevin Obsatz | 7:50 | USA | 2015 | W Cdn Premiere

My great uncle, as a young photographer in Greenwich Village, created a double-exposed portrait of Marcel Duchamp by mistake in 1953. 55 years later that photo appeared in the pages of Smithsonian Magazine, and was featured at a Duchamp retrospective in Washington DC. This short documentary is a reflection on the distant memory of that day in 1953, and everything that has happened since.

## Feu, Eau, Air (Fire, Water, Air)

Anne Murat & David Bart | 14:18 | France | 2016 | Cdn Premiere

This film portrays Ysabel de Maisonneuve, a creator and poet, for whom handicraft is primarily a spiritual art. She worked for theatre masters like Peter Brook, Yoshi Oida and Ariane Mnouchkine as well as international fashion designers.

## Forged from the Love of Liberty

Vashti Harrison

4:45 | USA/Trinidad/Tobago | 2016 | Cdn Premiere

A visual poem about a family's curse that began around the time of independence in Trinidad and Tobago.

## poem and stone

Maryam Tafakory | 11:00 | Iran/UK | 2015 | NA Premiere

We experience and record the present through bodily sensations which hold memories. Our desire to remember embeds the past involuntarily within the present. *poem and stone* interweaves performance, documentary and poetry, drawing on notions of belonging, absence and the impossibility of a return. Strolling the streets of Tehran, unfolding recollections, inscribed as it were, through a language primarily material.

## Ostrannenie

Alex Anikina | 8:13 | Russia | 2015 | Cdn Premiere

*Ostrannenie* is an exploration of a territory and the language which belongs to it, tracing a history of imaginary lands from the times when the Earth rested on elephants' backs to the current moment of Google Maps and glossy stock footage. The map of the world in *Ostrannenie* becomes a field where the history of geographical discoveries is intertwined with the histories of the human imagination, in the camera's eye and gaps in language.

## Setting West

Judith Poirier | 5:25 | Canada | 2015 | W Cdn Premiere

*Setting West* was made using original printing materials from the late 19th and early 20th centuries, such as wood type, borders, stereotypes of "Cowboys and Indians," trains and bison. Words and images were printed directly onto 35mm clear film stock at eminent letterpress studios across North America. *Setting West* reinterprets a classic cinematic genre while exploring a formative period in the history of typography and printing.

## Supercargo

Christoph Schwarz & Peter Moosgaard

25:00 | Austria | 2015 | NA Premiere

A Trivial Pursuit card locates the so-called cargo cult on Vanuatu Island. The cult involves indigenous populations imitating U.S. soldiers with equipment made of simple basic materials and gestures. These radio replicas made of wood and symbolic airstrips are meant to lure airplanes full of cargo from the sky, bringing happiness and wealth. Through these ritual practices, filmmaker Schwarz and media artist Moosgaard approach art-theoretical discourses on copy, counterfeit and originality. In the midst of a creative crisis Moosgaard starts to imagine the breakthrough he is looking for will come from tracking down this "super cargo" while artworks are imitated and technological commodities copied using tree branches as mock ups.

Wednesday | Oct 19 | 9pm

Screening @ Deluge

# The Grand Journey Here

## Golden Golden

Erica Cho | 14:43 | USA | 2016 | Cdn Premiere

When two broke 20-somethings from San Bernardino visit a Los Angeles fortuneteller, conjoined crystal balls and queer pop song visions open up new spaces for desiring and becoming—across Asian, Black and Latinx imaginaries.

## Fallen

Mary Cross | 05:00 | Canada | 2015 | BC Premiere

A honeymoon in Niagara Falls dissolves when the bride's past submerges her.

## Impas (Settlement)

Elvert de la Cruz Bañares

12:00 | Philippines | 2015 | Cdn Premiere

How do we get here from there? Who do we take with us? Who pays our fare? Where is here, anyway, and what exactly do we barter?

## Walking to Save-On

Jean-Pierre Marchant | 3:54 | Canada | 2016 | BC Premiere

Inspired by Guy Maddin's *Spanky: To the Pier and Back* and Oskar Fischinger's *Walking from Munich to Berlin*, *Walking to Save-On* is an attempt to make a similar type of film about a journey on foot to a grocery store whose days are numbered.

## The Grand Journey Here

Christopher Healey

8:31 | Canada/Mexico/USA | 2015 | W Cdn Premiere

A short film about a big move to Canada's Yukon. Based on an actual conversation in a Klondike tavern.

## Road Trip to the Dutch Mountains

Michiel van Bakel | 3:33 | Netherlands | 2015 | Cdn Premiere

*Road Trip to the Dutch Mountains* is a journey by car. The video is a pilgrimage to the site of a Google datacentre being built in northern Netherlands, near wind turbines, power plants and submarine transatlantic communications cables. A slit scan camera was used as a primitive black and white recording device. The result is a mix of harshly realistic and imaginary landscapes that are as rational as they are surrealistic.

## Drive Through

Stefanos Pavlakis

17:21 | Germany/Morocco | 2015 | World Premiere

Three young white men travel through Morocco. They have assigned themselves a mission and have entrusted a photographer with documenting their deeds. *Drive Through* is the story of this self-assigned relief effort, in which nothing works out as envisioned. The film relies on a set of photo documents that become animated through staged gestures, an imaginative handling of ambient sound and a playful inclusion of the weather conditions found on location while filming. The photographer/narrator of this unfolding diegesis juxtaposes memories with travel snapshots to the point where facts and fiction blur. A multilayered, circular narrative that also works as critique of travel-photography and the all-too-easily applied aesthetics of photo-collage.



Thursday | Oct 20 | 7pm

Screening @ Deluge

# Dissolved

## Market Driven Superimposition

Patrick Tarrant | 4:44 | UK | 2016 | NA Premiere

In-camera superimposition with an UltraPan8 camera. The 8mm colour-reversal stock was re-inserted upside down after the first pass to produce superimpositions of chance and constant change. This film seeks out the ambivalent scene where our admiration for the city-scape is clouded by a chain-store aesthetic of candy coloured consumerism. The two passes of the camera represent these two poles of engagement resulting in a dialectical montage and a mosaic of delicious despair.

## Blue Movie

Michael Morris | 7:07 | USA | 2015 | W Cdn Premiere

*Blue Movie* is an elegiac tribute to the late Juanita Slusher, a Dallas-based exotic dancer well known in the 50s and 60s as Candy Barr. Footage from the stag-film *Smart Alec*, given to me by my grandfather, is used for the majority of the source imagery, set to a rendition of "Autumn Leaves" performed by Dallas-based vocalist Lily Taylor. The silver-based emulsion of the film was replaced with cyanotype chemistry and laid under the sun to create the blue image.

## Spot

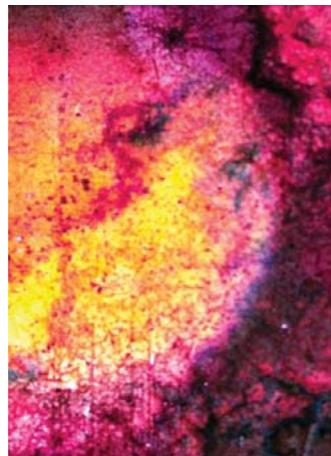
Siegfried Fruhauf | 3:00 | Austria | 2015 | Cdn Premiere

How simple is it to make what is happening look suspicious, when harmless shapes are transformed in the bustle of image compression artifacts into dark shadows and a disco light palm becomes an association with explosions? It starts with red, signalling a reason for caution, and it ends in only three minutes as film noir.

## Le bulbe tragique

Guillaume Vallée | 6:05 | Canada | 2016 | W Cdn Premiere

Ephemeral traces of nothingness. Rotoscoping farmers, crumbling churches, dying memories as hand-painted layers, decay and collage on film emulsion as incidental traces of nothingness. *Le bulbe tragique* is a work that is aware of his own mechanisms.



## Aufgelöst (Dissolved)

Stefanie Weberhofer | 4:03 | Austria | 2015 | W Cdn Premiere

A 16mm colour film used to document chemical processes through a microscope has to experience these processes itself. *Aufgelöst* is a dyadic visual study of change as the only constant.

## upCycles

Ariana Gerstein | 7:00 | USA | 2016 | Cdn Premiere

Up-cycled cycles. From Super 8 to 16, 35mm, back to 16. Recently re-thought with a digital still camera and optical printer.

## Trans/Figure/Ground

Lauren Cook | 5:30 | USA | 2016 | Cdn Premiere

Painted 16mm film undergoes a monstrous transformation becoming neither analog nor digital. A film about uncanny valleys and the spaces in between.

## 18 Films About Ted Serios, Chapter 6 & 7

Jim Haynes | 27:00 | USA | 2015 | W Cdn Premiere

As Ted Serios manifest his pictures in a disruptive wink between the physical and the psychic, *18 Films* erupts as an effluvia of debris—the aftermath of corroded photography, malfunctioning surveillance cameras, torn/destroyed negatives, electro-acoustic crucibles, etc. The obsessive suturing of these components—both sound and moving image—evoke ghosts in the machine, the conditions of psychological trauma and the erratic slippages between states of being. Thoughtographic dislocation. Chapter Six explores the dystopia of California dreamin' and Chapter Seven travels to Estonia in a meditation on crumbled Soviet architecture.

Thursday | Oct 20 | 9pm

Screening @ Deluge

# Invention of the Wheel

## chance appearance of the colour red, no. 2

Jeffrey Langille | 1:27 | Canada | 2016 | BC Premiere

The colour red appears in this video, entirely by chance.

## Walking Cycle

Wenhua Shi | 8:00 | China/USA | 2016 | Cdn Premiere

*Walking Cycle* is an abstract audiovisual piece that celebrates the line, its quality and its movements. This piece is a tribute to early abstract animation masters Len Lye and Hans Richter.

## Still Movements

Robert Todd | 2:00 | USA | 2016 | Cdn Premiere

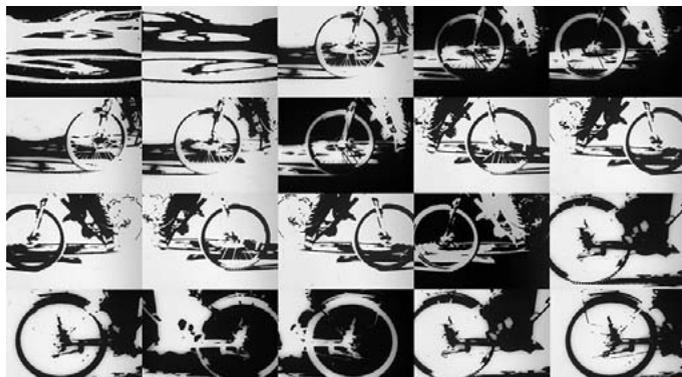
Motion made from still positions, moving stills, still moving.

## (I)FRAME

Karissa Hahn & Andrew Kim

10:30 | USA | 2016 | W Cdn Premiere

A video is a stream of information, and this moving image relies upon the relationship of static frames which are algorithmically determined. In the language of video compression, the (I) frames are the reference points between which movement is interpolated. Manual deletion or misplacement of (I) frames results in a video glitch known as a datamosh...the stream of information disrupted, disorganized...interrupted...lost...the ( ) frame removed, rejected...BUT, reclaimed, the (I) frame, the burning bolts of the machine, are at once reasserted in this dance macabre.



## Coil

Regina Kelaita | 2:47 | Germany | 2016 | World Premiere

*Coil* is an animation of photos taken from the same perspective, looking out on a train station in Holland over the course of two and a half years. The process was the monotonous act of taking the same photo daily, of a train routinely passing four times an hour, both day and night, with the endless succession of the seasons as a backdrop. A visual poem about time, the everyday and alternating chaotic sameness.

## On the Invention of the Wheel

Richard Tuohy | 14:00 | Australia | 2015 | WC Premiere

On man and machine. On the wheel upon which man turns and is turned. On "homo mechanicus"—"machine man."

## AMTRAK

Craig Smith | 3:43 | USA | 2016 | World Premiere

When I ride trains, I usually get hypnotized watching the rails running parallel to mine. Although they are following the same path, they weave, cross, disappear and reappear in a seemingly random way. When I saw these 28 8mm leaders spliced together, the result was much like the movement of the rails. I recorded the sound on a trip from Albany to Penn Station, mostly in the spaces between cars.

## Clickety-Clack Film: High-Speed Express

Kenta Nomura | 21:27 | Japan/Thailand | 2016 | Cdn Premiere

This is an experiment to expand the concept of animation. The film generates a movement by alternating two groups of images, or A and B. A is a group of images shot at various frame rates, most of which are single-frame shooting. B is a group of images shot from moving vehicles like trains or cars. A and B feature specific movements which, when edited frame by frame recombine to generate new movements created through temporal and spatial distance.

Friday | Oct 21 | 7pm

Screening @ Deluge

# Ocean Hill Drive

## Catalogue Vol. 4

Dana Berman Duff | 4:30 | USA | 2016 | World Premiere  
Catalogue is a series of 16mm films and videos that consider the time it takes to look at desirable objects, in this case, the objects for sale in a mainstream furniture catalogue of knockoff designs. *Catalogue Vol. 4* takes the "Lighting" catalogue as its subject and uses a pulse of electronic sound and light to represent each fixture, shot in the order that they were found in the original catalogue. The intervals of black were derived by a matter of taste: items that the filmmaker found less appealing were excised from the sequence.

## Irradiant Field

Laura Kraning | 10:00 | USA | 2016 | W Cdn Premiere  
Mirroring sky and earth, solitary mechanical sentinels follow the sun, while metal grids rain in a parched California landscape. *Irradiant Field* is a visual and sonic portrait at the intersection of nature and machine—a desert mirage of light, wind, water and metallic reflection.

## Covert Ciné

Janis Crystal Lipzin | 5:39 | USA | 2015 | Cdn Premiere  
A reverie prompted by the sale of my father's final home on Covert Lane. *Covert Ciné* was created from hand-processed Super-8 film together with cell phone video.

## 4 Bed, 4½ Bath

Amanda Katz | 10:51 | USA | 2016 | World Premiere  
Sudden divorce spurs newly single Marjorie to sell her family home of 35 years. A newly constructed intermediate zone, both ripe with decades of memories and artificially staged for prospective buyers, we move through the house room by room.



## Postcard to Godzilla

Louis Fried | 5:33 | Germany | 2015 | W Cdn Premiere  
Dear G., the city is nice, the weather so-so. As soon as it gets a little milder, the cranes in the harbour start singing their same old song. U would like it.

## Return to Forms

Zachary Epcar | 10:00 | USA | 2016 | Cdn Premiere  
A constellation of objects, each emerging into the soft peach-light void of an indeterminate condominium space.

## ++/--

Brandon Woodruff | 3:28 | USA | 2015 | Cdn Premiere  
A side by side attempt to explore the harmony of engineering and other man made creations.

## Ocean Hill Drive

Lina Sieckmann & Miriam Gossing  
20:00 | Germany/USA | 2016 | Cdn Premiere  
*Ocean Hill Drive* examines a rare phenomenon, the so-called "shadow flicker" that occurs in a suburban area on the outskirts of Boston. As a result of an erroneously installed wind turbine, the flicker effect, which brings to mind structuralist experimental cinema, appears instead in documentary images showing the landscape and architecture of a Massachusetts coast town. The film focuses on the visual quality of the pulsating shadows that intrude on the suburban domestic sphere and disrupt the social and psychological equilibrium of the community.



Friday | Oct 21 | 9pm

Screening @ Deluge

# Discontinuity



## Proposition in a Void

Rui Hu | 6:20 | USA | 2015 | Cdn Premiere

Composed entirely using stock footage, *Proposition in a Void* is an exploration into the false invitations pervasive on the internet, such as ads for online games or fake download links to sexual content. Lured by the countless possibilities, the naive user has yet to realize the trap.

## Dos Corrientes (Two Currents)

Kimberly Forero-Arnias

11:35 | USA/Mexico | 2015 | Cdn Premiere

Tourist eyes navigate the foreign and the intimate between swells of comfort and friction.

## Footage

Minjung Kim | 2:47 | South Korea/USA | 2015 | W Cdn Premiere

The physical length of our body turns into the temporal measurement of film. In the 16mm world, 1 foot = 40 frames, 1 second = 24 frames, 100 ft = 4,000 frames, 100ft = 166.7 seconds.

## Discontinuity

Lori Felker | 15:00 | USA | 2016 | Cdn Premiere

*Discontinuity* highlights the irregular spaces and unexpected fissures that can pop up between us, and all of the things that can fall in and get lost. Tabitha and Stephen have been in each others' lives for a long time, but because of their jobs they must periodically live apart. When Tabitha returns home after their longest separation, what they've been missing becomes opaquely clear and who they're becoming makes it hard for them to see each other. As the interruptions and incongruities pile up, *Discontinuity* mirrors the missed connections in its characters' reunion through its approach to editing, its confusion of time and space, and a freewheeling clowder of cats.

## The first ant to come out

Stefano Schirru | 3:36 | Italy | 2015 | Cdn Premiere

You take three matchboxes, put 1,000 black ants in the first, 10,000 in the second and 50 in the third, together with one red ant in each, shut the boxes and bore a hole in each of them, small enough to allow only one ant to crawl through at a time. What will come out first? A free adaptation of Jung's *Synchronicity: An Acausal Connecting Principle*.

## You're Married... Now What?

Yoshie Sakai | 7:36 | USA | 2015 | Cdn Premiere

*You're Married... Now What?* goes back in time to the 1960s to introduce the beginnings of an arranged marriage between an Issei (first generation) Japanese woman, Keiko, and her Nisei (second generation) Japanese-American husband, Hiroshi. Through the form of a television talk show/game show for newlyweds, *You're Married... Now What?* exposes the absurdity of the male hegemonic structure in the contemporary Asian-American family while challenging the expectations and perceptions of gender roles of women and men.

## beweistheorie I

Artem Tarkhanov | 6:00 | Russia | 2016 | Cdn Premiere

*beweistheorie I* (David Hilbert's "proof theory") refers to the time of radical changes in understanding of mathematical axioms—a foundational crisis in the beginning of the 20th century. At the same time art was losing the ground of realistic depiction and a revolutionary era of modernism began. *beweistheorie I* explores the relationships between different symbol systems and develops its own visual language to represent key ideas of this research—open questions in art and number theory.

## Skipper (mistic speech)

Paul Tarragó | 12:30 | UK | 2016 | World Premiere

Circles, holes, cats, ribbons, ducks, flat furniture and moth. Experimental and domestic, no story but much glee.

Saturday | Oct 22 | 7pm

Screening @ Deluge

# Something Between Us

## Mad Ladders

Michael Robinson | 9:45 | USA | 2015 | W Cdn Premiere

A modern prophet's visions of mythical destruction and transformation are recounted across a turbulent geometric ceremony of rising curtains, swirling set pieces and unveiled idols from music television's past. Together, these parallel cults of revelation unlock a pathway to the far side of the sun.

## (i): screen

Kate Shults | 2:57 | USA | 2016 | World Premiere

The third and final video in a series using spaces of looking to explore perception, obsession and digital textures. Images of windows give possible paths to connection but are ultimately dead ends. With each attempt to penetrate the view, the subject is obstructed, trapping us in the luminous and lonely video void.

## Famous Diamonds

Daniel McIntyre | 7:00 | Canada | 2016 | W Cdn Premiere

A kaleidoscopic diary trapped inside a volcano, *Famous Diamonds* studies lies, love and desire through the eyes of an exploding icon. The film obsesses over the personal effects of a fabricated cultural value for the very notion of wanting, built up by a century of diamond advertising. Composed of various image-making techniques, the film is a hand-painted, hand-processed tour of the dissolution of one's internal image of desire.

## Something Between Us

Jodie Mack | 9:30 | USA | 2015 | Cdn Premiere

A choreographed motion study for twinkling trinkets, beaming baubles, and glaring glimmers. A bow ballet ablaze (for bedazzled buoyant bijoux brought up to boil). Costume jewelry and natural wonders join forces to perform plastic pirouettes, dancing a luminous lament until the tide comes in.



## Anxiety

Müge Yildiz | 3:17 | Turkey | 2016 | World Premiere

Life goes on. And we are always like images in this life. When I was looking for my own existence in the streets, in the city that I live in, I found only one thing and that was a feeling. This feeling is anxiety.

## FOR SOCIAL INEPTITUDE, DEPRESSION, AND THE FEAR OF EVERYTHING

Kara Hearn | 7:01 | USA | 2016 | W Cdn Premiere

In an attempt to reel in the mundane anxieties and indignities of life, a woman retreats to a secluded location and takes matters into her own hands, literally. The resulting ritual simultaneously works and doesn't work—an odd combination of futility and agency, doubt and hope.

## Virago

Jennifer Lane | 8:04 | USA | 2015 | Cdn Premiere

Commissioned by the Aurora Picture Show and comprised entirely of archival footage from the Texas Archive of the Moving Image (TAMI), *Virago* unlocks the id of 1970s educational/industrial films, re-ordering retrograde representations of women into a narrative collage wherein female army recruits and Mary Kay saleswomen invert the forces of nature to conjure a primal archetype—the Virago.

## Dear Lorde

Cooper Battersby & Emily Vey Duke

27:00 | Canada/USA/Mexico/South Africa | 2015 | Vic Premiere

Fourteen-year-old bone collector Maxine Rose is looking for validation from her heroes, amongst them the primatologist Jane Goodall, Archbishop Desmond Tutu and New Zealand teen pop star Lorde. Offering them a gift of language, Maxine Rose stands for the desire to be visible and understood, not unlike the desire of an artist.

Saturday | Oct 22 | 9pm

Screening @ Deluge

# Solitary Acts

## News from the Sun

Brendan & Jeremy Smyth | 3:30 | USA | 2016 | Cdn Premiere  
An apocalyptic fantasia unfolds through the words of *The Sun*, a British tabloid created by media mogul Rupert Murdoch. 4,000 single frames were exposed and accompanied with the pulsing rhythms of the sun collected by NASA, resembling the Buddhist “om,” the sound of our universe.

## Lysninger (Clearings)

Aleksander Johan Andreassen  
3:50 | Norway | 2016 | Cdn Premiere  
*Lysninger* is based on excerpts from the poetry collection *Kvelningsminner* by Norwegian writer Eivind Hofstad Evjemo. It is an abstract film that explores the intersections of sound, image and text.

## A Drownful Brilliance of Wings

Sofia Bohdanowicz & Gillian Sze  
8:11 | Canada | 2015 | W Cdn Premiere  
Based on the poem “Arriving” by Gillian Sze, the film delves into her family’s history to study the relationship between herself, her father and grandfather. Through the examining of an inherited stamp collection, the cultivating of plants and the preparing of wonton soup, *A Drownful Brilliance of Wings* investigates the mechanics of capture and the interwoven resonances between film and poetry.

## skin of the cit-y

Solomon Nagler & Jeff Wheaton  
5:15 | Canada | 2016 | W Cdn Premiere  
Framed by poet Robert Lax’ sculptural texts, *skin of the cit-y* wanders through mills and factories surrendering to the elements, deteriorating in solidarity with the isolated Maritime cities that erode beside them. Contact printed in-camera, the film material stares back, layers view-planes and duration while dreaming in light.



## From Within

Yen-Chao Lin & Oliver Lewis  
1:02 | Canada | 2016 | W Cdn Premiere  
A frame by frame overhead projector animation starting with the story of Genesis and culminating with human teeth, cat bones, found objects and insects.

## Sounds of the Sea, Crickets and Translucent Yellow

Ananda Serné | 5:44 | Netherlands | 2016 | Cdn Premiere  
*Sounds of the Sea, Crickets and Translucent Yellow* combines two identical statues: one situated in a park close to Nagoya in Japan, the other next to the sea in a small town in the Netherlands. The work focuses not on the historical associations that statues often entail, but rather the way the statues function as representatives of the environment they are placed in—the park and the seashore. My point of departure for this work was the ability to be in two places at once sensorially.

## X-film

Iñaki Sagastume | 3:00 | Spain | 2015 | W Cdn Premiere  
The sound and fury skin flaps like a flag under the flow of assaults!

## untitled (eleven years)

Scott Miller Berry | 6:00 | Canada | 2015 | Vic Premiere  
A posthumous coming out story.

## Solitary Acts (4, 5, 6)

Nazli Dincel | 25:00 | Turkey/USA | 2015 | W Cdn Premiere  
These three films are part of series that follow a female child through her teenage years while she explores her sexuality and discovers her perversions.



Sunday | Oct 23 | 7pm

Screening @ Deluge

# Visions of an Island



## The Magic Hedge

Frédéric Moffet | 9:00 | Canada/USA | 2016 | W Cdn Premiere  
*The Magic Hedge* explores a bird sanctuary located on a former Cold War Nike missile site on the north side of Chicago. Left to wander and observe, the viewer becomes aware of the park's open secret: men looking for fleeting sexual contacts within the trees and shrubberies. The video highlights the many contradictions of a site historically devoted to military surveillance and now designed to preserve and control the "wildlife."

## The Stream 6

Hiroya Sakurai | 6:52 | Japan | 2015 | Cdn Premiere  
A ballet using the sound and the movement of algae and water. With the waterway as the theatre, I filmed the choreography of the algae that flows within it using a waterproof camera on a slider dolly to simulate the experience of travelling through the waterway. 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 its natural state.

## Scrapped

Seoungcho Cho | 17:53 | South Korea/USA | 2016 | W Cdn Premiere  
A study of meditation and ritual at a Buddhist temple in South Korea. The trance-inducing chanting underscores a harmonious union of man with nature—the cycle of death and rebirth. Images of trees in the rain and snow, a Buddhist monastery, lampoons, a monk washing his head, a Buddhist statue, monks singing. They are all connected through the performance of the ritual and depict the layered energy and ambiance of the ritual. Cho films with an extreme shallow depth of field and uses the full range of focus. The explicit montage intensifies the rhythm of the film through speeding up and slowing down; an analogy of the mind that finds its calm and is again restless and distracted.



## My Earth's Eye

Paul Turano | 8:00 | USA | 2016 | World Premiere  
A portrait of a pond near my childhood home, a personal inventory of a place where I explored nature and the nature of being on the earth and of the earth. It was here that my parents taught me how to look and listen. Shot with a mix of analog film mediums and devices, through scientific and poetic lenses.

## Baba Dana Talks to the Wolves

Ralitsa Doncheva  
11:00 | Canada/Bulgaria | 2015 | W Cdn Premiere  
A contemplative portrait of Baba Dana, an 85-year-old Bulgarian woman who has chosen to spend her life in the mountains, away from people and cities.

## Black River

André Silva | 4:00 | USA | 2016 | World Premiere  
*Black River* is an observational documentary, shot on high-contrast black and white film, about a largely undeveloped river in southeastern North Carolina that is home to the oldest trees east of the Rocky Mountains.

## Visions of an Island

Sky Hopinka | 15:00 | USA | 2016 | Cdn Premiere  
In a summer of intention and wandering, an Unangam Tunuu elder reflects on a changing landscape, language students invent and play games, and a portrait takes shape of a place through the dim and distant glimpse of a visitor on an island in the centre of the Bering Sea.

Sunday | Oct 23 | 9pm

Screening @ Deluge

# Personne

## Self and Others

Patricia Silva | 5:55 | USA | 2015 | Cdn Premiere

A queer reordering of cinematic gestures, *Self and Others* is a formal study of some of the earliest modern visual signs of sexual fluid cultures, and its complex structure for recognition.

## Grey Water/Black Water

Josh Drake | 3:15 | USA | 2016 | Cdn Premiere

An experimental diary film about one man's anxieties concerning home-ownership, fatherhood, the environment, the internet and the state of the world. In camera edit/double exposure on one roll of Super 8.

## The Neighbors

Janelle VanderKelen | 12:00 | USA | 2016 | Cdn Premiere

A diaristic exploration of intimacy forced through sonic bleed, *The Neighbors* explores the blurring of public/private boundaries and details an individual's honest attempt to foster relationships. Agency is asserted as aural pollution is subverted. The subjunctive turns into reality.

## Feeling Real

Jeremy Josselin & David Tufano

3:30 | France | 2016 | Cdn Premiere

*Feeling Real* is about our modern virtual times. An intelligence is defying its virtual limits. (No motion design or 3D used.)

## Personne

Matthias Müller & Christoph Girardet

15:00 | Germany | 2016 | NA Premiere

*Personne*—this is somebody, nobody, anyone. This is us in the course of time. Persistently, in vain. The self is the need for permanent self-assertion. The self cannot be verified by its reflection. The self is non-graspable. Girardet and Müller tell the story of the self via one of the heroes of European cinema: Jean-Louis Trintignant. He searches for an exit within closed spatial systems. The one becomes many, when his turning face becomes Fonda, Peck and once again Trintignant.

## All My Life (After Baillie)

Clint Enns | 3:20 | Canada | 2016 | W Cdn Premiere

A digital animation scroll based on a glitched panorama of Bruce Baillie's *All My Life* (1966) animated by myself and Katia Houde on Super 8.

## A Boy Needs a Friend

Steve Reinke | 21:37 | Canada/USA | 2015 | W Cdn Premiere

"The title, *A Boy Needs a Friend*, is both a pathetic plea and just a fact." – Steve Reinke



Wednesday | Oct 26 | 7pm *Screening @ Deluge*

# In the Free Air

## **Al Aire Libre** (In the Free Air)

Adele Horne | 6:00 | USA/Canada | 2015 | World Premiere  
Families enjoy the freedom of the outdoors in a Los Angeles park.

## **Ubuyu** (First Bath)

Michael Lyons | 6:20 | Japan/Canada | 2015 | Cdn Premiere  
A short film of an infant's first bath based on amateur footage found in an antiques gallery in Japan. The photographer is unknown, but the material is thought to date to the early-to-mid Showa era, a period marked by the disastrous consequences of militarism. Music by Tomoko Sauvage who makes beautiful harmonies using only bowls of water and hydro-microphones.



## **Circa 1967**

Éric Gaucher | 9:08 | Canada | 2015 | W Cdn Premiere  
*Circa 1967* is a silent film composed from a collected source of 8mm footage shot by a group of anonymous filmmakers in New York during the late 1960s. It is clear that the filmmakers who shot the footage were not everyday amateurs yet people with hungry and curious visual sensibilities. In this found footage film a serial grid is added to the entire composition emphasizing image and rhythm. Part historical documentary and lyrical essay, *Circa 1967* observes and celebrates universal life in a familiar context.



## **Immortal Cats #1**

Scott Fitzpatrick | 1:00 | Canada | 2015 | Cdn Premiere  
What is your greatest ambition in life? Laser-printed onto recycled 35mm film.



## **It Is What It Is**

Cyrus Tabar | 8:00 | USA | 2016 | World Premiere  
Cyrus, a first-generation American, has a photo of his grandparents holding him as an infant. The photo captures his first and last encounter with his Iranian grandparents. Wanting to understand why his father kept him away from them, Cyrus turns to home movies and photos for answers, setting in motion a journey into dark and nebulous corners of family history. Fragmented and cloudy images of his family speckle his investigation as he talks to his aunt and sister, but discovers a family's narrative isn't necessarily linear and truth can be elusive.



## **TWO**

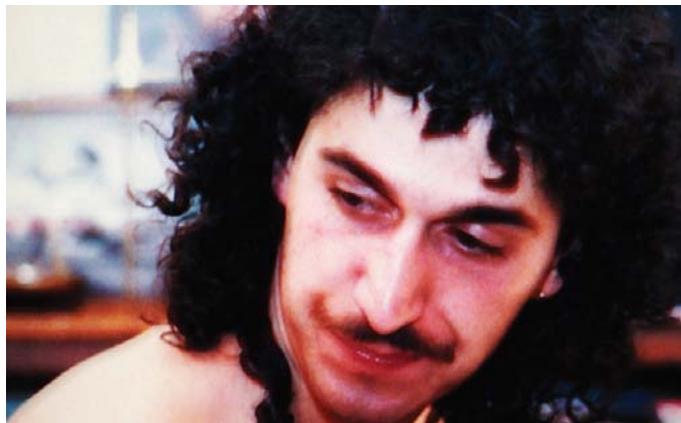
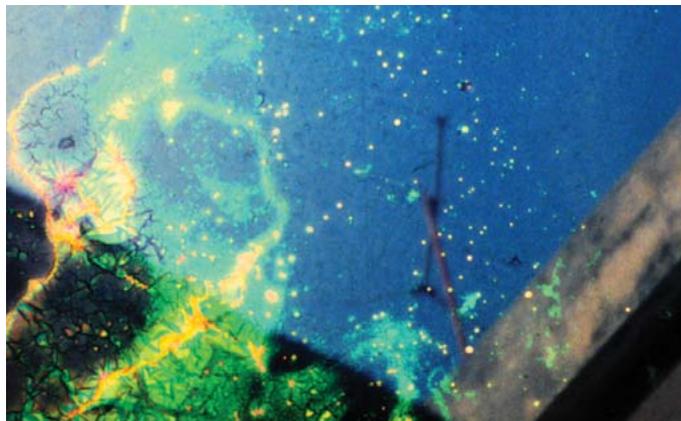
Christopher Spencer-Lowe & Harley Spencer-Lowe  
12:28 | Canada | 2016 | W Cdn Premiere  
*TWO* is the fading impressions we struggle to hold on to. *TWO* invites you into the real and yet also fabricated memory space of a filmmaker and his young daughter. *TWO* is a cinematic rendering of memory itself, shot entirely on Super 8 film. Co-created by its subject Harley from age two to four, it's also a document of the filmmakers' two years at home together and an exploration of the line between "art" film and "home" movies, documentation and expression, contrivance and authenticity.

## Street Twenty-Seven Number Ten Sixteen

Josh Weissbach | 2:47 | USA/Cuba | 2015 | BC Premiere  
In *Street Twenty-Seven Number Ten Sixteen* there is the memory of a bedroom in an apartment on the third floor of a building. There is a reverie of a melancholic love song playing on an airplane, flying towards an island, straddling an ocean and a sea. There is the soft haze of an embargo slowly lifting into the celestial blue.

## Tony

Andrew Lima | 16:00 | Canada/Portugal | 2016 | World Premiere  
*Tony* is a portrait of the struggle in forming an individual identity amidst the intersection of personal and cultural expectation. Born to Azorean immigrants, but raised in Canada throughout his infancy and adolescence, Tony's story is characterized by complexity and contradiction. An aspiring musician, a restless delinquent, a rebellious brother, an honest friend: his identity was formed in a crucible of exterior conflicts and unknowable interior motivations. Combining testimony from his closest family and friends with visual and formal experimentation, *Tony* is a meditation on identity, creativity and loss within a personal family history.



FIND YOURSELF AT  
**CINECENTA**  
STUDENT UNION BUILDING, UVIC  
★ CINECENTA.COM ★

**OPENSACE**  
510 Fort Street, 2nd Floor, Victoria, BC V8W 1E6 / openspace.ca  
**THE ABSENCE OF THE ORIGIN OF ITS LIKENESS**  
NOV. 4- DEC. 10, 2016

Video production still of *Rupture*. Arnold Koroshegyi.

Spin Off production still. Megan Dickie.

**MEGAN DICKIE'S ONE WAY OR ANOTHER**  
JAN. 13- FEB. 20, 2017

Wednesday | Oct 26 | 9pm

Screening @ Deluge

# Bring Me the Head of Tim Horton



## Trailer

David K. Ross | 2:30 | Canada | 2014 | W Cdn Premiere

The same duration as a standard promotional film trailer (two and a half minutes), *Trailer* documents the mechanical and support systems that are present at most large film productions.

## Meat

Maia Conran | 4:40 | UK | 2016 | Cdn Premiere

A film studio lighting rig is repurposed as the protagonist of a scripted psycho-narration. Internal monologues, social desires and multiple selves are revealed through the interface of this character's voices. The glistening, dark presence of the rig is punctured by Youtube-culled footage of the rig's counter-character, Meat.

## a movie entitled three special effect movies

Doug Henry | 06:15 | USA | 2014 | Cdn Premiere

Three short movies that each appear to demonstrate incredible phenomena. The action could easily be faked by exploiting characteristics inherent to the medium but, take my word for it, it was not.

## Voor Film (Supporting Film)

Douwe Dijkstra | 11:39 | Netherlands | 2015 | Cdn Premiere

From the perspectives of a dozen diverse viewers, this documentary explores the peculiar ritual of watching film. How is the medium experienced by people with sensory impairments, strong religious beliefs or lovesickness? A story about moving images and their audience.

## distortion

Lydia Nsiah | 5:00 | Austria | 2016 | Cdn Premiere

In 1949, Hans Richter retrospectively cited distortion as an essential element in the quiver of the historical film avant-garde. Commercial film production failed to express an interest in such effects. "None of these 'poetic alienation processes' were under patent; but the film industry still didn't touch them." In *distortion* image distortion returns brilliantly, and does so as a commercial copyright instrument, of all things.

## REGAL

Karissa Hahn | 3:00 | USA | 2015 | W Cdn Premiere

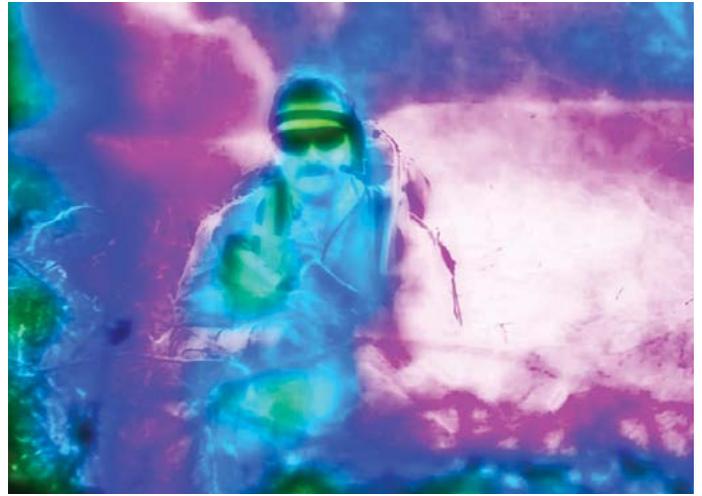
From film (theatre) to youtube (home) to film (theatre). Torrented/pirated (digital) images as found footage printed from a household printer onto 16mm clear film. Like the loading dial, *REGAL* aims to circulate and find its way back to the screen. Take this proxy and see the ghost become tangible.



### **Cleopatra Burst**

Dina Yanni | 4:35 | Austria | 2016 | NA Premiere

*Cleopatra Burst* is a found footage digitally manipulated compilation that provides a rhythmic experience of rapid alternation between different formations of the Cleopatra icon in film.



### **Bring Me the Head of Tim Horton**

Guy Maddin, Evan Johnson & Galen Johnson  
31:08 | Canada | 2015 | Vic Premiere

A fully authorized making-of film that is at turns hilarious, psychedelic, witty and caustic, *Bring Me the Head of Tim Horton* features Guy Maddin behind the scenes of fellow Canadian filmmaker Paul Gross's recent war film, *Hyena Road*. Wandering through Gross's set in the Jordanian desert, Maddin plays an extra (a Taliban casualty) and explains with characteristically droll humour his own filmmaking ambitions and frustrations. Philosopher Sun Tzu, hockey great Guy Lafleur, 1980s video games and early sci-fi movies all weave together in one glorious fever dream.

## **CINEWORKS INDEPENDENT FILMMAKERS SOCIETY**

supporting independent filmmakers and media artists since 1980

Edit Suites

Darkroom

Film Studio

Networking

Screenings

Workshops

Analog Film Lab

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

Thursday | Oct 27 | 7pm

Screening @ Deluge

# What Happened to Her

## Gorgeous Vortex

Todd Lincoln | 15:00 | USA | Cdn Premiere

A high-fashion horror film about a woman haunted by her past and on the run from a secret organization.

## Bulletin

Craig Baldwin | 6:00 | USA | 2016 | Cdn Premiere

An exploded view of a ballistic issue, *Bulletin* is a 6-minute mish-mash-up of a mid-60s media-archeological marvel.

## Win-Nip-Egg

Lamathilde | 4:12 | Canada | 2016 | Vic Premiere

When a state phantomizes a population, another reality.

When history distorts the truth.

When my (her)story meets another (her)story.

When women disappear without a trace.

When, white and privileged, I attend a rehearsal of stories.

When violence done to women's bodies equals the violence done by words.

The bodies of those we don't want to see or hear.

From my studio window, I look out and my life intersects with theirs.



## Audition for Death

Brian Zahm | 11:10 | USA | 2016 | World Premiere

A documentary that explores the subject of death as portrayed on screen, *Audition for Death* features ten Chicago-based actors and their improvised performances exploring/enacting death and grief.

## This Video is Harmless

John C. Kelley | 2:51 | USA | 2014 | Cdn Premiere

Three interwoven scenes explore the moments that surround an event. A family dog explores recently abandoned cars, a child dresses up in a golden cape and an adult figure spins in and out of himself in a wood-paneled room. The causes and consequences shown point to a specific but still unknowable occurrence, like cutting a specific narrative hole and creating an image or moment with negative shapes.

## What Happened to Her

Kristy Guevara-Flanagan | 14:00 | USA | 2016 | Cdn Premiere

*What Happened to Her* is a forensic exploration of our cultural obsession with images of the dead woman on screen. Interspersing found footage from films and police procedural television shows and one actor's experience of playing the part of a corpse, the film offers an incisive critique of the trope of the dead female body. The visual narrative of the genre, one reinforced through its intense and pervasive repetition, is revealed as a highly structured pageant. Concurrently, the experience of physical invasion and exploitation voiced by the actor pierce the fabric of the screened fantasy. The result is a recurring and magnetic film cliché laid bare.

Thursday | Oct 27 | 9pm

Performance @ Deluge

# Apparitions

expanded cinema: **Alex MacKenzie** (Can)



55:00 | Canada | 2016 | 2 x 16mm hand processed colour + B&W

*Where one locates ruptures or denies them is a political choice that determines the construction of the present. Whether one excludes or foregrounds certain events and processes at the expense of others affects the intelligibility of the contemporary functioning of power in which we ourselves are enmeshed.*

– Jonathan Crary, *Techniques of the Observer*

*Beauty is a manifestation of secret natural laws, which otherwise would have been hidden from us forever.*

– Johann Wolfgang von Goethe

Inspired by early stereo imaging and the clash and collusion of socioeconomic forces, this work seeks to dismantle cinematic codes while foregrounding projector and light as sculpture: a conscious corruption of and interference with the apparatus to evoke the unexpected, reshaping representation into the realm of material and space. Using colour gels, masking, lens interference and projector movement in tandem with an exploration of binocular disparity, perspective, patterning and the film surface itself, *Apparitions* explores the transitional space between image and abstraction, nature and culture.

**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. His work has screened at the Rotterdam International Film Festival, the EXiS Experimental Film Festival in Seoul, Lightcone in Paris, Kino Arsenal in Berlin and many other festivals and art spaces worldwide. Alex was the founder and curator of the Edison Electric Gallery of Moving Images, the Blinding Light!! Cinema and the Vancouver Underground Film Festival. He was an artist in residence at Atelier MTK in Grenoble France, the Struts Gallery/Faucet Media in New Brunswick, Cineworks' Analog Film Annex in Vancouver and Daimon in Gatineau. Alex co-edited *Damp: Contemporary Vancouver Media Art* (Anvil Press 2008), and interviewed David Rimmer for *Loop, Print, Fade + Flicker: David Rimmer's Moving Images* (Anvil Press 2009). Commissions include *Portal*, (Situating Cinema WNDX Winnipeg 2012), *Auroraton: Digitalis* (FilmPop Montreal 2012), *The Film That Buys the Cinema* (Cube Bristol 2013) and *Hyborian Witch* (Wrong Wave/Kensington Gore 2013). Alex is a founding member of the Iris Film Collective in Vancouver.



# Masochism of the Margins



## Halimuhfack

Christopher Harris | 4:00 | USA | 2016 | W Cdn Premiere

A performer lip-synchs to archival audio featuring the voice of author and anthropologist Zora Neale Hurston as she describes her method of documenting African American folk songs in Florida. By design, nothing in this film is authentic except the source audio. The flickering images were produced with a hand-cranked Bolex so that the lip-synch is deliberately erratic and the rear projected, grainy, looped images of Masai tribesmen and women recycled from an educational film become increasingly abstract as the audio transforms into an incantation.

## Shale Raga

Jason Livingston | 4:30 | USA | 2015 | Cdn Premiere

Set to an excerpt of Don Cherry's "Malkauns" from his border-erasing 1975 album, *Brown Rice*, *Shale Raga* extracts corporate video toward resistance à la carbon-based capitalist sorcery, in this case EcoShale technology, which is patented by Alberta-based Red Leaf Resources, Inc. and promises to "revolutionize" oil shale production in the Book Cliffs of eastern Utah.

## Election Year

Salise Hughes | 3:15 | USA | 2015 | Cdn Premiere

A meditation on politics and the political beast formed by footage of the first nationally televised debate. The debate between Kennedy and Nixon is known for its power of appearances, but news accounts also claim they presented remarkably similar agendas. They both emphasized national security, the threat of communism, the need to strengthen the U.S. military, and the importance of building a brighter future for America.

## Subnivean Snuff

Rachel Evans | 13:24 | Canada | 2015 | World Premiere

*Subnivean Snuff* re-tells an historical environmental crime story, exploring human desires to manipulate ecosystems and their inhabitants by re-imagining a 1958 nature documentary which famously depicts the false suicide of a group of lemmings.



## Actual Case History

Tony Gault & Elizabeth Henry

9:00 | USA | 2015 | W Cdn Premiere

Rotoscoped animation reshapes a film into an examination of "the vague, indefinite fears which keep growing in our minds."

## Empire of Evil

Harald Hund | 11:00 | Austria | 2016 | Cdn Premiere

*Empire of Evil* discusses the Western view of a non-Western society by way of a fictitious documentary about the partial and exclusively negative political representation of Iran in the West, allowing for a critical interrogation of the medium of documentary film and its purported claim to truth.

## SLEEP of REASON

Lansing Bruce Robertson | 2:44 | Canada | 2016 | W Cdn Premiere

According to Goya "The Sleep of Reason Begets Monsters."

Staring at the TV probably doesn't help either. A short animated film about us and them, media and the Middle East.

## Masochism of the Margins

Cyrus Tabar | 16:07 | USA | 2016 | World Premiere

In 1984, experimental filmmakers looking for a venue to share their work founded Artist Television Access in the gritty Mission District of San Francisco. From the beginning filmmaker Craig Baldwin—long-time bastion of underground and experimental film—has put on a weekly show called Other Cinema. Fast forward 31 years to 2015—the city is rapidly changing and ATA faces eviction. *Masochism of the Margins* documents Baldwin as he faces possible eviction from his home of 31 years and struggles to negotiate with a landlord who insists on a 60% rent increase. The film is an intimate look into the life of a man whose everyday existence is threatened by the forces of gentrification and greed. In a portrait of Baldwin during a time of uncertainty, Tabar mixes candid interviews and observational footage, immersing viewers in the historic space of ATA and Craig's basement studio/archive.



Friday | Oct 28 | 9pm

Performance @ Deluge

# walk long inside upon your land

expanded cinema: **Jeremy Rourke** (USA)



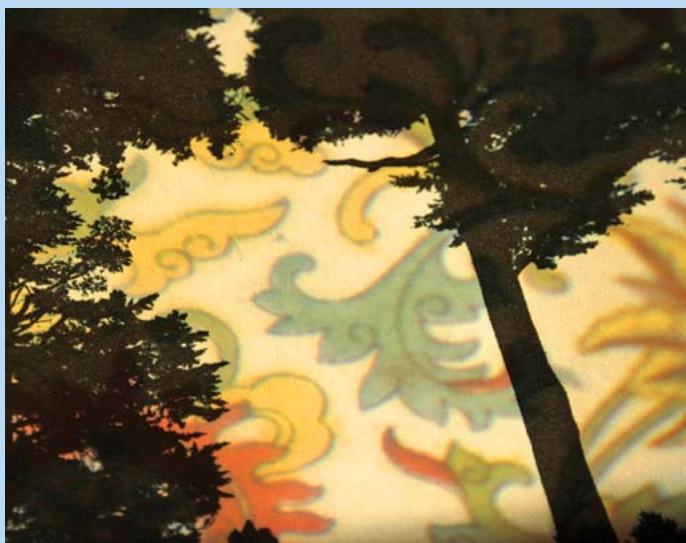
*An autobiographical representation of half-remembered dreams and synchronicities. An animated, digital, acoustic folk journey through the (12 frame per second) imagery of songs. An expanded cinema performance from which the live score emerges. And, of course, holding a projector in one's own hands.*

**Jeremy Rourke** is a self taught animator, musician and performer from San Francisco, California. His handmade animation utilizes photo-puppetry, antique imagery, text, paint, paper ephemera, leaves, flowers, trees and friends. During his multi projector live cinema performances, these animated explorations are set to acoustic music, field recordings, lyrics, audio samples, interviews and live loops composed of guitar, singing bowls, bells and vocals.

Rourke has performed and screened his work around the San Francisco Bay Area (including the Exploratorium, Other Cinema, Shapeshifters Cinema, Temescal Street Cinema, Recology AIR), around the U.S. (including Ashland Independent Film Festival, Cinema Pacific Film Festival, Houston Cinema Arts Festival) and internationally (including The International Festival of Animated Objects, Budapest Short International Film Festival and Wimbledon International Short Film Festival). This is his first performance in Canada.

*His combination of vintage photographs, contemporary imagery, text—and even unlikely materials such as rose petals, fire and water—together create magical moments of beauty and surprise.*

– Recology Artist in Residence Program



Saturday | Oct 29 | 7pm

Screening @ Deluge

# Everything Turns



## Eden Without Eve

Dana Levy | 4:44 | USA | 2015 | Cdn Premiere

A short documentary about life in Everglades National Park with its few male residents. Living in the midst of a national park, they learn to exist in the wild. As a female artist, Levy takes on the role of an anthropologist, observing these men and how they interact with their surroundings.

## Batagur Baska

Bernd Lützel & Guido Möbius | 7:07 | Germany | 2016 | Cdn Premiere

They gather here every day. They come from far and without purpose. They don't know each other and they won't come to know each other. They carry their gadgets to optimize the experience. They engage with the world through a small frame. They believe that this moment will remain unforgotten.

## Beneath a Glass Floor Lobby

Lisa Danker | 05:04 | USA | 2016 | BC Premiere

A Super 8 film about recent archaeological discoveries dating back to 600 AD in the rapidly growing coastal city of Miami. Architectural remains of a once-thriving native Tequesta village excavated on the Miami River indicate that the settlement was permanent, built on and near the water. Recordings from public hearings weave citizens' concerns about city planning with the filmmaker's voiceover—asking what may be at stake in failing to adequately preserve and honour the past.

## Vertières I, II, III

Louise Botkay | 10:00 | Brazil | 2014 | Vic Premiere

The Vertières battle was the last battle before Napoleon's army withdrew from Haiti, which became the first independent nation in Latin America and the Caribbean. Botkay presents three filmic incursions into the Haitian historical, social and political process. Exploring aspects such as discipline/control, nature/tenderness and the ruin/resistance, this piece investigates the levels of domestication and enslavement resulting from the post-colonial processes that marked the history of the country.

## Land Memories: Starlight Tours

Scott Benesiinaabandan | 3:34 | Canada | 2015 | W Cdn Premiere

*Land Memories: Starlight Tours* is an enquiry into the sites of

loss where Indigenous men in Saskatoon were forcibly taken on notorious "Moonlight Drives" or "Starlight Tours," slang terms for the extrajudicial police practice of picking up vulnerable individuals and driving them outside of the city to be abandoned to the elements in lethally cold weather.

## Everything Turns...

Aaron Zeghers | 12:12 | Canada | W Cdn Premiere

From 1 to 12 minutes, *Everything Turns...* is an exploration of the anthropomorphic mythology of numbers. Scientific tradition is adopted then eschewed for rumours, legends and defunct theories from across the ages. As the days turn to night and the seasons pass, the camera pens a year-long almanac of space, movement and the passing of time, recorded 24 times every second—in-camera—onto Super 8 reversal film. Through open exposure photography, light painting, light table animation, paper animation and hand-drawn animation, we discover that everything revolves and feels the deep score of time.

## Non-Places: Beyond the Infinite

Péter Lichter | 6:00 | Hungary | 2016 | Cdn Premiere

Marc Augé's essay—"Non-Places: Introduction to an Anthropology of Supermodernity"—meets with Stanley Kubrick's *2001: A Space Odyssey* in Hungarian highway rest areas.

## Les Châssis de Lourdes

Rhayne Vermette | 18:00 | Canada | 2016 | W Cdn Premiere

"...while many architects through their time have sought a 'true house' or a 'true architecture,' their truth was something of the past and not so true in the present [...] here architecture is a child of the sea, arose from its substance (architecture is always conceived from the interior)..." – Gio Ponti

At the age of 32, I finally ran away from home. Dramatically, I left with only my cat and copies of all the still and motion images taken by my father (dating until the mid 1990s when he passed his camera down to me). While I unpacked the baggage of this surreal house coincidentally, back home, renovations were in order... Here, an architectural threnody is composed through a falsified genealogy of image making and various true stories" of Lourdes. What time is it? No time to look back.

Saturday | Oct 29 | 9pm

Performance @ Deluge

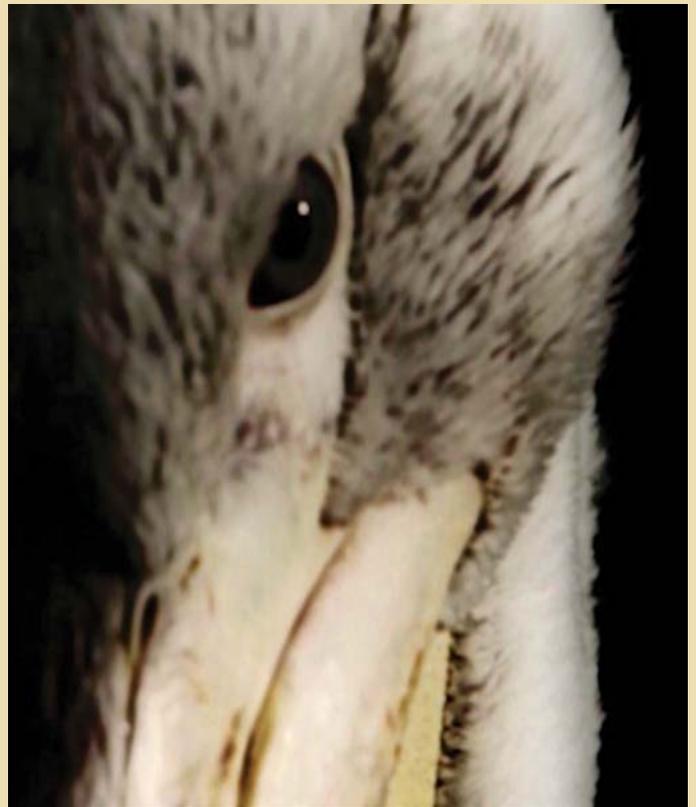
# living is mostly wasting time

expanded cinema: **Sophie Trudeau** (Can) and **Michaela Grill** (Austria)

*Improvisation between image and sound, explorations of audiovisual worlds filled with fragile structures of melody and shadows of images. Ghosts in the machines dream about memories they have never experienced. Longing for coalescence. Maybe some beauty.*

Soon after her studies, **Sophie Trudeau** joined the genre-breaking, Polaris Prize-winning instrumental rock group Godspeed You Black Emperor!, world-acclaimed for the intensity of its live performances and the cinematic quality of its music. Working with visual artists and film has always been an important influence for her music and her work has been featured in numerous film scores. She has recently participated in creating a live soundtrack for filmmaker Jem Cohen's ode to Cape Breton in *We Have an Anchor*, which was presented at EMPAC, NY and the Barbican in London, amongst others venues. She balances her international touring schedule with smaller experimental projects, composing for post-punk trio MELSA and exploring durational performance with TIME LAPS, a collaborative work that premiered in Pula, Croatia in 2012.

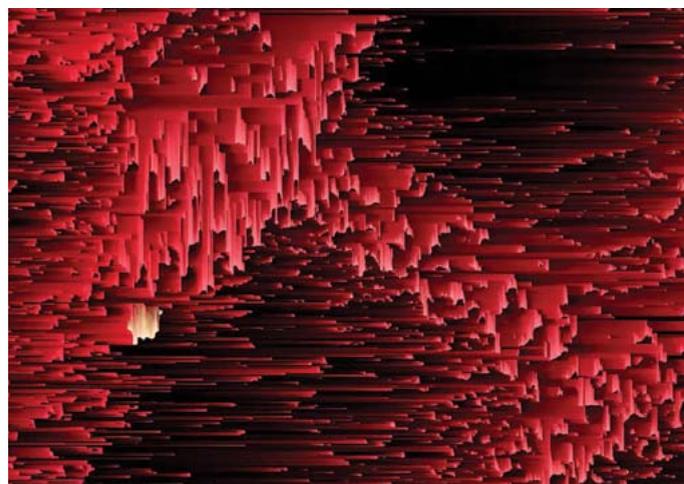
**Michaela Grill** studied in Vienna, Glasgow and London (Goldsmith College) and has created, screened and performed numerous film and video works, installations and live visuals since 1999. Her performances and screenings span five continents and include venue such as MOMA NY, National Gallery of Art Washington, Centre Pompidou Paris, Museo Reina Sofia Madrid, La Casa Encendida Barcelona, ICA London and many cinema-theques worldwide. Her video work has screened at over 150 festivals worldwide and Grill is the recipient of the Outstanding Artist Award from the Austrian Ministry of Art and Culture in 2010 and the State Scholarship for Media Art in 2015. She currently lives and works in Vienna and Montréal.



Oct 14-29 Wed-Sat 12-5pm

# kernel panic

When the man/machine interface becomes the continuum where art is made how do we gauge success or failure? How do we (re)engage with the new poetics of representation? The five artists whose works comprise this exhibition are part of the vanguard harnessing concepts of analog to digital conversion/corruption, datamoshing, glitch and the visual representation of pure data to create a new consideration of the machine aesthetic in the digital age. Experimenting with various streams



## Trans/Figure/Ground

Lauren Cook | 5:30 | USA | 2016

Painted 16mm film undergoes a monstrous transformation becoming neither analog nor digital. A film about uncanny valleys and the spaces in between.

**Lauren Cook** is an associate professor of filmmaking and game design at the University of Hartford. Her films have screened at festivals, museums and alleys internationally including Dallas Museum of Contemporary Art, Toronto Images Festival, the Vilm Alley at Parson's Hall Project Space, Cucalorus, Athens International Film Festival and the emerging filmmakers showcase at the Cannes Film Festival.

## (I)FRAME

Karissa Hahn & Andrew Kim | 10:30 | USA | 2016

A video is a stream of information, and this moving image relies upon the relationship of static frames which are algorithmically determined.

In the language of video compression, the (I) frames are the reference points between which movement is interpolated. Manual deletion or misplacement of (I) frames results in a video glitch known as a datamosh...the stream of information disrupted, d sorgan zed...nterupeted...lost...the ( ) frame removed, rejected...BUT, reclaimed, the (I) frame, the burning bolts of the machine, are at once reasserted in this dance macabre...

## Installation @ Deluge

Curated by **Deborah de Boer & Todd Eacrett**

of information as the progenitor of visuals, these films and videos mine and corrupt data, embracing its possible and tangible failure, oscillations, distortions and points of compression to create fleeting figuration, inverted landscapes and narrative retellings of historical pasts. In *kernel panic*, the inherent weaknesses of "intelligent design" are hacked to resurrect digital information as a universal language of contemporary and future creation.



*(I)FRAME* is a mechanical ballet set to the original tempo that characterizes motion on screen at 24 (I) frames a second. Shot at the 2015 DARPA Robotics Challenge in Pomona, CA.

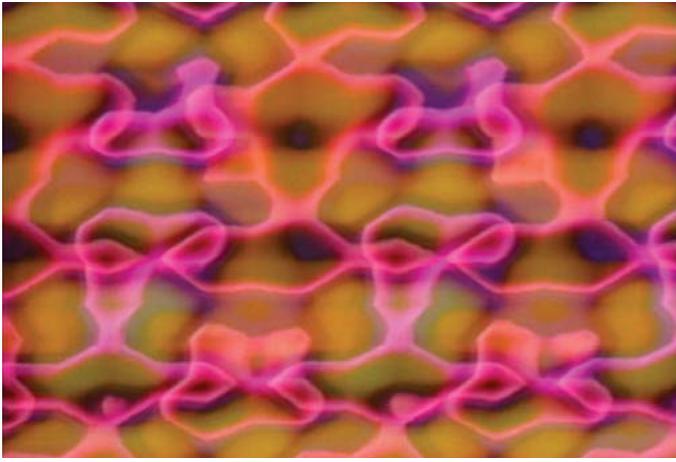
**Karissa Hahn** and **Andrew Kim** are visual artists based out of Los Angeles. Their work deals with the material properties of celluloid and investigates the hybridization of media. Their films and videos have been presented at various international and underground festivals.

## Drone

Greg Marshall | 2:10 | Canada | 2016

This video presents data visualization from nine collected news stories on military drone attacks drawn from a much larger archive. Each of the news stories is transformed from words and coded into hexadecimal colour grids which are then reformatted and extruded into three dimensional space.

**Greg Marshall** is an interdisciplinary media artist working in art video, animation, documentary, installation, object and image making. His work often examines the structures and effects of war, as his first documentary focused on personal histories related to Canada's involvement in the cold war through the NORAD agreement.



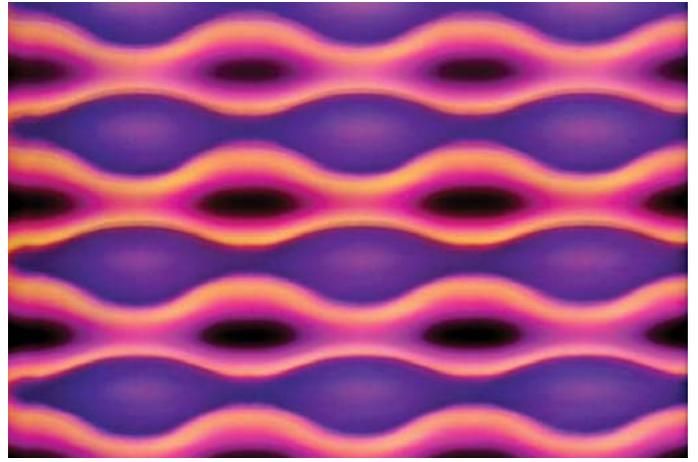
## Drifting

Eric Parren | 13:40 | USA | 2015

The synthesis of analog video and analog audio is based on oscillations. Audio uses oscillators at a lower frequency than video, but in general creating the signal for analog audio and video is based on the same principals. *Drifting* is a study of these oscillations and was created using vintage video synthesis equipment coupled with contemporary audio synthesis modules.

In the mid 70s engineer Bill Hearn built the Hearn Videolab after a conversation with video art pioneers Bill Etra and Steve Rutt. The design of the Videolab was based on Don Buchla's architecture for modular audio synthesizers which he pioneered a decade earlier. The Videolab is a modular voltage controlled video synthesis system that can be used to process and produce a wide range of video. For *Drifting* the focus was on the synthesis capabilities of the system by combining multiple oscillators to create patterns. These patterns were routed through other video processing modules, such as the Jones Colorizer.

By simultaneously routing the video signal into and out of a contemporary Eurorack modular audio synthesizer, feedback and modulation patterns emerged that introduced unpredictability into the signal flow. The unstable nature of the analog system—producing its inherent drifting—became a defining characteristic of the audiovisual instrument. The film was recorded as an in-studio live performance at the Signal Culture artist in residency.



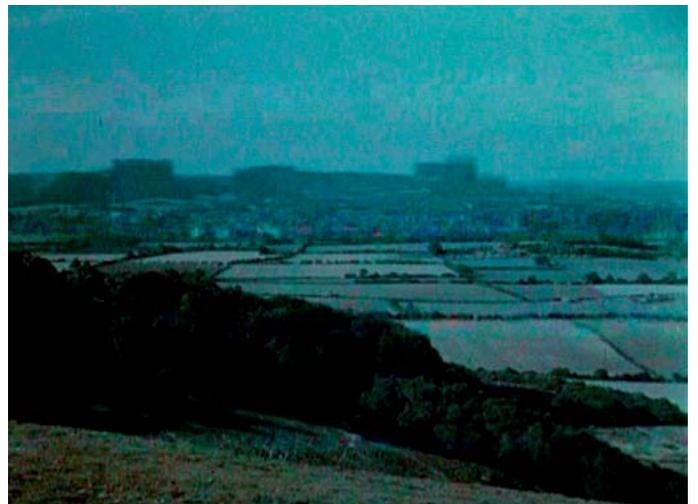
**Eric Parren** (NL/USA) is an interdisciplinary artist operating out of Los Angeles. He studied at the Interfaculty ArtScience of the Royal Academy of Art as well as the Royal Conservatory in The Hague and received his MFA of the University of California Los Angeles in 2012. Parren's output is situated at the intersection of art, science and technology, investigating the human connection to the ideas and technologies that shape our future, such as artificial intelligence, synthetic biology and space exploration. Parren is a member of the art collective Macular and hosts the experimental music show *La Force Sauvage* on KChung Radio. He has been exhibited at galleries and festivals throughout Europe, North America and Asia.

## distortion

Lydia Nsiah | 5:00 | Austria | 2016

*distortion* uses the aesthetic potential of digital encoding techniques on the basis of found avant-gardistic and ephemeral film footage. Since these films are copy-protected, their digital reproductions are encoded. By copying the moving images they become transformed into distorted forms and patterns, which are condensed by Nsiah's rhythmic montage and distilled by Billy Roisz' soundtrack.

**Lydia Nsiah** has pursued Fine Arts, Film and Media Studies in Vienna, Berlin, Montreal and Amsterdam. An artist and researcher, she is currently a PhD candidate at the Academy of Fine Arts in Vienna, where her focus is fringe phenomena in film, photography and installation.



Oct 14-29 Wed-Sun dusk-10pm

Installation @ Deluge  
transom window

# Cleopatra Burst

Dina Yanni | 4:35 | Austria | 2016

*Cleopatra Burst* appropriates 11 Cleopatra movies and compresses each film to 24 seconds. By progressively organizing the films based on their original frame count, the speed seems to accelerate and the movement becomes increasingly rapid as more and more images are omitted. While the Cleopatras alternate in disparate historical experiences of time, space and identity, their relation becomes apparently linked through imagery that either produces or challenges knowledge about the "Orient." Embedded in comedy, epic historical Technicolor movies, blaxploitation, sexploitation and anime, we see the Cleopatra icon as well as the environment associated with it bouncing to and fro between stereotype, fetishization, and counter-narrative. Audio mixed from LFO's "Freak" links the visual overstimulation to a performance of "otherness" and its conflicts over ownership, appropriation and reinvention. Inspired by Chris Bors' *24 Second Psycho*.

**Dina Yanni** is a researcher and video artist whose work is heavily influenced by celluloid film, critical theory and an obsession with the Cleopatra figure in popular culture. She creates video work using appropriated footage and experimental editing

to reveal, reevaluate and reframe power structures discovered in the original materials. Yanni holds a PhD in Political Science and an MA in Film Production and currently works out of Vienna and Amsterdam.



Oct 14-29 Wed-Sun dusk-10pm

Installation @ Legacy Art Gallery

# 117711



Rui Hu | 9:45 | USA | 2014 | World Premiere

In this two-channel video work, I used Google street view to capture images of 117 7-Eleven stores around the world and two different playback speeds to display them. On the left, the one-image-per-frame speed creates a flickering animation with an almost static 7-Eleven logo and unrecognizable surroundings. On the right, individual frames are displayed in a slideshow mode, and the focus shifts to the sometimes strange or eerie scene that the digital device captured. The 7-Eleven chain, open 24/7, was a childhood memory of excitement and safety, and an example of a dual identity of the global and the local.

**Rui Hu** is an artist currently based in Los Angeles, USA.

Working with time-based media, image, object and text, he is interested in the syntheses of the virtual and the physical. His work has been screened and exhibited at venues including International Film Festival Rotterdam, Netherlands; Australian Centre for the Moving Image, Melbourne; VIVO Media Arts, Vancouver; Flux Factory, Long Island City and the Raindance Film Festival in London, UK. He studied film at New York University and media arts at University of California, Los Angeles.

Oct 14–29

Installation @ Ministry of  
Casual Living

# to know a thing

Daniel Laskarin | 1990–2016 | Canada

I had this steel block on my work table. I spent about a month writing about it—not constantly, but most days I'd do some work on it. Finally, I distilled the writing down to a text that took about an hour to read aloud. Recorded this. Set up the block and the sound recording.

My interest is in the ways that we know this thing: linguistically, verbally, wrapping it in language and something like a rational conscious description, or by contrast, immediately, sensorily, perceptually. In the latter there are no words, in the former there are only words. It's a sort of Kantian split between noumenon and phenomenon.

After a career as a helicopter pilot/engineer, **Daniel Laskarin** turned to the visual arts as a field of equal, if dissimilar, danger. His practice is object based, materially and philosophically rooted; much of his work investigates the ways in which art may give sensory experience to consciousness, creating a bridge between substance and ineffability. Understanding that the "expanded field" is blown utterly apart, his work makes things that stay together, that find their own order in a condition of disorder, and that at the same time refuse that which orders



everything. His diverse media incorporates photography and video, optics, robotics systems, installation and sound. He has been involved with set design, public image projections and large-scale public commissions in Vancouver and Seattle. He has exhibited in Canada and internationally, and teaches at the Department of Visual Arts at the University of Victoria.

Oct 20 – Nov 6 hours: thefiftyfifty.net

Installation @ the fifty fifty  
arts collective

# The Principle of Original Horizontality

Brandon Poole | 2016 | Canada

Hard knotless timber lies under the plaster and lath. Tar-covered and paper-wrapped cabling runs through the studs. A pair of neighbouring Art Moderne houses are simultaneously



under renovation. The interiors have been gutted: the wiring, the plumbing, the "torch-on" and the tiling, have all been removed. The structures have been stripped-down to their bones and so, like the ship of Theseus, rebuilding becomes a question of identity. Rot is removed. Walls are replaced with beams. The buildings are opened up and seismically upgraded.

*The Principle of Original Horizontality*, a video and sculpture exhibition, examines the transitional phase of these two buildings: their shifting contexts and identities; their histories and poetics; their angles of repose.

**Brandon Poole** is a 4th year Visual Art Honours student at the University of Victoria. Having previously trained as a carpenter and electrician, as well as having studied photojournalism and philosophy, he works with sculpture, installation, and video to explore themes of power, memory and architecture. Poole was recently shortlisted for the Presentation House Gallery's Philip B. Lind Emerging Artist Prize.

*The Principle of Original Horizontality* is a co-presentation with the fifty fifty arts collective.

# Sponsors



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



Ministry of  
Casual Living

to know a thing  
Daniel Laskarin  
Oct 14 - 29, 2016  
Odeon Alley 764 Yates Street



Preface

19

**the fifty fifty**  
**arts collective**

**"COMMITTED TO THE UNDERGROUND, THE UNDERDOG,  
THE EXPERIMENTAL AND THE EMERGENT"**

WWW.THEFIFTYFIFTY.NET  
2516 DOUGLAS

LOCAL festivals & COMMUNITY

Indie Radio

Oh deer! RAD Women's Collective

FEEDBACK

BC

Yup!

ON AIR

uvic

COFFEE

**cfuv**

**101.9**

**WAY WESTCOAST**

Victoria [cfuv.uvic.ca](http://cfuv.uvic.ca) 1984



the mint



## SUNDAY

*Shaft Shots \$6*

*Select Bottles of wine just above cost*

*Cheese & Appy Platters \$11*

## MONDAY

*Mint Drinks \$4.45*

*Momos \$5.75 per order*

## TUESDAY

*Pints of Phillips Beer \$5.50*

*Naan Pizzas \$6*

## WEDNESDAY

*Martinis \$6*

*Prawns \$7.50*

*Cheese & Appy Platters \$11*

## THURSDAY

*Pints of Phillips Beer \$5.50*

*Thunder Spaghetti \$7.75*

**EVERYDAY 5-7 pm**

*Appy Specials \$6*

**EVERYDAY  
HAPPY HOUR 5-7 pm**

*Mojitos \$3*

*Pints of Phillips Beer \$5*



TheMintVictoria



TheMint.Mint4Lunch



themintrestaurants

[WWW.THEMINTVICTORIA.COM](http://WWW.THEMINTVICTORIA.COM)

*Open Everyday 5:00 pm - 2:00 am*

**1414 Douglas Street, Victoria BC**

■ *Live Music*

■ **250-386-6468 (MINT)**

**Bring in your Antimatter ticket stubs and receive 15% off regular priced food**