

ANTIMATTER

Festival of Underground Short Film & Video

September
19 to 27 2003



**Open Space
Arts Centre**

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Victoria, BC, Canada



Produced by

ROGUEART

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ANTIMATTER

Festival of Underground Short Film & Video

Manifesto

- Antimatter exists to provide a public platform for underground productions of short film and video—imaginative, volatile, entertaining and critical works that exist outside of the mainstream. It is a forum for innovative and radical ideas overlooked or marginalized by contemporary culture.
- Antimatter is a noncompetitive series of screenings chosen by jury/curatorial committee.
- Antimatter is the neutral ground designed to support the independent/individual voice regardless of the subversive or dangerous nature of its content, stylistic concerns or commercial viability.
- Antimatter is dedicated to film and video as art. It is anti-Hollywood and anti-censorship.
- Antimatter is a laboratory for audience development and education, exhibiting works in alternative venues, outside of the traditional black box of the cinema.
- Antimatter is dedicated to producing quality documentation/interpretive materials for print and internet dissemination locally, nationally and internationally.
- Antimatter screenings are presented to the public for minimal charge.



Antimatter / Rogue Art Society

F – 1322 Broad Street
Victoria, BC, Canada V8W 2A9
Tel/Fax 250 385 3327 / 250 385 3339
www.antimatter.ws info@antimatter.ws

Dates

September 19 to 27, 2003
See schedule for screening times

Locations

Screenings/PeepShow/Antidote:

Open Space Arts Centre, 510 Fort Street
(between Wharf and Government)

Automat (see page 46):

Ministry of Casual Living, 1442 Haultain Street

Filter (see page 5):

Rogue Art, Fourth Floor, The Bay Centre

Tickets

Screenings: \$5 (\$4 for seniors and students with valid ID)
PeepShow (Fri, Sept 19, 10pm): \$7
Antidote (Sat, Sept 27, 11pm): \$5
Tickets available at the venue, 30 minutes prior to screening time. First come, first served, no advance tickets.

Staff

Festival Director

Todd Eacrett

Curator

Deborah de Boer

Curatorial Assistant

Emily Goodden

Special Events/Foreign Matter Coordinator

Thomas Shields

Volunteer Coordinator

Jenn Thompson

Poster/Program Distribution

Amy Kwiatkowski

Ashley Little

Gallery Coordinator

Erin Brule

Info: (250) 385-3339 or www.antimatter.ws

Message from the Minister of Canadian Heritage

WELCOME

Greetings to all those taking part in the **2003 Antimatter Festival**.

This festival has an enormous impact on the independent film and media scene here in Canada. By exposing audiences to experimental media found outside the mainstream film and video industry, Antimatter encourages innovation and increases audience appreciation for alternative arts and culture. In addition to featuring



many emerging artists from across Canada, including an evening dedicated to French-language films, the 2003 Antimatter Festival showcases films from the Philippines, Singapore and the United Kingdom.

As Minister of Canadian Heritage, I am proud to support this exciting Festival, which accents our cultural diversity. My congratulations to all the organizers, volunteers, and artists who, through their hard work and dedication, have made Victoria a hub for the independent film industry.

Enjoy the festival!

Sheila Copps

Silver | dreams, screens & theories

NOVEMBER 28, 2003 – FEBRUARY 8, 2004



Matthew Barney | CREMASTER 2: Production Still, 1998 | Photo Michael James O'Brien | Copyright Matthew Barney | Courtesy of Barbara Gladstone

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We gratefully acknowledge the support of the Canada Council for the Arts, Department of Canadian Heritage, Human Resources Development Canada/HRCC Victoria, Province of British Columbia through the BC Arts Council, BC Gaming Policy & Enforcement Branch/Langford Bingo Palace, Capital Regional District Arts Committee through the municipalities of Victoria, Saanich, Oak Bay, Esquimalt, Metchosisin & Highlands

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by Joe Penhall

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One Last Kiss

by Aaron Bushkowsky

OCTOBER 28 - NOVEMBER 23, 2003

Dirty Blonde

by Claudia Shear

APRIL 13 - MAY 9, 2004

Knock, Knock

by Rachel Wyatt

FESTIVAL.04

FEBRUARY 24 - MARCH 7, 2004

Earshot

by Morris Panych

MARCH 4 - 6, 2004

Incubator

MARCH 9 - 20, 2004

Coming Up for Air

by George Orwell, adapted by Leslie Mildner

MARCH 23 - 28, 2004

Espresso

by Lucia Frangione

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created by Ross Desprez and Tobin Stokes

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Theatre**

Thea Gill in *Proof* / Danny Depoe in *Time After Time: The Chet Baker Project* / Photos by Tim Matheson

SCHEDULE

Friday, Sept 19

7pm PERFECT SPOT: Tom Hits His Head, Beyond the Pale, Wüstenspringmaus, Perfect Spot, The Grey Star 2: Wehrmacht, Sunset Town

10pm PEEPSHOW

Saturday, Sept 20

3pm CALL OF THE WILD: Taking Out the Don, Drain, Benches & Bicycles, Autobank, Encuentro con el Sillón, Birds of a Feather, Call of the Wild, Spring Chickens

7pm MADHOUSE: Masks, Scalpel Blades, Spec. Containers, Girl Shoots 2 Boys Brawling, Final: (Toxic 6), Angor, Jimmy, Oris Amplexus, Wiener, Assassin Nation, Argent Liquide, Flagrante Delicto Herr Kracauer, House

9pm Foreign Matter UK: How We Make Our Films, Life, Elipticus, The Tricorn, Nightmare of the Vanities, And In the Morning, Making Things Meaningful, Instant Pussy, The Planets, The North Sea Circle

11pm INS8TIABLE: Naked Tree House Commune, fagtactics, Rub, Endless Obsession, Velour, Silver Liquid, Rebel Fux: The Movie, Don't Do It, Jouisance, SOS, Rubber is Natural, Is Your Wife a Secret Lesbian?, Sodom by the Sea

Sunday, Sept 21

3pm SOUL CIRCUS: Soul Circus, So So Types, Mensch, Bingo Ladies, The Floating World, Nigger or Not?

7pm LOOP: Absolutely, Loop, Relentless, Super-8 Daydream, The Travelogue, Zeno's Paradox, American Dreams #3, Collages #2 & #3: Mermaid & See Through the Lies, Composition in Red & Yellow, Me & I

9pm GLITCH THIS! SPLICE THAT! A QUEBEC SPECIAL: Fuck Everyone, Naughty Soxxx, Breathe Under Water, Julien, Easy Cheese, Hollywood, The Vegetableman, Motel Centurion, Sing Along with Jesus, Manifestant Pantouflard, Royal Plus, Stages of Life, Aspiration

Monday, Sept 22

7pm Foreign Matter SINGAPORE: Non-art Objects, Journey of a Yellow Man No. 13: Fragmented Bodies, Shifting Ground, Mother, 4A Florence Close, Little Girl Shoes, Hui Shui, Rogers Park, Vertical, Happy Birthday Sharon

9pm GREAT LEAP FORWARD: Stone Welcome Mat, still | move, Gold, Under My Pillow, Super-8 Mom, Great Leap Forward, Trying to Be Some Kind of Hero

Tuesday, Sept 23

7pm TRAUMA VICTIM: A Trip to the Zoo, Super-Max, 1, i've never been outside, Trauma Victim, Autobiology 15, Retrograd

9pm DISSOLVE: Home Movie #1, Vigil, Cinema Study, Cooper/Bridges Fight, Not Too Much Remember, Kristy, World's Fair World, Plain English, dissolve

Wednesday, Sept 24

7pm I HATE VIDEO: A Brief Report on Federal Arts Funding, C-Flat, Koan, A Country's New Dawn, City Mood Spin, Hell's Prow, Echolalia, Salt Mind, Road Trip, Well Well Well, Vancouver 2000, I Am (Not) Seen, Fore Mien, i hate video, Sob Vigilancia, Weapons of Mass Destruction

9pm SHOOTING STAR: Shooting Star, Our Former Glory, Oil Wells: Sturgeon Road + 97th Street, Saraban, Hand, Groei, For Jonathan, I Can't Stop Thinking About Eileen Myles' School of Fish Poem, Closer to Heaven, Colors, 18,000 Dead in Gordon Head

Thursday, Sept 25

7pm Foreign Matter PHILIPPINES: My Way, ABCD, Tronong Puti, Ang Maikling Buhay Ng Apoy Act 2 Scene 2: Suring at Kuk-Ok, Kahon, Juan Orasan, Chicken Soup 2, The Retrochronological Transfer of Information, The Last Typewriter, Bruce

9pm TWEAK: He's Got It!, Miss Edmonton Teenburger 1983 In: You're Eternal..., Flush, After Wegman, Christ 2000, Wrong Number Phone Message, Tweak, God Bless America, The Lizardman

Friday, Sept 26

7pm DESTINO: No Tengo Sueño, Knots of Green, Le Téléphone Rouge, Althea Frutex, Gak, Revolución, Los Caídos

9pm BEAUTIFUL FRENZY: Bubble Canopy, Sea Horses & Flying Fish, Hojas de Maiz, Beautiful Frenzy

11pm VENUS: Just a Minute Please, Entry, A la Memoria de las Sirenas, Sterilized Cherry, 1000 Cumshots, The Girl with the Pearl Suspended, The Ogre, Jours en Fleurs, Das Neue Monster, Le Viaduc d'Or, Venus

Saturday, Sept 27

3pm WATER: Water, Soplando al Viento, 9 Panels, Entre el Medio, The Affirmation of Jimmy Brown, Murmuring Sound of Running Water

7pm SIDESHOW: Rub, Museum of Dreams, Wooden Boy, Mnemosyne, The Wish List, Sideshow, Noche Santo

9pm BREATHERS-IN: Arapadaptor (I Feel So), Chiasmus, Embowered, Flora's Film, Trés Muybridge, All Over, Time Streams, The Breathers-In

11pm ANTIDOTE

Sept 20-27, Daily (see p. 46)

AUTOMAT: Fortune, For To End Yet Again, Gestalt, Arena San Juanito, Série Y



Exhibition

FILTER

New Sculptures by Daniel Laskarin and Konrad Kordoski

September 19 - 28, 2003

ROGUEART

4th Floor, The Bay Centre, Victoria

Opening Reception Friday, September 19, 9–11 pm

Open daily 12–5 pm, Thursday & Friday until 9 pm

Rogue Art is pleased to present an exhibition of two new sculptures, *TurnyGurl* by Daniel Laskarin and *#46#2#32* by Konrad Kordoski, which integrate the video image into their structures. Although now familiar with the notion of video installations, we do not often encounter the ephemeral moving image as an integral component of sculpture's materiality and the space which it inhabits. Grounded in the muscularity of their construction—powder-coated aluminum, welded steel, sandblasted glass, electronic components—these works extend untethered and mutable interpretations filtered through the visual metaphors of our techno-cultural landscape.

“Pictures—virtual as their space may be, and as much as they might move us or jerk us from place to place, view to view—are still experienced as analogies. Fragmentation, digitization, filtration, distortion; all work as adjectives upon the analogy, but don't eliminate it. And the analogy comes to play through our bodies as we undertake the act of looking, seeing. We move around our pictures, seeking to find their analogy in our own experiences. We live out our otherness and our sameness in the mode of that analogy. *TurnyGurl* undertakes the analogy to the acts of perception and physicality, of picture and body.”

– Daniel Laskarin

“*#46#2#32* is an experiment or a proposal for a moving-image sign system; a method for placing digitized memory or thoughts in the urban landscape. The work alludes to the possibility of images in space confronting our consciousness without any technological support—perhaps as vaporous visual emanations from people on the street. A pair of image disks allow the viewer to make connections, relationships or contradictions between seemingly random but opposing images. The moving images which can be viewed from the back and the front convey a lack of substance or significance. The work duplicates the experience of looking at large glass mirrors but substitutes reality for a digital interpretation or filter of life.”

– Konrad Kordoski

Friday, Sept 19, 7pm

PERFECT SPOT

The works in this program display a breadth of narrative possibilities. All evoke an extraordinary sense of time and place, infected by hysteria, irony, and historical damage.

Tom Hits His Head

Dir: Tom Putnam video/2003/USA/10:30 Can Premiere

Based on an actual episode in the director's own life, this film convincingly and hysterically portrays a six month period of agoraphobia after Tom Putnam suffers a head injury. Afflicted by unexplained dizziness and panic attacks, Tom buys guns and a hazmat suit. Tom sees the devil in his bathtub and a ghost in his living room. Tom thinks he's the Antichrist. Tom needs help! A visceral look at one man's struggle to keep his sanity and avoid a Prozac solution in the post-9/11 world.

Beyond the Pale

Dir: Dina Fiasconaro video/2002/USA/12:00 Can Premiere

In 1950s Asbury Park, a young middle-class junkie accidentally kills his grandmother. Based on a true story.

Wüstenspringmaus

Dir: Jim Finn video/2002/USA/2:30 Vic Premiere

A miniature history of the gerbil. "The golden age of Hollywood takes on the history and evolution of this delightful household pet." – Rotterdam Film Festival

Perfect Spot

Dir: Jennet Thomas video/2003/UK/14:30 Can Premiere

Mother and daughter are together for the last time at the seaside. Everything will be okay, all things will work out as they have to, when they find the perfect spot. This the newest film by Thomas (*The Local Sky Enlarger*, *Antimatter 02*, *4 Ways He Tried to Tell You*, *Antimatter 01*, *Sharony*, *Antimatter 00*)

The Grey Star 2: Wehrmacht

Dir: Group Maschek video/2001/Austria/8:00 Can Premiere

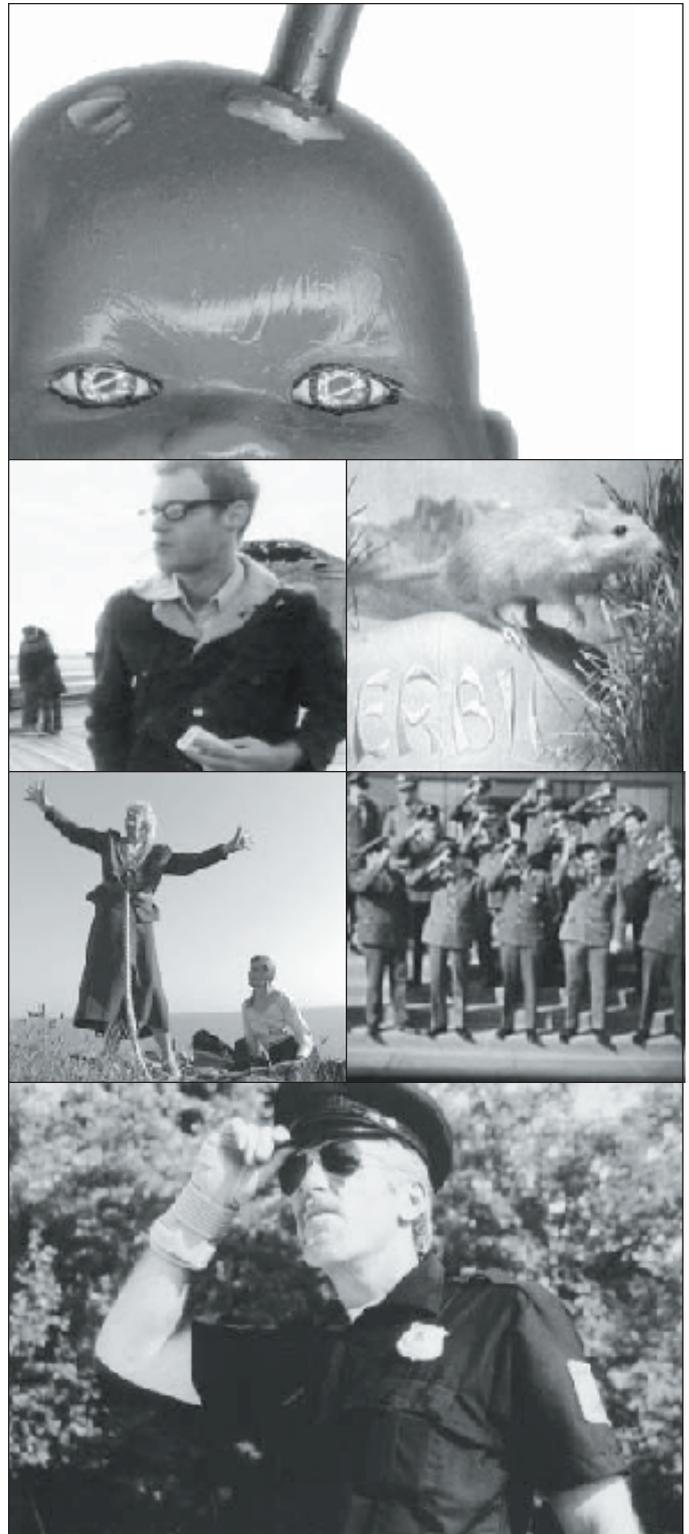
Austria's Group Maschek arose out of the foment of protest against the current Austrian government. In *Grey Star 2*, these audiovisual agent provocateurs have constructed a hilarious and incisive political satire using found footage of anonymous and various forms of male bonding, juxtaposed with a voice-over in a thick Austrian dialect. Images of army training and vacations in the picturesque countryside warp into cheerful accounts of experiences had during and after service in the German army. Exuberant Nazi nostalgia with an unsettling basis in reality!

Sunset Town

Dir: Justin Swibel & Bryan Treitter

video/2003/USA/25:30 Can Premiere

Sunset Town is a dark and brilliant farce set in sunny midwestern suburbia. A bigoted police chief meets his end during Sunset Town's annual Strawberry Festival when he succumbs to personal prejudices in the line of duty.



Friday, Sept 19, 10pm

SKYY VODKA

CAMPARI

present

PeepShow



Join us at our opening night celebration for a scarlet-themed bachannal of carnal tonality. PeepShow is Antimatter's homage to the illicit, the licentious, the intemperate—the fevered lust of all things red-hot.

Admission: \$7

Must be 19 or older.

Motion pictures have long been associated with lewd depravity. Smut was one of the first subjects of early cinema, and has continued to parallel, and sometimes drive, the development of media technologies ever since. From 19th century Mutoscopes in seedy penny arcades through pre-code “smokers” and stags, from postwar nudies and naturist romps to coin-op booths and “legitimate” XXX theatres in the 60s and 70s, titillation has been a constant in film history. Arguably, it was porn that led the development and consumer acceptance of home video in the 80s, and more recently, the rapid expansion and commercial viability of the internet.

The higher production values (and even higher box-office figures) of 70s “adult” features lent the blue movie a new respectability. More permissive legislation and social attitudes, coupled with the new production and distribution models of the past two decades, mean the formerly scandalous and underground is now more or less mainstream. Easily downloadable, affordably obtainable, critically reviewed.

But where's the fun in that?

Join us as Antimatter resurrects a simpler, more evocative time—when sex was dirty, and the “restricted” sign a promise of the forbidden. Welcome to *PeepShow*, an audiovisual detournement of celluloid sin and sleaze. Re-coding and re-presenting forgotten classics from various eras, *PeepShow* references communal and solitary experience(s) of historically illicit cinema, recontextualizing subject/object (audience/participant) relationships through the rose-tinted lens of contemporary media practice.

Saturday, Sept 20, 3pm

CALL OF THE WILD

A menagerie of odd and humourous works which defy expectations.



Taking Out the Don

Dir: Vahid Mahanian

16mm/2003/Can/8:39 Vic Premiere

After twenty years in prison, an Italian Mafioso gets out to discover he has a ten year old granddaughter. As he arranges to take her to the circus, leaving his bodyguards at home, a Russian gang plots his murder...

Drain

Dir: Natasha V. video/2003/USA/4:00 World Premiere

A girl and her jewellery do battle against her plumbing.

Benches & Bicycles

Dir: Mike McKinlay

video/2003/Canada/16:00 Vic Premiere

The search for a girl...and an undying love for a bicycle.

Autobank

Dir: Matthew Ehlers video/2002/USA/2:25 Can Premiere

The strange tale of a bank teller, his ennui and the weirdest customer ever.

Encuentro con el Sillón (Couch Encounter)

Dir: Samantha Davidson Green

16mm/2003/USA/9:50 Can Premiere

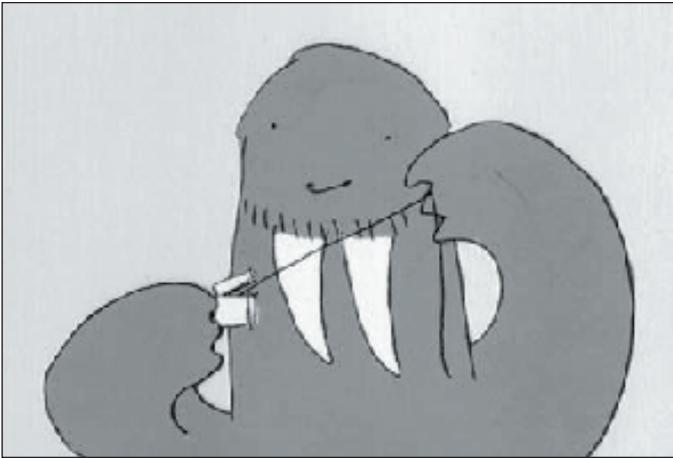
Misperceptions lead to disaster on a LA freeway when a Beverly Hills socialite hires two Mexican day-workers to move a couch for her very important party.

Birds of a Feather

Dir: Orin Portnoy video/2003/USA/2:50 Can Premiere

Shot on location at one of the world's largest Ostrich Petting farms, *Birds of A Feather*, through use of sound (a Moog Theremin) and split screen Super-8 and 16mm image, evokes a sense of avian terror not experienced since *The Birds*.





Call of the Wild

Dir: Julia Sarcone-Roach

video/2002/USA/8:00 W. Can Premiere

In this quirky and evocative animated film, animals in spinning houses engage in small domestic adventures, their lives connected by a phone line.

"*Call of the Wild* combines beautiful scratchy animation with a perfect balance of incomprehensibility and humour. The fruit bat square-dancing scene is flawless." – *San Francisco Weekly*

Spring Chickens

Dir: Matt Holm video/2002/Can/18:00 BC Premiere

Holm has made the seminal Canadian baseball movie while defying stuffy narrative conventions. He tells the story of the Grunthal Chickens Baseball Club and its unforgettable members: Buckfoot Yuill, unhittable spitball pitcher; the Emperor Olito, former warlord and long ball hitter; mentally defective Piano Legs Vatnsdal; rubber-armed Bo Bo Barteaux; endlessly cheerful Sunny Jim Crawford; and 85-year-old left-fielder Jam Jam Samson. When old Jam Jam decides to try out for one last season, he finds that he's in for the fight of his life, and if he can't make the team, he's going to die trying. Shot in lovely Niverville, Manitoba with a cast of genuine ball players and narrated by Canadian country legend Randy Woods.



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Saturday, Sept 20, 7pm

MADHOUSE

(Sub)urban terror, operatic conspiracies, free-floating angst and mad science.

Masks, Scalpel Blades, Spec. Containers

Dir: Charles Granger video/2003/Can/4:00 BC Premiere

Granger documents the removal of a potentially cancerous mole from his own hip, and reconfigures the surgical footage into this dark and surreal story of struggle between the first and third person perspective.

Girl Shoots 2 Boys Brawling

Dir: Leslie Raymond video/2003/USA/1:30 Can Premiere

Michigan-based media collective Potter Belmar Labs have animated this stuttering, mesmerizing fight-to-the-death overlaid with found voice-over narration.

Final: (Toxic 6)

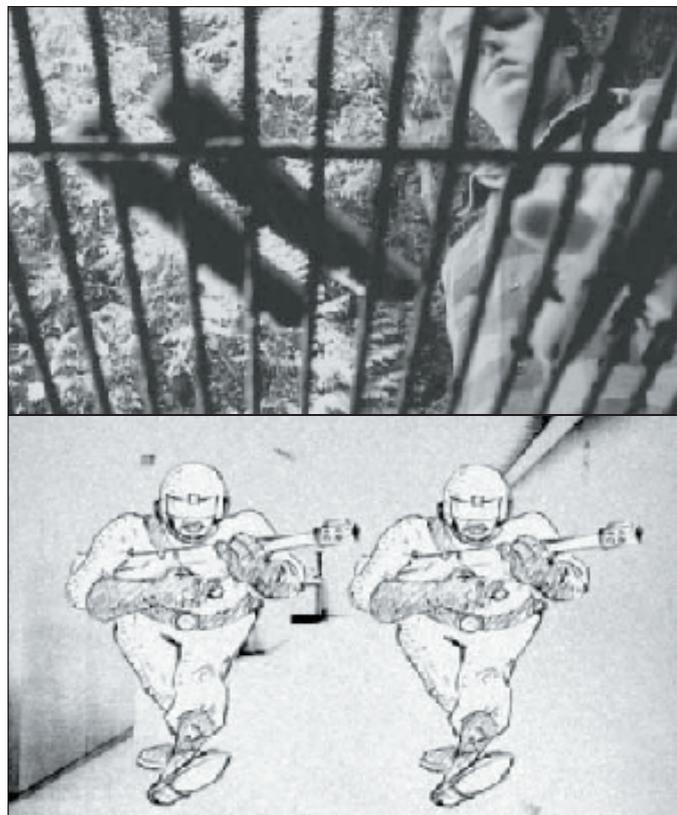
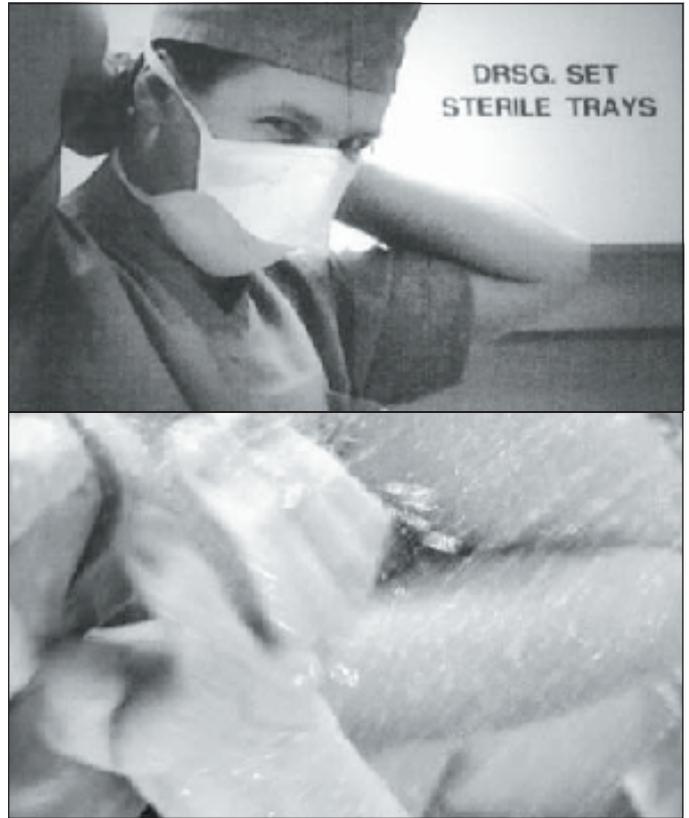
Dir: Gerald Saul 16mm/2002/Can/5:00 BC Premiere

Time races ahead of us and we will never win. Cinema decays while progress disrupts internal orders. We do not inherit the earth.

Angor

Dir: Jason Arsenault video/2002/Canada/3:40 BC Premiere

Set in the abandoned shower rooms of an old Montreal pool, Angor conveys a powerful sense of alienation, anxiety and incipient menace.



Jimmy

Dir: Matt Austin video/2003/Can/6:00 BC Premiere

Jimmy has sandy hair, velvety brown eyes and needle marks that freckle the baby-smooth skin of his thin arms. Jimmy is twelve years old and a heroin addict.

Oris Amplexus

Dir: Laura Toth & Per C. video/2002/Can/8:00 BC Premiere

Small town inertia is taken to new extremes in this absurdist 3D prairie gothic. A Japanese man documents roadside Canadiana for his absent beloved while zombie locals lurch through the frozen landscape in search of their next meal.

Wiener

Dir: Jason Schneider video/2003/Can/3:45 World Premiere

A dachshund named Agent Cooper raises extreme objections to the proposed menu at a backyard BBQ.

Assassin Nation

Dir: Nick Kunin video/2003/USA/2:00 World Premiere

A case of mistaken identity leads to total reality failure.

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Argent Liquide (Cash Flow)

Dir: Shaun Andrews

16mm/2002/Canada/11:08 N. America Premiere

Argent Liquide is a darkly comic, expressionistic journey into the inner psychological workings of you and your local automated teller. Through deft use of irony and metaphor, the film raises timely questions about money, technology and surveillance within a highly commercialized society while exploring the sadomasochistic and narcotizing relationship we form with money and the system it represents.

Flagrante Delicto Herr Kracauer

Dir: Jesse Peterson

video/2003/Can/4:00 World Premiere

A crazed and lonely scientist invents a sexy new life form. Forget boy meets girl, boy *makes* girl! Eat your heart out *Metropolis*.

House

Dir: Brian Joseph Davis

video/2003/Can/18:00 World Premiere

An extraordinary filmic implosion of Poe's *Fall of the the House of Usher*, set in a Canadian suburban nowhere.



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Saturday, Sept 20, 9pm

curated by Paul Tarragó

Foreign Matter: UK

*Back by Personal Demand:
Un-Dependent Work from the UK*

All the pieces in this programme have been screened at the Exploding Cinema, an underground film club—mostly for low and no-budget work—that I help run in London. I'm sure they'd ventured to other places beforehand, and a cursory glance tells me that there's a whole lot of life in them yet—they were born to travel!—but somehow it wasn't until the Exploding Cinema that they crossed my path.

Running a completely open access film and video event is largely a liberating experience, but does have its restrictive side. We'll show anything we're given (under 30 mins) but...we can only screen it once. And so although we get to project some real gems, it's for one night only. How, then, do enthusiastic audience members set about seeking out their favourites for a second viewing? They can tell their friends all about that excellent short they've just seen, but how will those friends ever even find it to see it? That's the main frustration—the underground is so rich and complex, but most screenings of short films are fleeting, their programmes one-offs.

Attending such screenings therefore becomes a kind of potluck, with the standouts living on in memory and anecdote rather than going on to show regularly on your local cine circuit. Similarly, press coverage of underground film shows, due to the ephemerality and peripatetic nature of the events, is also pretty skimpy. And the lack of that stable cine circuit also means that there's precious little opportunity for any form of critical writing on what's about. Because they're not about. They're just out there. Somewhere.

Thank heavens for film festivals then!

This is a collection of UK film and video work that I've most enjoyed in recent times. It seemed like they were well overdue for a reappearance, and so they're back—by personal demand. This isn't a "Best of..." as endorsed by the Exploding Cinema as we're a nonselective exhibition initiative and "best" involves curation! Rather it's a personal selection.

I chose these particular pieces because I reckon they best represent the diversity of voices to be found over here on our

little island, deep down underground (and some from nearer the surface). Their ambitions and approaches are varied in the extreme, but each embody a self belief that draws you closer, ever closer. They sidestep the mouldering corpses of our national cinematic heritage and beat a new path forward, heading off into their altered realities with aplomb, carrying you along, and showing you something kind of special along the way. And that seemed reason enough for choosing them.

— Paul Tarragó, August/2003

Paul Tarragó is a London-based filmmaker, curator and teacher, and a founding member of Exploding Cinema.

How We Make Our Films

16mm + audio cassette/UK/2:30

Our secrets laid bare... An illustrated lecture on the "light threads" methodology of filmmaking, a hitherto hidden and arcane cinematic practice peculiar to the British Isles.

Life

Dir: Ida Akesson video/UK & Sweden/4:00

Sometimes life just gets too much for the girl. A punchy and absurd fantasy that hacks around with continuity and explodes the lurking terrors of everyday existence.

Elipticus

Dir: Emma Adams S8 on video/UK/3:40

An affecting and cyclically structured visual poem using home movie footage and family album stills, about life, death, home and change. Unbelievably, this is the maker's first film.

The Tricorn

Dir: Martin Fickling & David Ferrone video/UK/6:00

A documentary about "the ugliest building in the world" (according to Prince Charles). An imaginative portrait of a giant





futuristic concrete experiment of a shopping centre, built in the English coastal town of Portsmouth in the 60s. Loved or loathed, it has developed a passionate cult following of artists and skateboarders but has now lost the battle for life and by the time of this screening will be ripped down.

Nightmare of the Vanities

Dir: Steven SantaCruz Booth 16mm on video/UK/15:00

A hugely lovable punk-trash experimental fantasy (to ripping soundtrack) about the goings on in a perverse beauty-parlour... strange, disorientating pacing and deliciously glamorous low-budget textures deliver the narrative in unexpected ways.

And In the Morning

Dir: Susan Adams video/UK/4:00 (excerpt)

An episode from a longer 23 minute piece, excavating the tragic history of the filmmaker's ancestors. This part is about ghosts of the first world war, featuring an extraordinarily life-like puppet of an Anglican Clergyman (hand carved by the film maker) re-entering the trenches through a war movie on his living room TV. Unusual combinations of the hand crafted and computer generated plus a subtle surrealistic sensibility make this an enigmatic study on the physical reality of memory.

Making Things Meaningful

Dir: Paul Tarragó S8 on video/UK/8:00

A journey through home life where hope hangs by a tangle of fine and fragile threads; and an eight minute video in which few answers are supplied, but much meaning is gathered along the way.

Instant Pussy

Dir: Arthur Lager S8 on video/UK/2:30

Soft porn, warm beer, a cockroach the size of your arm, a hard boiled egg in your baked beans and a dog who loves the taste of her master... Shot on super 8 with a terrifying low-budget finesse all his own, Arthur is a red hot regular in London's Underground Exploding Cinema scene... Making rude films since he was two and a half, Mr. Lager is also the drummer in the band Naked Goat.

The Planets

Dir: Ben Slotover & Paul Elliot video/UK/4:00

A children's science demonstration is hijacked by the bizarre bullying of one presenter by the other, using the distances between the planets of our solar system as his instrument of torture... Ben and Paul—Blunt Productions—are a prolific comedy writing and film making team based in London.

The North Sea Circle

Dir: Alexander Gorlizki & Richard Coldman S8 + video/UK/22:00

Some time in the early 1930s, in a small coastal village, there lived a group of remarkable people whose lives and obsessions would have been completely forgotten but for some recently discovered archive material. A surviving member of the community reminisces around their theories and endeavours, chronicling along the way the "Great Nut of Tears," a vibrating bridge, a knitted cover for the North Sea and a pioneering filmmaker who projected his films upon the blades of a windmill...



Saturday, Sept 20, 11pm

INS8TIABLE

Since its inception in 1932, 8mm film has long been considered the province of home movies, often banal travelogues interspersed with birthdays and Christmas trees. Even when it was the precursor to the videotape and DVD releases of Hollywood movies, Super-8 “digests” (highly edited versions of feature films) stuck safely to family fare, until commercial porn entered the marketplace. Even then, more intimate expressions of ordinary people have been rare. This program is a collection of films (and the occasional S8 piece finished on video) that reveals the intimacy of and in narrow-gauge filmmaking, and the particular beauty captured by the gaze of the popular consumer cameras of the 1970s. While at times forthrightly depicting sexuality, this program will also present work that engages the erotics of relationships, through the lens of memory, looking, and oneiric desire. Some of the films use a variety of formal techniques, including re-photography, hand processing, contact printing, bleaching, and other manipulations investigating the materiality of film and emulsion. Others are more standard in their relationship to the image, gaining their power from the conceptual elements of the work. Kate Huh’s *Rebel Fux* is a cutout animation of literary arcana and gender transgression. Michael Wallin’s *Naked Treehouse Commune* footage (shot in lush Kodachrome) from the early 1970s is a rare candid look at the counterculture of the day. Jim Hubbard’s *Don’t Do It* is a hand-processed study in light and a paean to the zoned out sex trade in NYC. Perhaps the lynchpin of the program is *Velour*, around which the show was conceived, and which trades in layered explorations of slippery relationships to sex, gender and desire. *Sodom by the Sea* is a multiple-projection piece that implicates the erotic landscape of a love/hate relationship with New York City’s skyline. Inescapably, this is also a program about voyeurism, whether the maker is fetishizing a body, a televised image or another film. Yet unlike the classic adversarial dyad of psychoanalysis, I posit here a less threatening gaze, and wish everyone the happy scopophilia that the filmmakers experienced in creating this work.

– Stephen Kent Jusick

curated by Stephen Kent Jusick

Super-8 Films about Love & Sex

Naked Tree House Commune

Dir: Michael Wallin

Reg 8mm/c.1970/USA/7:00

These two rolls were given to me when Michael Wallin was cleaning out his storage space. The title is simply what was written on the reels. The images are of a various hippies in a verdant woodland setting.

factactics

Dir: Scott Berry S8/2002/Can/3:00

Obviously a tribute to the “grandmother of lesbian film” Barbara Hammer, but more so a film exploring and celebrating male desires and bodies.

Rub

Dir: Gail Mentlik & Anne Borden

S8 on video/2002/USA & Can/1:30

Masturbation is one of life’s sweetest distractions. In this fleeting work, our nude heroine explores the eroticism of the quotidian and the pleasures the vagina can experience all on its own.

Endless Obsession

Dir: Glen Fogel S8 on 16mm/2000/USA/5:00

“Self-reflexive and intimate, Glen Fogel’s *Endless Obsession* reworks footage from Pier Paolo Pasolini’s *Saló or the 120 Days of Sodom*. Through the use of extraction and re-editing [and a throbbing soundtrack], an erotic tension emerges between the film’s young male subjects.” — Susan Oxtoby

Velour

Dir: Hans Process S8/2002/USA/11:00

“Alcoholism and gender-variant fantasy.” — HP

Velour is a fabric resembling velvet, and as such the title suggests that texture is an important formal and thematic element in this film. Through the use of varied film stocks, hand-processing, contact printing and re-photography, the maker is constantly working with the visible texture of the film while presenting a fragmentary narrative of shifting and splitting identities. From the first image of snapshots on a wall, the film also explores the texture of relationships-between lovers, as well as between oneself and one’s own body and gender identity, concluding with a configuration of new possibilities.



Silver Liquid

Dir: Stefan Kunst S8/2002/USA/3:00

A hand-processed camera roll of a spontaneous sex scene between two guys in New York apartment.

Rebel Fux: The Movie

Dir: Kate Huh S8/2000/USA/3:00

Cutout animation of genitals, sailors and punk rock clip art with a tribal beat. From the creator of the zine *Rebel Fux*.



Don't Do It

Dir: Jim Hubbard S8/1998/USA/3:00

On one hand *Don't Do It* is a hand-processed tribute to the gaudy but beautiful displays of (gay) sex purveyors so recently zoned out by NYC zealots, but on the other, the film is a sensitive study in light.

Jouissance

Dir: Larry Shea

S8 on video/2002/USA/7:00

A celebration of the adventurous souls who brave poison oak, sand flies and State Rangers to spread seeds of love and rebellion in the great outdoors. Recounted stories of sexual exploration in the dunes is manipulated and processed, forming a sonic-erotic sea foam soundtrack for luscious Kodachrome visuals of the inexorable inrush of the tide.

SOS

Dir: John Fanning S8/2002/USA/4:00

A strait-laced businessman begins his day as normal, and finds it transformed into a rock 'n' roll fantasy with the help of some fairies.

Rubber is Natural

Dir: Wash West S8 on video/1999/USA/10:00

Shot on Super-8 negative then transferred to positive and edited on video. From the freeways of LA to the wilds lapping at the roadside, this short depicts safe sex in luscious landscape, and demonstrates how bountiful nature can be. Featuring porn stars Rod Barry and Dean O'Connor.

Is Your Wife a Secret Lesbian?

Dir: Szu Burgess S8/2002/USA/5:00

Manipulations of World War II-era stag films, with inter-titles drawn verbatim from a 1966 article in *Photo* magazine.

Sodom by the Sea

Dir: Stephen Kent Jusick

S8 double projection/2002/USA/10:00

Quick in-camera cutting of the NYC skyline shot from the East River leads to a more sober and stationary final reel when the topography changed forever, while a second projection lies overtop, creating a sexy and ominous counterpoint to the phallic buildings that punctuate the cityscape.



Curator and filmmaker **Stephen Kent Jusick** will be in attendance to present *Ins&table*.

Sunday, Sept 21, 3pm

SOUL CIRCUS

A program of documentaries of varying styles and techniques mining a wealth of unique (sub)cultures.



Soul Circus

Dir: Dylan Griffin video/2002/Can/7:30 BC Premiere
Ringmaster Casual Cal gives us a guided tour of the only Black owned and operated—and definitely funkier—circus in the world.

So So Types

Dir Rohan Sen video/2003/India/15:00 Can Premiere
Four unusual aspects of contemporary India's mysticism and poverty are examined through the eyes of India's middle class, and the idiomatic lens of Sen's camera.

Mensch

Dir: Heather Tenzer video/2001/USA/3:00 Vic Premiere
Mensch is a whirlwind portrait of a young contemporary Hasidic woman suffering through a long list of failed blind dates arranged for her by a matchmaker.

Bingo Ladies

Dir: Tami Wilson 16mm/2002/Can/19:00 Vic Premiere
Set amidst the smoky din and blue-haired haze of Vancouver's

gaming halls and community centres, *Bingo Ladies* meets up with two dedicated daubers for a closer look at this simple, yet pervasive game of chance.

The Floating World

Dir: Greg Virc video/2002/Can/12:30 Vic Premiere
The Floating World is a mini-documentary focused on the float tank—a device that integrates new modalities of relaxation for mental, spiritual, and physical wellbeing. *The Floating World* presents an array of specialists and devotees discussing their tank experiences and personal discoveries through floating. These confessions present the audience with an intimate portrait of the float tank, and its myriad possibilities

Nigger or Not?

Dir: Ken Wyatt video/2002/USA/27:40 Can Premiere
Nigger or Not is a timely documentary which explores the origins, modern contexts and differing opinions regarding Black (and white) Americans' use of the "N" word.



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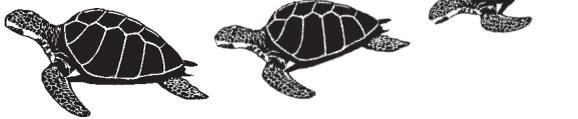
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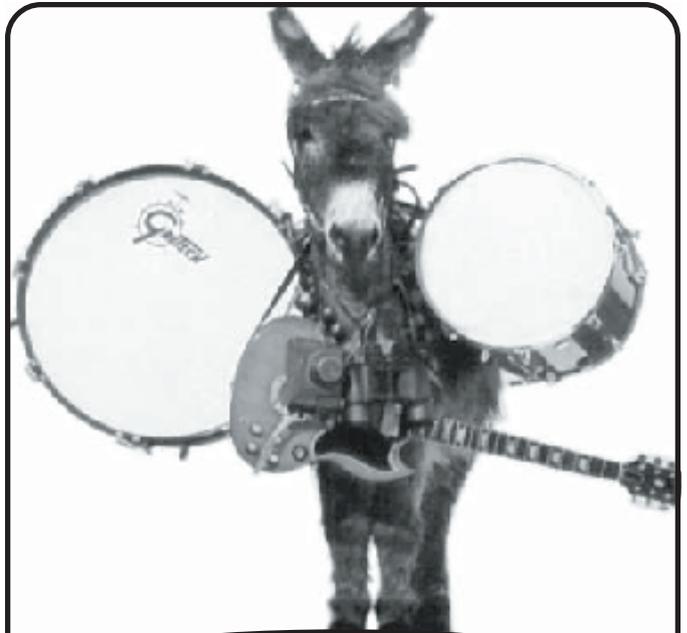
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Sunday, Sept 21, 7pm

LOOP

Movement—travel, exodus, diaspora, magnification—creates a temporal mind/body disconnect.

Absolutely

Dir: Aleesa Cohene video/2003/Can/8:30 BC Premiere

Absolutely is a pseudo-documentary about history, politics and the body. Weaving through various sources and re-contextualized found footage, *Absolutely* interviews four characters about democracy, revolution and their internal manifestations.

Loop

Dir: Neil Kendricks video/2002/USA/3:00 BC Premiere

Epiphanies can occur in the most unlikely of places. Such is the case in *Loop*, where a man and a woman share a fleeting moment of transcendence amidst the chaos of a modern cityscape.

Relentless

Dir: Jeff Bird video/2002/Can/7:57 BC Premiere

Relentless is a super-condensed road trip shot entirely using the MPEG function of a low-fi digital still camera, 15 seconds at a time. The blur of life on the road is driven by an original soundtrack by the filmmaker. The corporeal self tires as the mind races on.

Super-8 Daydream

Dir: Dalan McNabola S8 on video/2003/USA/2:19 Can Premiere

Skateboarding, Super 8, and sunshine become a film student's short term antidote to the general political turmoil which surrounds him.

The Travelogue

Dir: Christopher Frieri

S8 on video/2002/USA/13:00 Can Premiere

An automatic expedition in Super 8, the tour begins in Manhattan on the way to the West Coast of BC, then detours to Copenhagen and back to NYC—all in a single frame.

Zeno's Paradox

Dir: Robert Arnold video/2003/USA/5:15 Can Premiere

According to Zeno of Elea, a pre-Socratic Greek philosopher (490–425 BC): There is no motion because that which is moved must arrive at the middle of its course before it arrives at the end. And so on, infinitely.

There is a picture on a tree, seen from a certain distance. The picture on the tree depicts the scene described in the previous sentence. Without moving the camera during filming, first by dissolving between a series of zooms and then by morphing between stills, we appear to approach the tree until the picture fills the frame and we are back where we started.



American Dreams #3

Dir: Moira Tierney 16mm/2002/USA/5:00 Can Premiere

"One of the most remarkable sights was the mass movement of people, on foot, along highways usually reserved for motorized traffic. The Brooklyn and Manhattan bridges, as well as the FDR Drive, which runs along the East River from lower to upper Manhattan, became human rivers with an unhurried but steady flow and no end in sight." MT

Collages #2 & #3: Mermaid & See Through the Lies

Dir: Tony Nigro video/2002/USA/7:30 Vic Premiere

Ruminations on the morning after during the annual Mermaid Parade at Coney Island, and considerations of the day before involving femmes, trains and automobiles. *Mermaid and See Through The Lies* use image, sound, and text to create non-linear narratives which are one part expressionism to nine parts fetishism.

Composition in Red & Yellow

Dir: Roger Beebe S8 on video/2002/USA/2:30 BC Premiere

In our time of national crisis, who can we turn to? Look to the Golden Arches™, my friend. Look to the Golden Arches™.

Me & I

Dir: Khrystell Burlin

video/2002/France & Can/16:30 BC Premiere

Composer Burlin has produced an electro-acoustic mandala of great power and beauty. Using the Montreal cityscape as a point of departure, *Me @ I* explores the boundaries of digital processing to push cinematic narrative into the realm of pure visual abstraction, culminating in electronica segueing into a string quartet.



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Sunday, Sept 21, 9pm

curated by Etienne Desrosiers

Glitch This! Splice That!

A Quebec Special

Commenting on an underground media art scene in Quebec suggests the issue of defining underground creation by its cultural specificity. Whether there is a distinction between Quebec and the rest of Canada on a creative basis is a non starter. Radical ideas go beyond specific communities, linguistic or otherwise. Our beloved *grand pays* gets even when it comes to art.

Thus, it's easier to confront such a concept in economic and cultural contexts. Most of the works presented here belong neither to the mainstream of mass-media images nor to its reversed art-world sphere. In that sense, they sneak out of the viewfinder of marketing by triggering various alternate takes that redefine the relationship to the work. Between our big time national broadcasters and Yankee imperialism, between artsy-pieces for the happy-few and popular culture, artistic creation from the other solitude emerges within different venues that bring a new edge to underground art creation.

While democratisation of technology explains creativity booms within the media arts community, fresh contexts of distribution also force their way in. Thus live cultural agitators like Kino Collective or *Prend ça court* venues. The happenings of the first are a brilliant manifestation of idiosyncrasies brought to a level of collective interests, while the second raises the presentation of independent shorts to a rarely seen vitality. By creating their own cultural pattern, these examples provide dynamic niches of film and video escaping easy popular cultural definitions. Film and video with so-called underground content fully bloom here. In the past few years, new initiatives of presentation through collective actions found a rejuvenated community of interests and defined a new meaning for individuality. This programme is drawn from these circles, while also exploring a diverse array of styles and contents.

— Etienne Desrosiers



Fuck Everyone (Ill ease)

Dir: Mathilde Géromin S8 on video/2003/Can/4:00

How to grow up and find one's place in a lesbian body? Get in the ring, riot-grrrrl, and experience everything to avoid being ill-eased in the end. All you have to do is watch and listen. A vivid and refreshing music-clip that mixes found-footage with cut-up animation.

Naughty Soxxx

Dir: Chantal Houtteman & Elza Kephart video/2002/Can/10:00

Watch these hilarious sock puppets parody children shows and pornography, chock-full of Canadian content. In "Les aventures érotiques de Chaussette," an adventurous Quebec girl leaves her safe harbour of Sept-Isles to claim her fame as a singer. A lonely woman from Brantford (Ont) seduces any man that comes along in "The Diary of a Horny Housewife." "Love Lessons" showcases a pretty but stupid pupil who needs after school tutoring in nearly every subject, and Young Billy Buck tries to make his way to the Calgary stampede in "Homo on the range."

Breathe Under Water

Dir: Laeah Lazariuk & Pierluigi Vecchi video/2001/Can/5:00

A piece about real time anticipation and pleasure. Possible worlds and different levels of being are explored as the character asserts and reinvents itself. The technological confinement acts both as a confessional space and a camouflage of reality. From the *Fluid* series.

Julien

Dir: Jean-François Caissy video/2002/Can/2:00

Gluttony prompts a kid to accept an offer he can't refuse from a sexy nudist neighbour. An innocent NFB-style animation on summertime coming-of-age ends with a raunchy twist.

Easy Cheese

Dir: Martine Asselin video/2003/Can/2:00

Some American products are surprisingly useful. "In a wonderful country, you've gotta eat wonderful things." A sweeping look at deep-seated consumerism.

Hollywood

Dir: Martin Beauregard & Marion Pinell video/2003/Can/3:00

This video performance parodies the patterns of the dream factory—the common languages of cinema and music-hall commenting on American *zeitgeist*.

The Vegetableman

Dir: Chloé Leriche video/2002/Can/3:00

The ballad of a lonely veggie in Hamburg. Can he help you forget your hard day? “If he could, he would.” Score by Lederhosen Lucil, a musical figment of Krista Muir’s imagination.

Motel Centurion

Dir: Jo & Loo de Cunt Vetter S8/2003/Can/4:00

One night, a fading petrochemical art-punk-rock-legend has the best erotic dream while two weirdos do strange things in a motel room. A wicked journey through motel trash culture.

Sing Along with Jesus

Dir: Alexandre Roy video/2001/Can/1:00

A sing-along karaoke lullaby with Jesus.

Manifestant Pantouflard

Dir: Sylvain Robert video/2001/Can/4:00

A spurious videogame in which police and rioters confront themselves in unpredicted ways, accompanied by a beautiful Japanese voice.

Royal Plus

Dir: Guillaume Paquin 16mm/2002/Can/4:00

In a run-of-the-mill laundromat, the monotonous tossing of the spin cycles takes on new rhythms in this witty B&W urban dance interlude, citing film noir with a Jarmuschesque stoic twist.

Stages of Life

Dir: Patrick Boivin video/2003/Can/10:00

A citizen’s existence in an Orwellian near-future world. Drawing a critical yet apolitical bead on every aspects of society, Phylactère Cola insults intelligence as well as stupidity with their satirical gallery of grotesque characters. At the edge of both centuries, this Quebec City’s collective stormed mass-media Télé-Québec with their irreverent iconoclastic sketches. This trilogy brings together three of them, originally shown separately.

Aspiration

Dir: Conostas Mentzas 35mm/2003/Can/12:00

On a deserted beach, lost between the sea and a cliff, a man gets out of his car with a hammer, possessed by an elusive conviction. Tension arises as no one can hear him except the cliff that sends back echoes of his behaviour, drawing a spellbinding, textured landscape, soothing yet marked with a hollow menace.



Monday, Sept 22, 7pm

curated by Yuni Hadi

Foreign Matter: Singapore

*Singapore: Signs,
Sights & Sounds*

A fare of films from Singapore tastes different on the palate: it is neither Asian nor Western, but somewhere in between. A multi-racial, cosmopolitan city and country, Singapore produces films that reflect the young country's modern Asian conflicts. Having only gained her full independence only 1965, Singapore is a bright young star in the contemporary Asian world. These film and video works reflect the thoughts of the people who question, applaud, rave about and interrogate their nation's progress.

The films you see here are a reflection of the filmmakers immediate environments: sights and sounds alone tell their own stories. Some of Singapore's brightest filmmakers, Royston Tan and Tan Pin Pin, contribute visual experiments expanding on notions of isolation, and the weight of letting go of the past - memories and loneliness having become themes which are particularly relevant in today's fast-paced society. Up and coming filmmaker Sherman Ong injects humour into the country's national anthem; while Gozde and Russel Zehnder explore a moment before one's death in their haunting experimental piece *Happy Birthday Sharon*.

The race to hold on to a relevant piece of oneself in this fast-paced modern globalized nation has spawned the films which you see here. They are a testament to the singular voices of their makers. They are the voices of their generation.

— Yuni Hadi



Non-art Objects

Dir: Michael Lee video/2001/Singapore/5:13

Through an interplay of music, images and texts, *Non-art Objects* puts together moments that seem mundane at first but which upon closer inspection, become curiously interesting and arrestingly profound.



Journey of a Yellow Man No. 13: Fragmented Bodies, Shifting Ground

Dir: Ben Wickes & Lee Wen

video/1999/Singapore & Australia/10:00

Journey of a Yellow Man is a series of performance artworks by Singaporean performance artist Lee Wen. As "Yellow Man," Lee Wen is painted all over in bright yellow poster colour. He wears only yellow briefs and his head is shaved bald. In these performances, which have taken place in many countries internationally, Lee Wen has explored a range of themes, such as ethnic identity, labour and alienation. In this video, Lee Wen appears in a suburban house in Northern Australia, with an ox heart held in both hands. The video follows him as he walks the streets of Brisbane, with heart in hands, towards the Queensland Art Gallery.

Mother

Dir: Royston Tan Super 8/2001/Singapore/6:00

Mandarin with English subtitles

After ten years of wandering, a son returns home to reconcile with his mother. Infused with an ironic mix of nostalgic, sentimentality, and contempt. *Mother* explores the love/hate relationship between a mother and son.



4A Florence Close

Dir: Royston Tan video/2002/Singapore/4:00

“Based on found footage of the old house my family had to give up five years ago, this is my recollection of the old times and big weekend family gatherings that do not happen anymore.” RT

Little Girl Shoes

Dir: Tania Sng video/2001/Singapore/1:00

Once there was a little girl who only lived in her shoes...

Hui Shui

Dir: Tania Sng 16mm/1999/Singapore/10:17

What does a woman do in her house every single day when her husband and son are away at work? This film is a quiet investigation into the life of three generations of Chinese Singaporean women—the old and bed-ridden, the middle-aged homemaker, and the young aspiring filmmaker.

Rogers Park

Dir: Tan Pin Pin 16mm/2000/Singapore/11:00

A young boy left to his own devices tries to make sense of life, with the help of neighbours.

Vertical

Dir: Tan Pin Pin video/2000/Singapore/3:00

A man enters an elevator into another world.

Happy Birthday Sharon

Dir: Gozde & Russel Zehnder

S8 & video/2002/Singapore/4:11

A young woman journeys back to a time when she was a young child celebrating her birthday and struggles to reconstruct/remember this celebration.

Yuni Hadi, formerly with the Substation Arts Centre, is a Singapore-based independent curator and programmer.



Monday, Sept 22, 9pm

GREAT LEAP FORWARD

Using family and archival film footage, the pieces in this program engage in reconstructions of both personal and anonymous histories: a filmic synthesis of documentation and preservation.

Stone Welcome Mat

Dir: Gina Carducci 16mm/2003/Italy & USA/6:30 Can Premiere

Carducci weaves together her Italian grandfather's 8mm home movies in a search for what was and what remains. *Stone Welcome Mat* reveals an unexpected and sometimes unwanted reality of film (in both material and visual translation), unsatisfactory as recording device, keepsake, and replacement for what's been lost, or for what may suddenly disappear.

Stone Welcome Mat has been selected for screening at the Venice Biennale in the New Territories short cinema category.

still | move

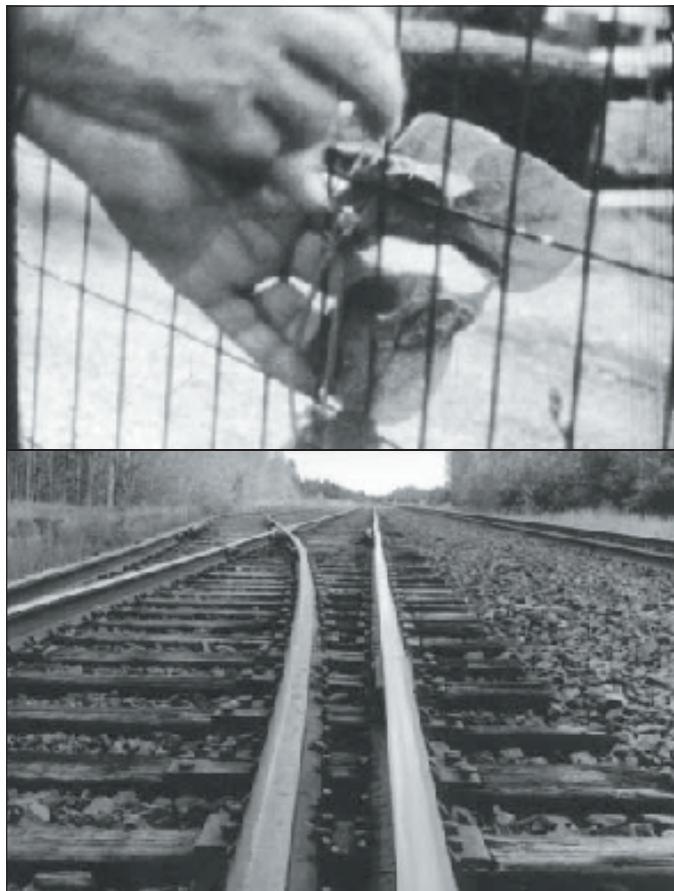
Dir: Michael Rollo video/2003/Can/12:00 BC Premiere

"*still | move* is a visual essay of the photographic album in which I attempt to sociologically order the history of my family through the means of postcards, torn letters, and discarded photographs. I document and archive photographs, the landscape where my father's family lived, the movies my grandfather made... I mark myself, as a filmmaker and a member of the family within this film, to understand the history of my family and to chronicle the decay of a prairie railroad community. My attempt to construct a narrative, similar to that of a photographic album, becomes trying and ultimately fails as memory withers away from time." MR

Gold

Dir: Karen Kew video/2002/Can/6:00 BC Premiere

Gold explores cultural memory against the backdrop of a Southern Ontario town and images of pre-revolution China. The old style 1960s free standing Chinese restaurant, a familiar landmark of so many Canadian towns, becomes the repository of the immigrant experience—the place where myth is invented.



Under My Pillow

Dir: Kyath Battie S8 & video/2003/Can/7:00 World Premiere

Battie uses both film and video to design a poetic visual landscape: a meditation on aging and death.

"*Under My Pillow* is a pattern knit of images, bridging childhood visits and memories of my grandmother...layered themes form as a transportation of time, from the lucid dream state and the surreal, to the actual rooms and spaces of my grandmother's house." KB

Super-8 Mom

Dir: David Ellsworth S8 on video/2002/USA/4:50 Can Premiere

Ellsworth undertakes an examination of his own history in conversation with his mother against a backdrop of her unrestrained and penetrating Super 8 home movies. Plain spoken and unafected in the extreme, Mary Jane Ellsworth nonetheless elegantly expresses her own aesthetic interests in both word and image.

Great Leap Forward

Dir: Jeff Carter 16mm/2001/Can/3:25 World Premiere

Mao's China: a train station, dignitaries, speeches, thousands of onlookers. *Great Leap Forward* is derived from found footage happened upon in a Gastown warehouse. The source of the footage is unknown, as is any information about the decades-old media event depicted. Step-printed using an optical printer, the film situates the activities in the displaced half-remembered realm of dreams.

Trying to Be Some Kind of Hero

Dir: Lester Alfonso video/2001/Can/37:00 BC Premiere

A surprisingly fresh take on the personal documentary which deftly sidesteps the genre's potential for exploitation and solipsism. Armed with a couple of cameras and a singular visual style of filming, Alfonso travels to the Philippines to find out the truth about his real grandfather. With the aid of his mother and his hesitant but resilient grandmother, he shows us that the investigation of a family secret can be approached with tenderness and resolute grace.



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Tuesday, Sept 23, 7pm

TRAUMA VICTIM

The effects of physical and psychological imprisonment, a dissection of institutional functions, and the plight of mortals in the vice grip of techno-industrialization.



A Trip to the Zoo

Dir: Brett Bergmann & Ben Roberts

video/2003/Canada/6:30 World Premiere

Cyborgs are everywhere. In supermarkets they interface with a vast network of food production. They connect to the natural world through steel cages and zoological institutes. By the early 21st century, we are these cyborgs.

Super-Max

Dir: Jim Finn video/2003/USA/13:00 Vic Premiere

In place of high-paying manufacturing jobs, there's always work building super high security prisons. This is the spin given the "growth industry" of corrections in Finn's slow-burning indictment of crime and punishment in modern day America.

1

Dir: Shelly Silver video/2002/USA/3:15 BC Premiere

1 is a video about longing, threat, power and seduction, with the camera functioning in turn as aggressor, mediator and confessor.

The split-screen image of a group of cops laughing and talking while scanning the street for suspicious activity, as well as the eerie sound track made up of two versions of the same Miles Davis song, run simultaneously, underscoring Silver's ambivalent take on the controversial subject matter while bringing the work's title into question.

i've never been outside

Dir: Terryll Loffler video/2003/Can/3:40 World Premiere

A Super 8 reconstruction of persona with the aid of adhesive tape.

Trauma Victim (self portrait of the civilized human)

Dir: Robert Todd 16mm/2002/USA/16:30 Can Premiere

"Travelling by car from prison to prison allowed me to see America as many of us have come to experience it: as tourists who can lay no legitimate claim to the space we pretend to inhabit. This is the view from/of the inside of one such dislocated citizen." RT





Autobiology 15

Dir: Kevin Kelly

video/2002/Can/3:05 N. America Premiere

A macrocinematographic portrait of a personal landscape, *Autobiology 15* celebrates 15 beautiful and hideous qualities inherent in being an extension of the earth's biomass.

Retrograd

Dir: Christoph Keller

video/2001/Germany/30:00 BC Premiere

From the dawning of film history in 1900 until 1990, the Berlin Charite hospital made approximately 1,000 scientific films on topics ranging from shot wounds to the eye, to hormonally conditioned homosexuality, from computer tomography to crudely performed leg amputations at the turn of the century. But what were they really making? This is a film about style vs. content, reality vs. observation, intention vs. perfection and an apparently anti-aesthetic used by scientists to document a piece of our existence. — Cinematexas

Volunteer at Antimatter

We need energetic and dependable volunteers to assist with festival screenings, special events, and the *Filter* exhibition at Rogue Art.

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Tuesday, Sept 23, 9pm

DISSOLVE

The films in *Dissolve* all reference the style and conceits of classic cinema; recontextualizing found footage and inverting existing narrative structures.

Home Movie #1

Dir: Heike Liss & Nomi Talisman

video/2003/USA/5:00 Can Premiere

Collecting home movies from a variety of sources, Talisman and Liss reassemble a contemporary tapestry of collective American histories, filtered through their own incisive emigre experiences.

"Home movies do not follow a narrative. They are simply records of family events, special and quotidian: a wedding, a birthday party, a child's first steps, the new car, a vacation, the opening of Christmas presents. Familiar scenes which invite us to project and interpret. We are intrigued by these leftover images that are someone else's memories." HL & NT

Vigil

Dir: Marty Hardin video/2002/USA/7:44 Can Premiere

Vigil is a collage of educational footage that underscores cold war paranoia while forcing the viewer to reevaluate our current global crisis.

Cinema Study

Dir: Gregg Biermann video/2003/USA/5:30 Can Premiere

Cinema Study is a reworking of images and sounds taken from the Orson Welles landmark film *Citizen Kane*. The work breaks the frame into multiple segments, each referencing video and audio samples from the original, distilling *Kane* to a purely visual and musical experience.

Cooper/Bridges Fight

Dir: Christina Battle 16mm/2002/Can/3:00 W. Can Premiere

Cooper/Bridges Fight reconstructs an infamous scene from the highly politicized western *High Noon*. "They punish each other mercilessly, nothing barred. The horses, becoming nervous, rear and whine in their stalls..."

Not Too Much Remember

Dir: Tony Gault 16mm/2003/USA/11:30 World Premiere

A found footage film that explores the effects of narrative on consciousness and civil rights.

Kristy

Dir: Stephanie Gray

S8 on video/2003/USA/6:30 World Premiere

A (re)construction of the persona of Kristy McNichol and the character she plays in the camp classic *Little Darlings*, while exploring the filmmaker's own obsession. Hand processed film shot off the screen at 64 frames per second to a soundtrack of a faintly recognizable hit record played with skips at the slowest speed, *Kristy*—in its attempts to plumb McNichol's elusive sexuality—is as riveting as an unauthorized celebrity biography.



World's Fair World

Dir: Brian Boyce video/2002/USA/9:40 BC Premiere

In 1939, Westinghouse made a film about a small-town family visiting the New York World's Fair. Trapped inside that film was a completely different film that shows a mysterious alternate universe, revealed by Boyce's own patented brand of narrative deconstruction and evisceration. The outcome is a chilling family drama with hints of communism and pedophilia.



Plain English

Dir: John Standiford 16mm/2002/USA/9:00 Can Premiere

"English as *another* language, spoken through the masks of Akira Kurosawa and Toshiro Mifune, courtesy of Xerox's cadged from Kinkos, translating the menu at Cafe Ionesco."

— Cinematexas

dissolve

Dir: Aaron Valdez 16mm/2003/USA/15:00 Can Premiere

A meditative found-footage film exploring the impermanence of being, dissolve is a continuous, rhythmic transition through time and place, beginnings and endings. Removing the cinematic dissolve from its traditional role as a transitional element, Valdez employs it as the film's basic building block. Recurring motifs of transportation, the natural world, and the mundane activities of everyday life emerge and collapse throughout the film, underscoring its themes of renewal and regeneration.



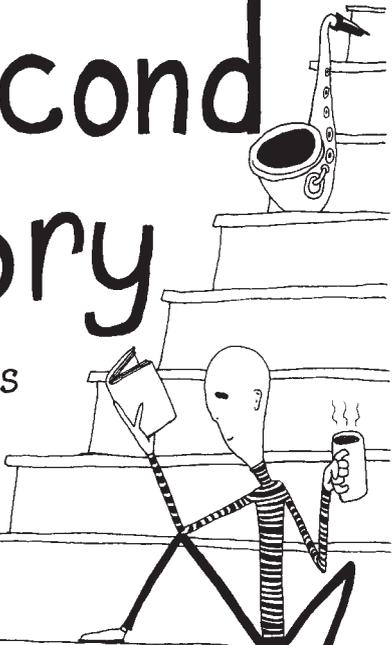
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Wednesday, Sept 24, 7pm

I HATE VIDEO

This all-video program features a wide range of techniques currently employed in the production of contemporary art video, from the performance-based to the process-oriented.

A Brief Report on Federal Arts Funding

Dir: Ted Fisher video/2003/USA/1:00 Can Premiere

A Brief Report on Federal Arts Funding considers the true "cutting edge" in aesthetics.

C-Flat

Dir: Jim Minton video/2002/USA/1:43 Can Premiere

C-Flat is set to a text by Dadaist poet David Gascoyne. A series of nonsensical yet evocative relations between bodies and objects are read by Marina Johnson in her lightly Swedish-accented English. A collage of graphic elements such as flowers, fish, and playing cards illustrate and comment on the text, while Michael Mourcade's ambient music provides subtle continuity.

Koan

Dir: Richard Koenig video/2002/USA/3:00 Can Premiere

The riddles of existence, identity and desire abstracted and animated.

A Country's New Dawn

Dir: Sandra Schäfer

video/2001/UK & Germany/5:00 N. America Premiere

A collusion of bombastic and wrong-headed politicians, protesters for National No Smiling Day, international auctioneers selling off the bizarre detritus of London's ill-fated Millennium Dome, and scenes from the razing of the dome itself create the absurdist disconnect in this experimental documentary.

City Mood Spin

Dir: Arno Salters video/2002/France/4:00 Can Premiere

A droll and empathy-inducing commentary on urban metaphysics and cultural transplantation:

"The city makes my head spin—it spins from one mood to another mood. The city makes me a professional hand shaker.

There are so many people here. They are all different, but they all shake my hand."

Hell's Prow

Dir: Heath Hanlin video/2003/USA/8:44 BC Premiere

Hell's Prow is a data driven, synthesized complex system, visualized and auralized as a computer animation and audio composition. DEM datasets from the United States USGS, often used to derive and visualize terrain maps, are sampled and woven together to generate a unified matrix of motion. By stripping the datasets of their original context, computationally weaving them together, and streaming the processed data through time as a catalyst for the position and configuration of virtual 3D geometry, I am visualizing in a new way something that is well understood by all humans, but not necessarily consciously considered: the specific details of the lay of the land. What I found is a stream of order writhing through chaos. HH

Echolalia

Dir: Robert Arnold video/2003/USA/2:40 Can Premiere

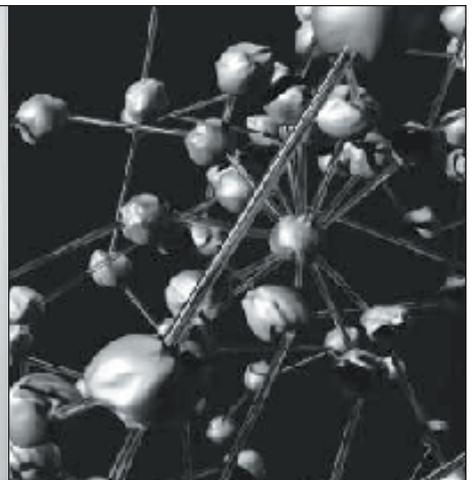
Echolalia is the endless repetition of words or phrases without understanding their meaning, associated with forms of dementia and aphasia. It also describes the process whereby the continuous repetition of a word or phrase can result in a loss of meaning. In the ongoing war against terrorism and the war against Iraq, certain phrases were being endlessly repeated, even by members of the opposition, to the point where these phrases are treated as concrete facts.

Salt Mind

Dir: Chai Duncan & Stacia Verigin

video/2002/Can/5:30 World Premiere

A hypnotic journey in the spirit of etch-a-sketch and finger painting.





Road Trip (cleaning)

Dir: Kyra Garrigue video/2002/USA/1:30 Can Premiere

Road Trip (cleaning) is a video that use the sounds of cleaning a windshield to create a narrative musical composition. By shooting the video through a small circular hole, many of the sounds' origins are not in the viewing area, therefore provoking the imagination to create the source of the sound.

Well Well Well

Dir: Elisabeth Subrin video/2002/USA/3:45 BC Premiere

An experimental video for electro-feminist-performance-artists Le Tigre; the early 80s MTV aesthetic unpacks a thoroughly current obsession: the hidden erotics of office supplies.

Vancouver 2000

Dir: Flemming Sorvin video/2003/Can/6:00 World Premiere

Sorvin captures the year 2000, as seen from a web camera mounted on the SFU library atop Burnaby Mountain. As recorded at 12:00 noon daily for the entire year, *Vancouver 2000* illuminates in a rapid-fire, one frame per day motion, the nuances of the changing seasons, and almost imperceptible actions within constantly dissolving time.

I Am (Not) Seen

Dir: Taka Imura video/2003/Japan/5:00 N. America Premiere

Part of a multimedia project by this pioneer of Japanese experimental film and video combining text, video, animation and graphics to realize a sentence by French philosopher Jacques Derrida: "I hear myself at the same time I speak."

Fore Mien

Dir: John G. Boehme video/2001/Can/5:00 World Premiere

From a ground microphone below a raised golf tee in the centre of the gallery, Boehme drives two golf balls a minute for four hours into a sheet of aluminum. The sheathed gallery wall reflects him as performer, as well as viewers and the gallery itself, and acts as a visual manifestation of the performative action/process. As the performance continues, the aluminum peens, warps and dents under the constant deluge of driven golf balls.

i hate video

Dir: Daniel Cockburn

video/2002/Can/8:00 BC Premiere

Every revolution has its casualties: the DV revolution is no exception. A documentary of sorts on the making of Cockburn's video *Metronome*, here's the frustrated, anguished, entirely pissed-off truth manufacturers don't want you to know.

Sob Vigilancia

Dir: René Aeberhard

video/2002/Switzerland/8:40 N. America Premiere

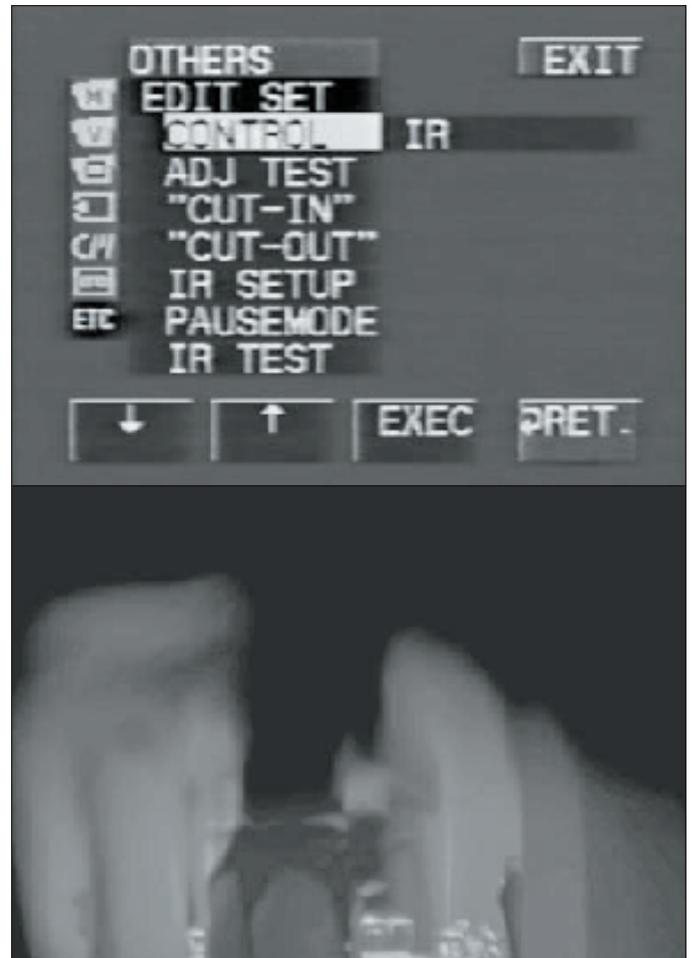
In the flickering light of a security camera and its regulated screen refresh, two people move towards an inevitable climax. In an effort to interpret the images before us, we succumb to the authority of the machine—willing voyeurs.

Weapons of Mass Destruction

Dir: Walter Forsberg & Matthew Rankin

video/2003/Can/6:00 BC Premiere

Seized by coalition intelligence officials, this tape of terror sheds new light on international strategies of darkness. Revealing images of American journalists being subjected to lethal experiments, training tactics of exotic bird operatives, and previously unseen images of Minneapolis weatherman Don Shelby and his top aides, this tape was described by former US press secretary Ari Fleischer as "a serious wake-up call as to how lethal the enemy can be."



Wednesday, Sept 24, 9pm

SHOOTING STAR

Personal filmmaking explored in both subject and technique—through recollection and hand-processing.

Shooting Star

Dir: Jason Britski 16mm/2002/Can/4:35 BC Premiere

Shooting Star is a film about mortality. The film is a moving x-ray of small and grand gestures alike, grounded in the detail of our surroundings, and the beauty that resonates from these hidden places.

Our Former Glory

Dir: Robert Todd 16mm/2002/USA/9:00 W. Can Premiere

"A fantasy taking its cue from reliquary objects left to rot along the Brooklyn Promenade, overlooking the site of the former World Trade Center Towers. The film proposes visual similes between impersonal architecture and the language of mass production that define America's most pervasive global export: a living aesthetic culture of utility. Just as we can conceive of sentimental or spiritual offerings as disposable, so too are we led to identify ourselves within that aesthetic." RT

Oil Wells: Sturgeon Road + 97th Street

Dir: Christina Battle 16mm/2002/Can/3:00 W. Can Premiere

Focusing on the mesmerizing and repetitive processes of oil wells in northern Alberta, this film documents a sighting common to the Canadian prairies that is both epic and mundane.

Saraban

Dir: Emmanuel Lefrant

16mm/2002/France & Can/6:00 N. America Premiere

A one-man flamenco in the form of a cameraless animation.

Hand

Dir: Bo-Wook Son

16mm/2002/USA/3:20 N. America Premiere

A hand-processed, hand-made tribute to the brilliance of hands.



Groei (Growth)

Dir: Leendert Pot & Anja Hiddinga

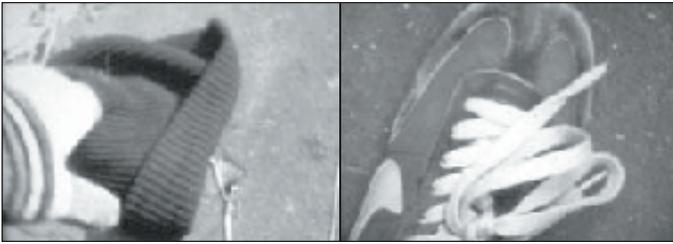
video/2003/Holland/5:00 N. America Premiere

Groei is a film poem in Dutch Sign Language, written and performed by Wim Emmerik. During the creative process, in the interaction between two hearing filmmakers and a deaf poet, poem and film image were blended together producing new synthesis. The medium of film adds new dimensions to the poem for deaf viewers, while the hearing experience an intriguing ballet of hands accompanied by thought-provoking sounds.

For Jonathan

Dir: Chris Bennett video/2002/USA/7:00 BC Premiere

A Super 8 audio-visual requiem for Jonathan Hicks, who died of rare form of cancer at 23. With original music by Unwed Sailor.



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**I Can't Stop Thinking About
Eileen Myles' School of Fish Poem**

Dir: Stephanie Gray video/2002/USA/3:30 World Premiere
Riding her bike through the March winds in Buffalo, the filmmaker keeps hearing lines from *School of Fish*: she keeps seeing the blue in everything.

Closer to Heaven

Dir: Diane Bonder 16mm/2003/USA/15:00 BC Premiere
Using the weather as a metaphor for the stages of grief, *Closer to Heaven* is a good-bye poem and homage to my Dad. Shot on Super 8 and digitally printed. DB



Colors

Dir: Rafael Balboa
video/2003/Mexico/4:00 N. America Premiere
Balboa drives abstraction to the end of the line in this hand-processed cameraless film.

18,000 Dead in Gordon Head

Dir: Clive Holden video/2001/Can/13:00 BC Premiere
Based on the filmmaker's eyewitness accounts of a shocking and random act of violence which took place in Victoria in 1985, *18,000 Dead in Gordon Head* is treatise on the omnipresence of violence in contemporary culture. Composed as a poem, it's a hybrid of several film stocks and video formats, digitally processed to create a violent, yet lyrical, collage of textured loops, internal rhythms and visual rhymes, finally completing the work's cycle back to film.



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Thursday, Sept 25, 7pm

curated by
Elvert de la Cruz Bañares

Foreign Matter: Philippines

Assorted
Econo-Mix Tango

Morbid visions...blurred memories...eclectic images...transitory messages...economic and innovative approaches. Savor this rather interesting and oftentimes strange brew of shorts from the Philippines. Ten appetizing works and more than a hundred ways to consume them, the program expands our perceptions about how Filipino filmmakers treat ordinary subject matters and relevant issues and convert them into works that challenge the humdrum mind. Treat yourself to a visual, aural and psychological feast third world style.

– Elvert de la Cruz Bañares

My Way

Dir: Manny Montelibano video/Philippines/2002/4:00

The classic and one of the most beloved songs in years, *My Way*, gets an intense “videoke” (video-karaoke) treatment. Highly suggested for audiences who are about to eat their lunch or dinner. We dare you to sing with the lyrics of the video!

ABCD

Dir: Roxlee 8mm/1985/Philippines/5:50

Letters of the alphabet are presented in a twisted fashion using ink blots, ink animation and still pictures in single frame shot. The visuals, from A to Z, depict the style of children’s coloured drawings but the words they spell out are clearly not for the kids.

Tronong Puti (White Throne)

Dir: Ted Arago 8mm/1983/Philippines/8:00

Never ceasing to generate responses, this classic Filipino short film is a satire on the beneficial attributes of one of the most important things in man’s life. Unlike other inventions which destroy and incapacitate, this one is harmless and its useful characteristics deserve full adoration and utmost respect. In Filipino with English subtitles.



Ang Maikling Buhay Ng Apoy Act 2 Scene 2: Suring at Kuk-Ok (The Short Life of Fire Act 2 Scene 2: Suring and the Kuk-ok)

Dir: Aureus Solito 16mm/1995/Philippines/9:00

Based on a myth from the island of Palawan, Suring invokes the spell of Parimanis, a spell of absolute beauty, and befriends a Kuk-ok, a creature whose fingers are stuck together and can transform into any form, including that of Suring’s. In Filipino with English subtitles.

Kahon (Box)

Dir: Giselle Aceremo 16mm/1998/Philippines/12:00

Presenting a continuous movement of displacement, the film offers the viewer a flight in and out of reality. It presents a plurality of perceptions at the crossroads of understanding where both teachers and students are constrained, interlocked in a weightless dance having for music a spinning spool of echoes resounding within a vacuum.

Juan Orasan (Juan O'Clock)

Dir: Geraldine Borja Flores 35mm/2003/Philippines/9:00

Juan Dela Cruz is an alienated office worker who doesn't like going to work. He hates the bundy clock in their office because he feels that it is controlling his life. His loathing spreads out to the aspects of his life until one day, he decides to confront his enemy.

Chicken Soup 2 (Nerd World Cinema)

Dir: R.A. Rivera 16mm/1998/Philippines/7:43

In facing apartment units, two men share parallel stories. One, distraught over the death of John Lennon, contemplates suicide. The other goes into a fit deciding how to part with his three-year-old toothbrush. In Filipino.

The Retrochronological Transfer of Information

Dir: Tad Ermitaño 16mm/1994/Philippines/11:00

Pursuing the work of Chandrasekhar, Inoue et al (1967), the scientist builds a machine to transmit a picture of the present back in time. His target: Philippine National Hero, Jose P. Rizal, who was executed in 1896.

The Last Typewriter

Dir: Chuck Escasa 16mm/1997/Philippines/10:00

What happens when a dog starts to talk? A typewriter mechanic begins to investigate, and is drawn into the mystery of language itself. In Filipino and English.

Bruce

Dir: Topel Lee 16mm/2001/Philippines/14:00

Hiyaaah!!! Waatah!!! Aaarggh!!! A group of men engage in a not so bloody fist fight.

This program, including the exclusive subtitling of a few films, is made possible through the eKsperim[E]nto Film & Video Festival.

Special thanks to MOWELFUND Film Institute and the National Commission for Culture and the Arts – Cinema Values Reorientation Program for the films & videos.

Elvert de la Cruz Bañares is a filmmaker, curator and multi-media artist based in Manila, Philippines. He is the Festival Director of the eKsperim[E]nto Film and Video Festival.



Thursday, Sept 25, 9pm

TWEAK

A program of unrestrainable works dedicated to the obsessive, the incoherent, the inspired and the unimaginable!

He's Got It!

Dir: Gary Smith video/2002/Can/2:31 Vic Premiere

A fast paced thrill ride with a roadside attraction guaranteed to make you honk if you're horny.

Miss Edmonton Teenburger 1983 In: You're Eternal...

Dir: Amy Lockhart video/2002/Can/7:00 Vic Premiere

This featurette stars a young Miss Edmonton Teenburger 1983, who escapes into a world of fantasy as she deals with the pressures of youth. Unicorn!, wizard!, and ketchup chips!

Flush

Dir: J.R. Powell video/2002/Can/4:25 W. Canada Premiere

A Canadian girl travelling through Europe for the first time discovers that the only relief for her pounding bladder is the fully-automated and utterly sadistic port-o-potty on a timer.

After Wegman

Dir: Anne McGuire video/2002/USA/3:15 BC Premiere

An homage to early videoworks by William Wegman using littermates Drew and Sean Evans as stand-ins for Fay and Man Ray.

Christ 2000

Dir: G.J. Echternkamp video/2003/USA/17:00 World Premiere

Echternkamp (*Resurgence II*, *Antimatter 02*) once again produces a thinking-person-on-dope's brand of mockumentary about a bizarre production of *Jesus Christ Superstar* whose director/lead actor's messianic complex leads to tragedy, with a great deal of comedy on the way.

Wrong Number Phone Message

Dir: Bruce Alcock video/2003/Can/1:43 World Premiere

Stop motion animation to the voice-over of an answering machine recording, this very short film takes us into the woods of the Pacific Northwest using the medium of junk, doilies, apple pie, oil paint, plaid fabrics, toy tractors, monkeys, photocopies, berries, papier mâché, camper trucks and big game!



**Swell Stuff for Groovy
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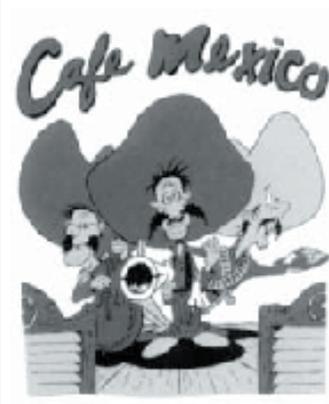


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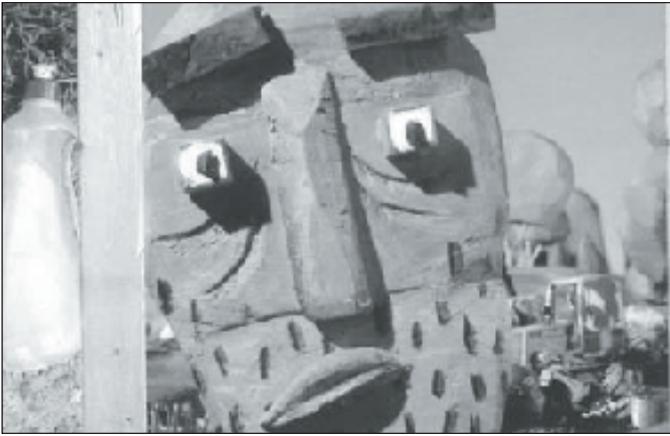
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Tweak

Dir: Margie Schnibbe video/2002/USA/5:30 Can Premiere

Schnibbe subverts the male gaze in this autoerotic portrait of a flaccid and unintelligible speed freak who happens to be quite handsome.

God Bless America

Dir: Tadasu Takamine video/2002/Japan/8:45 W. Can Premiere

"To create *God Bless America*, Takamine and his lovely assistant shared a room with a huge clay face for eighteen consecutive days, working and shooting one frame per minute for ten hours each day. Before the eye of the camera, they ate, slept, read, fucked and made continuous changes to the face, animating it to synchronize with

a scratchy, halting recording of that American patriotic classic 'God Bless America.' Hilarious, weird, cutting—not to be missed." —Images Festival

God Bless America is part of the "Zone of Urgency" exhibit curated by Hou Hanru at the 2003 Venice Biennale.

The Lizardman

Dir: Danny Yagil video/2002/Israel/28:00 N. America Premiere

The Lizardman is a smart and timely urban myth cum love story. Illana works in a bookstore in Tel-Aviv where nothing much of interest happens to her, until one day she finds dead butterflies festooning the store's front door, like some bizarre love letter. But what's behind the sightings of a lonely nocturnal freak with a tail? And who's Illana buying all the candy for?



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Friday, Sept 26, 7pm

DESTINO

Destiny, mortality, and addiction inhabit circular dreamscapes of magical realism.

No Tengo Sueño (I'm Not Sleepy)

Dir: Jossie Malis

S8 on video/2003/USA, Peru & Chile/13:00 World Premiere

In this strange and compelling circular narrative, Malis creates a Miami from an alternate universe—supersaturated with colour yet largely uninhabited—familiar but alien. Within this surreal and exotic cityscape, a man afraid to follow his destiny is pursued by his future.

Knots of Green

Dir: Robert Brandstetter video/2002/Can/5:30 W. Can Premiere

Part homage to the tropes of early filmmaking, part contemporary Canadian morality tale, *Knots of Green* is a tale of self destruction and environmental retribution retelling of the life and times of King Lear's grandchild.

Le Téléphone Rouge

Dir: Dominic Etienne video/2003/Can/9:00 W. Can Premiere

When the red phone starts ringing, when is the right time to answer? The plight of analog hearts in a digital world.



Althea Frutex

Dir: Alec Kinnear video/2002/Can/4:20 BC Premiere

A woman watches television alone bathed in blue light. She flicks between channels. A beautiful woman appears on her screen whispering promises of eternity—Immortal Essence. For \$99.95 immortality can be yours. The woman in the blue room is transfixed by the flickering images in the dark, while an alter-ego dances and tension rises with every promise.

Gak

Dir: David A. Jones video/2003/USA/15:30 Can Premiere

The vertigo-inducing, downward-spiralling life of a drug-snorting waiter. A Seattle-hued black and white, but nonetheless hallucinatory story of excess, heralding the advent of westcoast tweaker noir.

Revolución

Dir: Martin Rosete video/2002/Spain/7:00 Can Premiere

This masterful minimalist allegory posits a new social order as its ennui ridden protagonist, spurred into action by his predictable surroundings and need for change, responds to *la grito* of revolution!

Los Caídos (The Fallen)

Dir: Emilio Portes 35mm on video/2002/Mexico/22:00

Spanish with English subtitles N. America Premiere

A grieving young climber and a mysterious old Fly-Man meet in their dreams and Mexico City's zocalo to exchange objects infused with magic and unfulfilled destinies.

Friday, Sept 26, 9pm

BEAUTIFUL FRENZY

Four films—and a performance—dedicated to the spirit of collaboration, the apparent and unapparent structure of compositions, and the inspired chaos of improvisation.

Bubble Canopy

Dir: Michael Stecky video/2002/Can/4:30 BC Premiere

Composer Michael Stecky's first video is an atmospheric play of animated inanimate objects. Shot entirely with a web-cam, Stecky originally conceived *Bubble Canopy* as gay wrestlers' art porn. Instead Stecky builds sensual tensions weaving moire patterns with a variety of vintage dolls, ashtrays, Mexican saints, and kitchen utensils.

Sea Horses & Flying Fish

Dir: Rick Raxlen 16mm/2003/Can/1:00 World Premiere

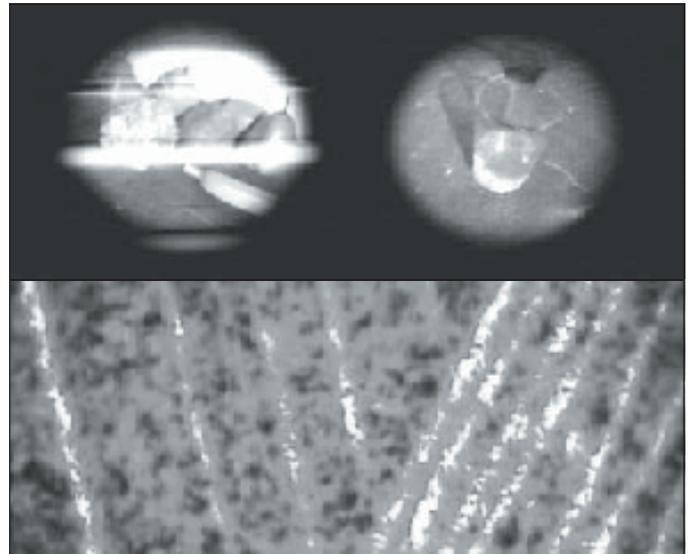
Sixty seconds of homage to the art of sound poetry. Written at the turn of the 20th century by Hugo Ball, one of the pioneers of sound poetry, and read with much feeling by Christian Bok.

Hojas de Maiz

Dir: Eric Theise 16mm/2002/USA/11:00 Vic Premiere

"*Hojas de Maiz* was made from soft ground etchings of impressions of the corn husks used to form and steam tamales. The etchings, on Japanese silk paper, were printed to film stock, and the editing proceeded primarily in response to colour, and secondarily in response to overall screen energy." EST

A silent film, *Hojas de Maiz* will be interpreted through live cello accompaniment by Emily Goodden.



Beautiful Frenzy

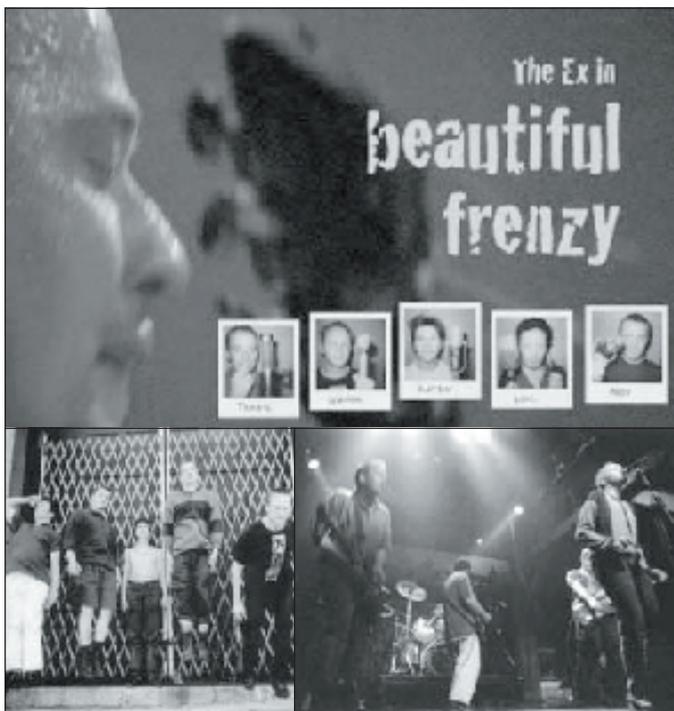
Dir: Christina Hallström & Mandra Wäback video/2001/Netherlands & Sweden/54:00 Can Premiere

Beautiful Frenzy profiles the independent-minded and sure-footed Dutch quintet The Ex in a thorough history of the incendiary avant-punk group. Band interviews, archival footage and live performances create a captivating document, while interviews with interested parties contextualize the group's impact.

"With an incredible amount of energy The Ex jump back and forth on stage while radiating concentration as well as having fun. Coming from the underground circuit where they started in 1979, The Ex is a small but steady star in the independent music community. While the commercial companies were offering small independent bands huge amounts of money, The Ex consciously chose to stay away from the industry and do things their own way. For the members of The Ex, punk is a way of living, simply refusing to participate in the grind. The quintet from Amsterdam runs its own label and books its own concerts in a steadfastly independent way.

Over the years The Ex has worked with some of the brightest lights of indie rock and avant-garde: Fugazi, Tortoise, Sonic Youth guitarists Thurston Moore and Lee Ranaldo, the late cellist and improviser Tom Cora, jazz drummer Han Bennink and recording engineer/Shellac guitarist Steve Albini. The Ex has incorporated any number of new ideas and influences while remaining distinctively their own; reason enough for a documentary about the oldest independent band of the Netherlands. *Beautiful Frenzy* was filmed on location during two years on tour in Europe and the USA through squats, clubs and avant-garde jazz festivals, during rehearsals and at home with each member of the band." CH & MW

"The average marriage lasts seven years, the average government lasts four years, the lifetime of a dog is 14 years. Nothing lasts forever except the Ex." – Steve Albini



Friday, Sept 26, 11pm

VENUS

Erotica, excess, release and ritual in the domain of master and servant.



Just a Minute Please

Dir: Alex Geng video/2003/Can/1:23 World Premiere

Inspired by Arthur Miller's *The Crucible*, *Just a Minute Please* is a vision dreamt by a loved one while in a coma.

Entry

Dir: Gaelen Hanson 16mm/2003/USA/5:00 Can Premiere

In Seattle-based dance theatre company 33 Fainting Spells' *Entry*, a single phrase of movement occurs within the narrow bounds of an overgrown sidewalk: the celluloid equivalent to a notebook entry.

A la Memoria de las Sirenas (To the Memory of the Mermaids)

Dir: Héctor Maeshiro 35mm on video/2002/Mexico/14:00

Spanish with English subtitles N. America Premiere

Using the ubiquitous mermaid-archetype of Mexican Lotteria cards, and the idea that she was spawned by Memory as his inspiration, Maeshiro tells the story of a man whose dreams are haunted by la Sirena. As his waking hours are infected by her song, he finds himself, slowly—and literally—losing his mind.

Sterilized Cherry

Dir: Susan Choi video/2002/USA/2:38 Can Premiere

Sterilized Cherry revolves around the theme of repetition and imitation—from the twisted psychology of Japanese schoolgirls prostituting themselves for European couture purses, to mimicking the kitsch porn aesthetic of anime manga and through the caricatured personification of the central character as an Asian equivalent of the American Lolita.

1000 Cumshots

Dir: Wayne Yung video/2002/Can/1:00 Vic Premiere

A fast-paced meditation on race and gay pornography. *You do the math!*

The Girl with the Pearl Suspended

Dir: Natalija Vekic 16mm/2003/USA/18:00 Can Premiere

From the edges of an adult fairy tale comes the story of two lovers separated by time, but locked together by a luminous secret. Can these two find one another, before they are destroyed by a shadowy figure from their past? Who is the beguiling woman with no heart? *The Girl with the Pearl Suspended* takes you on a surreal ride, from the depths of an underwater fantasy to the whirlwind of the sideshow.

The Ogre

Dir: Ip Yuk-Yiu video/2003/Hong Kong/2:00 Can Premiere

IP Yuk-Yiu creates a dizzying, but formally structured, porn mandala.



Jours en Fleurs (Blood, Guts and Blossoms)

Dir: Louise Bourque video/2003/Can/4:30 Can Premiere
Jours en Fleurs is a reclamation of flower-power in which images of trees in springtime bloom are subjected to the floriferous ravages of menarcheal substance in a gestation of decay.

Das Neue Monster

Dir: Kate McCabe 16mm/2001/USA/8:00 Can Premiere
A Frankenstein for identity politics, this experimental film heralds the birth of a new monster. We follow her dizzying first moments of awareness as her journey towards identity begins.

Le Viaduc d'Or

Dir: Clark Nikolai video/2002/Can/3:42 Vic Premiere
By day, a dumpster diver finds a mannequin to love, a harassed woman puts on a male disguise and a drug-addicted hustler scores. By night, their diurnal lives are forgotten when they become whoever they want to be, online.

Venus

Dir: Cassio Tolpolar 16mm/2001/Brazil/21:00
Portuguese with English Subtitles N. America Premiere
Venus is a gorgeous contemporary retelling of Sacher Masoch's *Venus in Furs* from the Tropic of Capricorn. Jo is an anguished Brazilian woman desperate to recover some semblance of happiness in her life. Her friend Martha suggests an extreme and erotically charged solution to her problem: treating malaise of the spirit and heart through Dionysian ministrations to the body, and sublimating the ego through orgiastic ritual.



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Entries for Antimatter 2004 will be accepted starting January 1. Submission guidelines and entry forms will be available at that time on our website, or by email.

www.antimatter.ws info@antimatter.ws

Saturday, Sept 27, 3pm

WATER

The works in this program investigate possibilities for transformation, bridges between the natural and supernatural worlds—the veiled power inherent in things both seen and unseen.



Water

Dir: Gabriele Zamparini

video/2002/USA & Italy/15:00 BC Premiere

A young African man battles loneliness and loss of identity in Harlem until a sister from the continent spirits him home.

Soplando al Viento (Blown by the Wind)

Dir: Edwin Villca Gutierrez video/2003/Bolivia/9:30

Spanish with English subtitles World Premiere

Villca skilfully conjures the magic and mystery of Bolivia's altiplano in this story of Julian, a young man recollecting the teachings of his father, a highland shaman who has mastered the language of the natural elements and their place within the Andean cosmos. Within this charged landscape, the shaman Tomas is compelled to read and acknowledge the signs of irrevocable change, as well as surrender to his own transcendent fate.

9 Panels

Dir: Percy Fuentes video/2002/Can/3:00 BC Premiere

In his trademark surreal visual style, Fuentes animates the creative process behind his semibiographical comic book.

Entre el Medio

Dir: Claudia Medina video/2002/Can/21:00

Spanish with English subtitles Vic Premiere

Entre el Medio is a dream story, originating at the intersection of sleeping and waking. Claudia Medina returns to her heritage with

story told in the style of an Mexican folk tale. Based on the experiences of her grandmother who was a curandera (a traditional healer), and shot entirely on location in the beautiful mountain village of Malinalco, Mexico, *Entre el Medio* is a lush and magical exploration of the way the spiritual and material worlds dance together.

The Affirmation of Jimmy Brown

Dir: Robert Pasternak video/2003/Can/7:00 World Premiere

Based on a comic book by the filmmaker, *The Affirmation of Jimmy Brown* is a paean to the submolecular power of the objects we surround ourselves with, featuring a spell for a hallucinogenic tincture to help us to reaffirm our place in the world when forget who we are. *The Affirmation of Jimmy Brown* has been selected for the Venice Biennale's New Territories short cinema category.

Murmuring Sound of Running Water

Dir: Kourosh Taheri 35mm on video/2002/Iran/18:00

Iranian with English subtitles World Premiere

With enormous respect for the nuances of quotidian gestures and a gorgeous invocation of the Persian countryside, *Murmuring Sound of Running Water* tells the story of a day in the life of a caretaker/imam of a holy shrine in present day Iran. Illuminating the role of the shrine and its caretaker as a nexus for, and guardian of, the spiritual and physical health of the surrounding community, Taheri allows us a rare glimpse into the rituals and local traditions of Muslim shamanism.



Saturday, Sept 27, 7pm

SIDESHOW

Dark, gleeful and vapour-inducing invocations of childhood riddled with gothic sensibilities.

Rub

Dir: Eric Hammer video/2002/USA/12:00 World Premiere

"When little girls rub their eyes, the face of the man to whom they are destined will become visible in the swirling eddy of light."

New York painter, actor, musician and filmmaker Doc Hammer (*Crawley*, *Antimatter 01*) uses this old wives' tale as a point of departure to set the plot and tone of *Rub* into action. Set in a New York youth infirmary around the turn of the previous century and by turns charming, compellingly creepy, and strangely erotic, *Rub* casts its net to ensnare the sentimentalist in all of us.

Museum of Dreams

Dir: Gregory Godhard

16mm/2003/Australia/8:00 N. America Premiere

An enchanting and slightly ominous animation whose young protagonist enters a Magritte-like dreamworld inhabited by exotic and animated flora and fauna, and a pair of mysterious mechanical beings.

Wooden Boy

Dir: Becky Julseth & Neil Cooke-Dallin

video/2002/Can/7:30 World Premiere

Wooden Boy tells the entrancing story of a toy cowboy puppet brought to life under the cover of night by a magical butterfly.



Mnemosyne

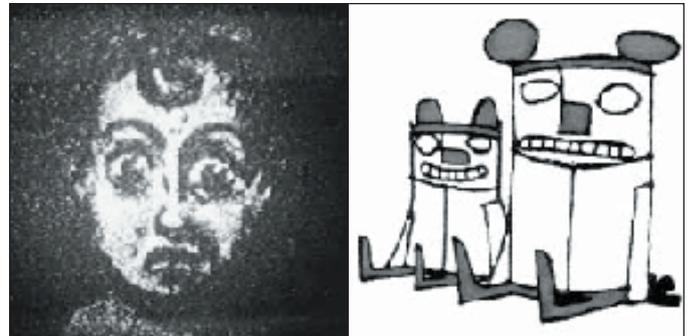
Dir: Dana Turken video/2002/Czech & USA/13:00 Can Premiere

In his attic/workshop, artisan-storyteller Uncle Josef realizes that the missing piece for his masterpiece is not another broken umbrella, but his niece Lucy. Stirred by a long suppressed memory, he inserts her into the artwork, turning his installation into a stage and himself into a director. As Lucy performs to her uncle's narration, the attic and objects in it become suffused with an uncanny magic. As Josef becomes lost within his own fiction, Lucy must decide whether to remain a puppet, or destroy her uncle's symbolic world.

The Wish List

Dir: Laurie Hill video/2001/UK/7:00 Can Premiere

Little Guy is stranded alone in the dark, caught with his trousers down and struggling to keep his embarrassment under control and



out of sight. An obsessive catalog of undiluted desires blurts out. Insistent and fearful, heartfelt and preposterous, *The Wish List* forms a litany against the disappointments and tribulations of an uncertain world.

Sideshow

Dir: Edie Faig 35mm on video/2002/USA/9:00 Can Premiere

It's all fun and games until someone loses an arm!

Noche Santa (Holy Night)

Dir: Mario Martinez video/2002/Mexico/19:00

Spanish with English subtitles N. America Premiere

This dark and very funny film is tailor-made for those of us who find the entire concept of Christmas suspect. A grubby, down-at-heel Santa and his three drunken wise men endure the days leading up to Noche Santa hardly listening to the indulgent wishes of middle class children in Mexico City's Alameda. When a sad little boy leaves a note asking for a gun, and mentions that his house will be empty on Christmas Eve, this desperate and larcenous quartet invite themselves to the holiday celebration of their dreams. What they find there impels our anti-Santa into delivering a homicidal, but entirely necessary, gift. Featuring a brilliant and hysterical musical number set against the nocturnal underbelly of the Distrito Federal, *Noche Santa* does more to assert the plausible notion of man's goodwill towards man than all those maudlin, syrupy and completely unbelievable Christmas "classics" we grew up with.



Saturday, Sept 27, 9pm

BREATHERS-IN

The films in these program channel early cinema through an evocation of mood and physical techniques.



Arapadaptor (I Feel So)

Dir: Anna Geyer 16mm/2002/USA/4:26 Can Premiere

Arapadaptor (I Feel So) is an abstract film of mostly found sound and cameraless images. Most of the source material was unwittingly supplied by a Chinese herbalist. To produce *Arapadaptor* I applied my flashlight and laser, a la Man Ray, to the caterpillars, cicadas and seeds on herbal packages. Much of the original footage was further manipulated—painted, tinted and/or bleached. Finally, the images were rephotographed and slowed, through the use of an optical printer. AG

Chiasmus

Dir: Daichi Saito 16mm/2003/Can/8:00 BC Premiere

An exploration into the process of perception, the act of seeing and listening, *Chiasmus* takes film as a metaphor for the breathing body, the medium intercrossing the fragmented and abstract images of the body in movement. The rhythm and tension created by the interplay between sound and image, their disjunction and conjunction, aspire to an organic and sensual moment where inside becomes outside, and outside inside.



Embowered

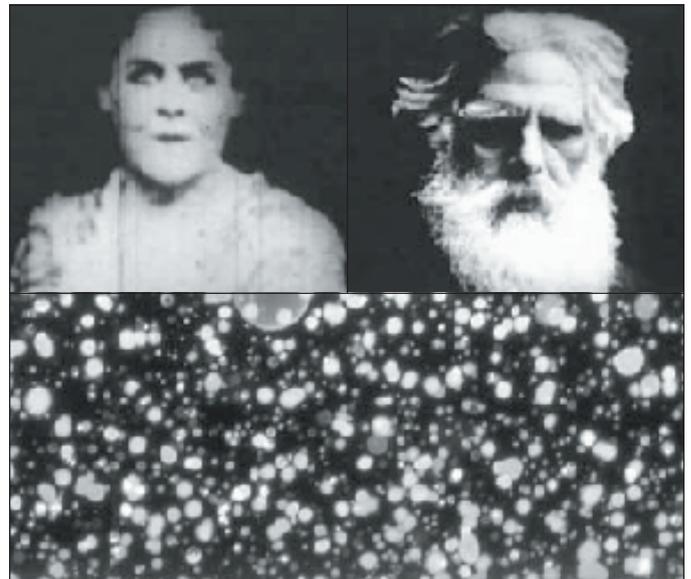
Dir: Danishka Esterhazy video/2002/Can/2:00 BC Premiere

Embowered is a short re-telling of *The Lady of Shalott* and a B&W 16mm, hand-processed, hand coloured exploration of the restrictive demands of femininity.

Flora's Film (not a film about Eadweard Muybridge)

Dir: Michael Wilson 16mm/2003/USA/15:00 Can Premiere

Eadweard Muybridge, commonly referred to as “the father of the motion picture,” managed to photographically freeze a horse in motion in 1873. One year later, he murdered his wife’s lover—an act for which he would later be acquitted. This film is simply the celluloid residue of that event. Composed entirely of found footage and sound, *Flora's Film* cinematically channels the voice of Mrs.



Muybridge—allowing the audience to eavesdrop on a testimony that was never heard in the Napa Valley courthouse 127 years ago.

Trés Muybridge

Dir: Rafael Balboa video/2003/Mexico/7:00 Can Premiere

Rare cuts of Mexican pornography are recut and reconfigured in this lush cinematic abstraction and homage to the photographic works of Eadweard Muybridge and Man Ray.

All Over

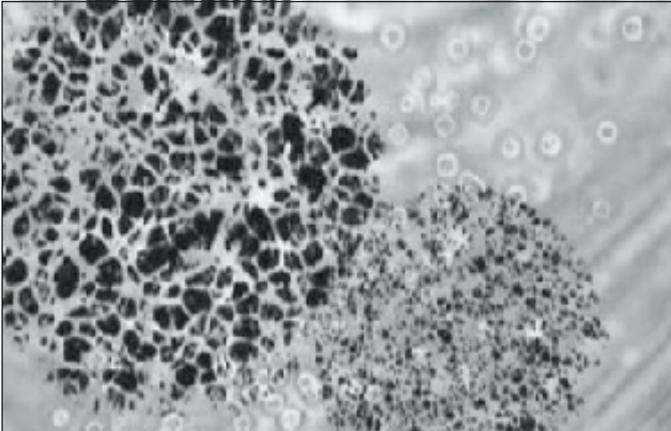
Dir: Emmanuel Lefrant

16mm/2001/France & Can/7:00 N. America Premiere

Oscillating spheres of unidentified biomass percolate throughout the emulsion/cosmos in this handmade cameraless animation.

Saturday, Sept 27, 11pm

ANTIDOTE



Time Streams

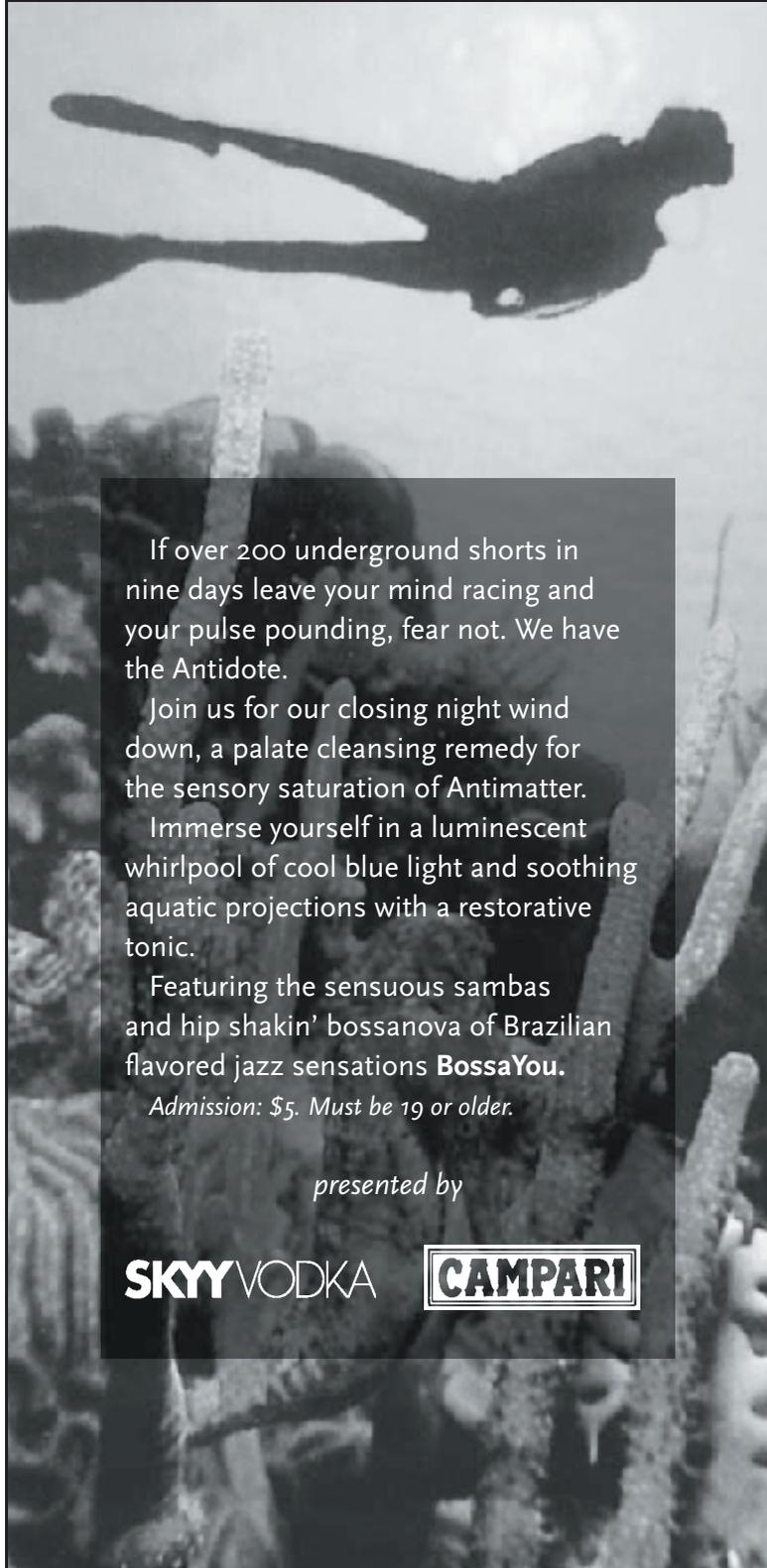
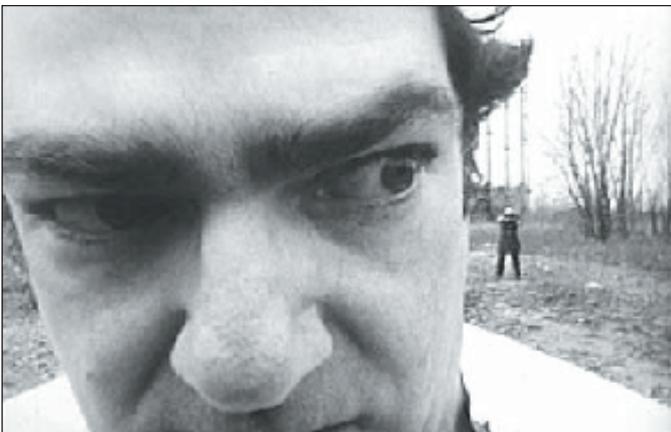
Dir: Stephanie Maxwell & Allan Schindler
video/2003/USA/5:30 World Premiere

"The spiral-like structure and unbroken momentum of this film/musical composition are somewhat suggestive of intersecting streams or ribbons of time. The concept is not simply the familiar—although perhaps illusory—linear march of clock time, but rather, a nexus in which backwards time (e.g., dreams, recollections and *deja vu*), parallel temporalities, and the non-contiguous splicing together of segments of time are equally prominent." SM

The Breathers-In

Dir: Ben Russell 16mm/2002/USA/30:00 Can Premiere

The Breathers-In: A Gothic Tale of Whiteness is a 16mm experimental narrative in which two Victorian sisters float through a post-industrial landscape of loss and alienation. Through the use of archetypal characters, silent film aesthetics, and asynchronous sound, *The Breathers-In* produces a world in which established constructs of identity, race, and narrative itself are slowly splintered apart.



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Sept 20-27, Daily

AUTOMAT

Automatic video at the Ministry of Casual Living, 1442 Haultain Street. Runs daily during the festival, 12:00 to 5:00 pm (to 8:00 pm Fri & Sat). Free.

Fortune

Dir: Wendy Lawton

video/2003/UK/3:51 N. America Premiere

Is your life in your own hands? The trceries of fortune defined and erased.

For To End Yet Again

Dir: Michelle Beck & Jorge Calvo

video/2003/USA/5:00 Can Premiere

Using the body as an object which creates and carries time through motion, Beck and Calvo have edited source footage to alter and reorganize time's speed and rhythm, creating an oppressive and dizzying world of circularity and repetition. Sound has been manipulated into an aggressive element which suggests the only route of escape from the visual eddy of movement.

Gestalt

Dir: Thorsten Fleisch

video/2003/Germany/5:00 Can Premiere

Four dimensional quaternionic fractals visualized by projecting them into three dimensional space: instead of modelling objects or scenes of human imagination using standard modelling software, Fleisch has freed the mathematics hidden in software applications.

Arena San Juanito

Dir: Bruno Varela & Isabel Rojas

video/2001/México/3:00 Can Premiere

Collaging digitized footage of luchadores wrestling at the Arena San Juanito in a small suburb near Oaxaca, and primitive animation using toys wrestlers, Varela and Rojas have turned this venerable Mexican spectator sport into a video game for the 21st century.

Sèrie Y

Dir: Vasco Diogo

video/2001/Portugal/24:30 Can Premiere

Diogo has created a goofy, kinetic and surreal choreography for four individuals who, in underwear and bicycle helmets, play with balls and move about the impossibly lovely, and often unrecognizable, Portuguese countryside.



Automat runs September 20 to 27, 12:00 to 5:00 pm daily (12:00 to 8:00 pm on Friday & Saturday). Free.



Ministry of Casual Living
1442 Haultain Street, Victoria

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