



International Media Art  
& Experimental Cinema

SCREENINGS  
INSTALLATIONS  
ONLINE PROGRAMS

23rd Annual

# Antimatter

[media art]

OCT 15-25 2020

Victoria BC Canada

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

Images  
FESTIVAL

34<sup>TH</sup> EDITION - APRIL 2021

CALL FOR  
SUBMISSIONS

CLOSES OCTOBER 31, 2020

IMAGESFESTIVAL.COM



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MEGAN DICKIE | OCTOBER 2020



Got to Give, 2020  
Video Still (detail)  
2 channel 4k video

empty | gallery

833 Fisgard St. Victoria, BC V8W 1R9  
250.208.8566 | www.emptygallery.ca

June 17<sup>th</sup> -  
November 21<sup>st</sup>  
2020

TO FISH AS  
FORMERLY

A Story of  
Straits Salish  
Resurgence

Legacy Art Gallery  
630 Yates St. // Weds-Sat 10-4  
250.721.6562 // legacy.uvic.ca

Generously funded in part by the Salish Weave Collection



Dylan Thomas, *Net Work*.



# Antimatter

[media art]



## Safety Protocols

- Limited capacity to ensure safe distancing
- Advance tickets only to minimize contact
- Doors open 15 minutes prior to screening time
- No latecomers admitted
- High touch surfaces sanitized regularly
- Fresh air ventilation in screening space
- Masks encouraged

## Personnel

Todd Eacrett | Festival Director

Deborah de Boer | Curator

Omid Afarinzad | Installations

## Antimatter [media art]

636 Yates Street  
Victoria BC V8W 1L3  
info@antimatter.ca

## Locations

**Deluge Contemporary Art | 636 Yates St**

*Screenings* | pp.6-25

*Transmitting and Receiving* | *House Pieces*

Media Installations | pp.26-27

**Legacy Art Gallery | 630 Yates St**

*NIB8ĪWI* | Media Installation | p.28

**Empty Gallery | 833 Fisgard St**

*Forwards, backward* | Media Installation | p.28

**Ministry of Casual Living | Odeon Alley**

*Ektadome* | Media Installation | p.29

## Admission

**Screenings | \$8 general / \$6 student/senior**

Advance tickets only, available at [antimatter.ca](http://antimatter.ca)

Limited seating | Doors open 15 minutes prior | No latecomers

**Media Installations | FREE**

**Online Programs & Automat | FREE**

## Online Programs

All programs are available online for 24 hours the day after the screening at Deluge. *Automat* videos (p.30) are available online throughout the festival. Online streaming is free (donations appreciated).

**Watch Online at [antimatter.ca](http://antimatter.ca)**

# Screening Schedule

All programs available online  
for 24 hours the next day at

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

SUNDAY	MONDAY	TUESDAY	WEDNESDAY
<b>Oct 18 at Deluge</b> <b>6pm</b> <b>At Home</b> p.12 Shiner Dogma At Home House Pieces The House Is Empty Sofia's Epicenter  <b>8pm</b> <b>Inauguration</b> p.13 Rhythm as a Girl BOOKANIMA: Andy Warhol The Reversal Time to Leave Inauguration	<b>Oct 19 at Deluge</b> <b>6pm</b> <b>Without a Scratch</b> p.14 Vanilla Rider Spontaneous Broth of Vigour Without a Scratch  <b>8pm</b> <b>Hear Me Sometimes</b> p.15 ghosts Close as Brothers They Looked at Me and I Smiled Dissolving Boundaries You Used to Be Happy Hear Me Sometimes	<b>Oct 20 at Deluge</b> <b>6pm</b> <b>Traces</b> p.16 The Gods of Tiny Things The Goose Traces At the Bottom of the Sea Imagine none of this is real Vever (for Barbara)  <b>8pm</b> <b>No Garden Beyond</b> p.17 No Garden Beyond Growing Phytophraphy Adrift	<b>Oct 21 at Deluge</b> <b>6pm</b> <b>Two-Way Dream</b> p.18 aen loo pawatamihk Eallin lea guovtte suorat niehku Pools News from Nowhere Gimhanaye Netra  <b>8pm</b> <b>Phenomena</b> p.19 13 Phenomena A Month of Single Frames The Stream X Altiplano

## Sponsors

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



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**THURSDAY**

**FRIDAY**

**SATURDAY**

**Oct 15 at Deluge**

6pm

**The Time Is Now** p.6  
Eidolon  
Lore  
The Initiation Well  
LIMEN  
NIBŪŪWI  
the time is now, part 1

8pm

**Alternative Acts** p.7  
Curious Fantasies  
Tremendous Cream  
Stampede  
Pomp  
Tri-Alogue #4  
Alternative Acts

**Oct 16 at Deluge**

6pm

**My Summer with Raúl** p.8  
The Coldest Day of the Year  
Open Letter  
Exit Strategy #5  
Father's Day  
Nothing Blue  
My Summer with Raúl

8pm

**Water Over Glass** p.9  
Searching for Beauty  
in Student Loan Debt...  
Water Over Glass

**Oct 17 at Deluge**

6pm

**Think Before You Think** p.10  
A Portrait of Rick Raxlen  
*with*  
Geometry of Beware  
Deadpan  
Sea Horses and Flying Fish  
Fish Don't Talk  
Kanga vs Werewolf

8pm

**First Hypnotic Suggestion** p.11  
Wave Form  
Originate / Recompile  
Thorax  
Signal 8  
Ektadome  
First Hypnotic Suggestion

**THURSDAY**

**FRIDAY**

**SATURDAY**

**Oct 22 at Deluge**

6pm

**Raw Power** p.20  
noonwraith blues  
Kajanaqtuq  
Tulips are my father's  
favourite flower  
Raw Power  
Duchamp Realty  
(((((\*\))))))

8pm

**Unarchive** p.21  
Caribou in the Archive  
Not (a) part  
Grey Seals  
Follow Leader  
ghosts of cambie  
Unarchive

**Oct 23 at Deluge**

6pm

**Wish You Were Here** p.22  
understory  
Highball  
Vaivén  
Congress  
Wish You Were Here

8pm

**The Phantom Menace** p.23  
My Favorite Object  
Rabbit in the Sand  
Transmitting and Receiving  
The Phantom Menace

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6pm

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Self-torture Collider  
in H.264  
Guangzhou 2002  
The Adobe House  
Inbetweenness  
Concrete Forms of  
Resistance

8pm

**Volando Bajo** p.25  
irradiance  
ASANASA  
col solo guardar fuori  
Forwards, backward  
Volando Bajo

**Off Screen**

**October 15-25**

**Transmitting and Receiving** p.26  
**Deluge Contemporary Art**  
(transom window)

**House Pieces** p.27  
**Deluge Contemporary Art**  
(entrance foyer)

**NIBŪŪWI** p.28  
**Legacy Art Gallery**

**Forwards, backward** p.28  
**Empty Gallery**

**Ektadome** p.29  
**Ministry of Casual Living**  
(window gallery)

**Automat** p.30  
Online at [antimatter.ca](http://antimatter.ca)

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

**deluge** contemporary art

empty | gallery



Thursday | October 15 | 6pm

Screening @ Deluge

# The Time Is Now



## Eidolon

Mike Rollo | 4 min | Canada | 2020 | NA Premiere

The seer passes beneath branches, crosses fields, observes the quiet corners of creation. Bright and dark take turns showing their faces, a two-sided phantasm, one energy shape-shifting through time. The seer makes note, gleans eidolons.

## Lore

Sky Hopinka | 10 min | USA | 2019 | W Cdn Premiere

Images of friends and landscapes are cut, fragmented and reassembled on an overhead projector as hands guide their shape and construction in this film stemming from Hollis Frampton's *Nostalgia*. The voice tells a story about a not too distant past, a not too distant ruin, with traces of nostalgia articulated in terms of lore; knowledge and memory passed down and shared not from wistful loss, but as a pastiche of rumination, reproduction and creation.

## The Initiation Well

Chris Kennedy

4 min | Canada/Portugal | 2020 | W Cdn Premiere

The Quinta da Regaleira in Sintra, Portugal is a huge estate that has two wells for performing initiation ceremonies built into the ground. This film takes us into one of them. Sound design by Samuel La France.

## LIMEN

Kathryn Ramey | 12 min | USA | 2019 | BC Premiere

threshold. between two states of being. the boundary of perception.

## NIBŪIWI (Durant la Nuit)

Marie-Josée Tremblay | 2 min | Canada | 2019 | BC Premiere

At night, when our fears return, we never know what to expect!

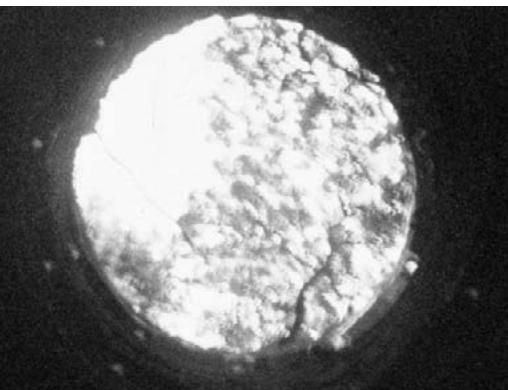
## the time is now, part 1

Heidrun Holzfeind

20 min | Japan/Austria/Sweden | 2019 | BC Premiere

What is alternative living? The films, photos and sculptures of Heidrun Holzfeind are concerned with the interrelationship of life and art, a concern she demonstrates through carefully constellated scenes that integrate specific locations, tools and architecture. *the time is now* concerns itself with the Japanese improvisation/noise duo IRO. Toshio und Shizuko Orimo started out performing wild art punk but after the Chernobyl disaster of 1986, they began using acoustic instruments to make "energy-free" music which they call "Punk Kagura"—in reference to Kagura, a ritual dance tradition and music for the gods. Holzfeind initially approaches the desired balance between animism and shamanism in a ritualistically animated, musically structured, architectural film segment. It concentrates on a building complex by Takamasa Yosizaka—undertaken as a critique of civilization by the architect. Holzfeind combines the lush green of its surrounding environment as a contrast to the city of Tokyo. The second part of the film fuses an improvised performance of piano, contrabass and recitation with documentary footage of street protests in opposition to US American military facilities, as well as IRO's last exorcism-like punk concert in the aftermath of their musecological transformation in 1987. (Thomas Edlinger)

Watch Online Oct 16 (24hrs)



Thursday | October 15 | 8pm

Screening @ Deluge

# Alternative Acts



## Curious Fantasies

Jesse McLean | 8 min | USA | 2019 | Cdn Premiere

The language and imagery related to celebrity perfumes (both descriptive and visual) are a starting point to think about consumer desires and the corruptness of branding. Give us your songs, your smells and we will give you everything. The rich get richer, everyone smells poorer.

## Tremendous Cream

Alexei Dmitriev | 4 min | Russia | 2020 | Cdn Premiere

A literary or a musical composition formed by selections from different authors disposed in a new order. An AI (reverse-engineered from the works of Robbie Barrat and Eric Groszman) was designed to generate lyrics and music for the film. The visuals were edited by a human. The result: man and machine creating a mathematically perfect '90s hip-hop music video.

## Stampede

Allison Hrabluik | 13 min | Canada | 2019 | Vic Premiere

Unfolding over the course of a day, *Stampede* turns its attention to visitors at the event. We follow them through the entrance line, onto rides and standing for the national anthem. Crowds crunch popcorn, eat giant turkey legs and horses are tenderly groomed—another day at the fair. The film focuses on faces and gestures as people wait absentmindedly, tuning out the noise. Inward looking with subtle humour, these portraits reveal the quietness at the heart of the crowd, and as the sun goes down a sense of exhaustion rises.

## Pomp

Katrina Daschner | 8 min | Austria | 2020 | NA Premiere

Daschner draws on a repertoire of motifs for the eighth part of

her queer series, loosely based on Arthur Schnitzler's *Dream Story*. A rosette window, glass, water drops, silk and leather—various materials lend their qualities to reveal a tactile “camera eye.” A choreography of surprising architectural details accompanies colours closely conjuring the sense of a dream as the performers enter the arena. This time they perform classic variety numbers, but with a characteristic twist. *Pomp* is a musical without music, referring to cinema and film history, as well as suppressed roots of experimental film in the culture industry.

## Tri-Alogue #4

Caryn Cline, Linda Fenstermaker, Reed O'Beirne

3 min | USA | 2020 | Cdn Premiere

The subtle movement of a dancer's arms invites three panels of film into one frame in this micro-symphony of sounds and images in which the changing light evokes the passing of time. Human and non-human, interior and exterior co-exist in this highly improvisational yet serendipitous portrait of a changing Seattle in late August under a fire-choked sun. Co-authored by Cline, Fenstermaker and O'Beirne on the same 16mm camera with a lens masked to subdivide the frame of the film roll into thirds.

## Alternative Acts

Michael Heindl | 12 min

Austria/UK/Chile/Colombia/Peru/Bolivia | 2019 | NA Premiere

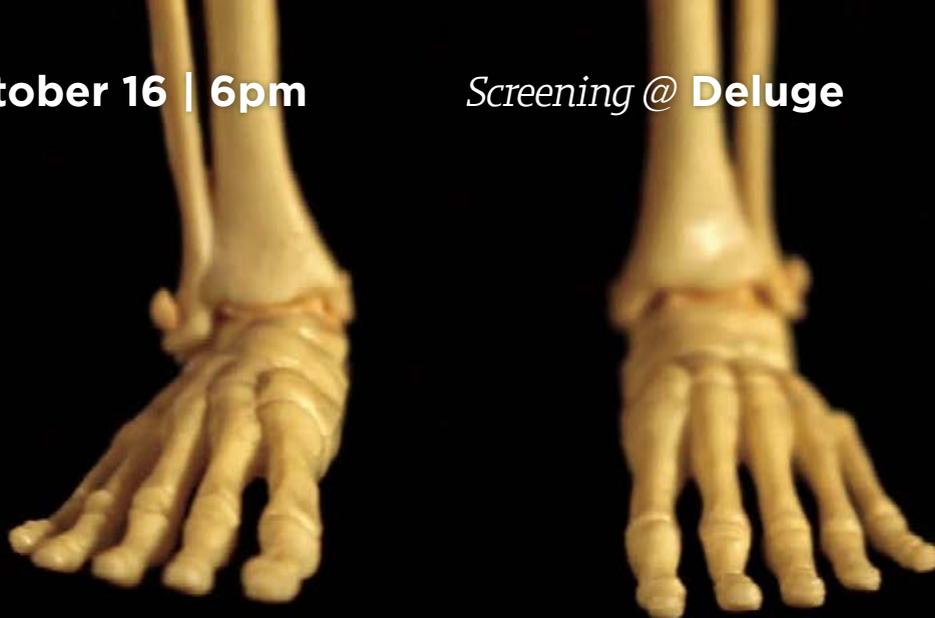
Michael Heindl is a conceptual joker. His short works are each constructed on a series of repeated actions or variations on a theme. The method is minimalistic, but the technique of accumulation is droll, rhythmic and sometimes leads to surprising conclusions. Heindl's artworks simultaneously reflect the strict regimentation of our societies and find playful ways to subvert their paths of order or utility. – Adrian Martin

Watch Online Oct 16 (24hrs)



Friday | October 16 | 6pm

Screening @ Deluge



# My Summer with Raúl

## The Coldest Day of the Year

Kim Kielhofner | 9 min | Canada | 2020 | W Cdn Premiere  
*The Coldest Day of the Year* takes place in a future where a cataclysmic event has made tracing a coherent meaning of the past and recounting a narrative of the present impossible. The narrator believes she has seen another being in this destroyed landscape. She attempts to find this figure and recounts a journey that traces the shadows of her presence. Using temporary sets, props and collaged images, *The Coldest Day of the Year* recounts an attempt to understand an ever shifting horizon and possibility of dwelling.

## Open Letter

Bernard Roddy | 3 min | USA | 2020 | Cdn Premiere  
A reflection on the photograph.

## Exit Strategy #5

Kym McDaniel | 8 min | USA | 2020 | Cdn Premiere  
To desire; to bleed; to burn from the inside out and commit to someone new. The fifth in a series regarding my ability to cope with my emotional and physical traumas.

## Father's Day

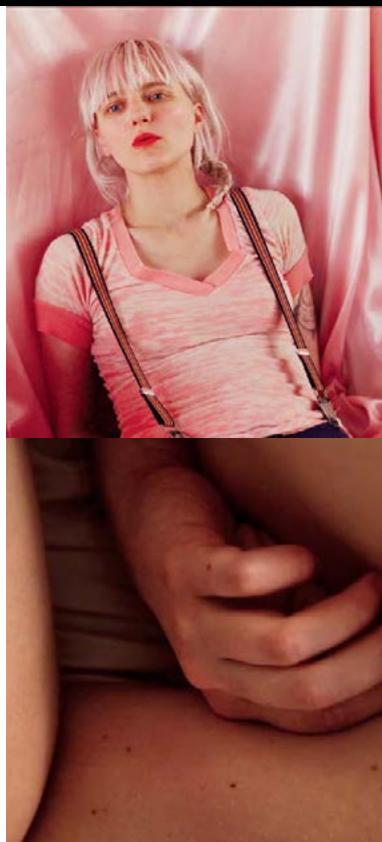
Dan S | 11 min | USA | 2019 | NA Premiere  
A story about absence.

## Nothing Blue

Laura A Herman | 2 min | USA | 2018 | Cdn Premiere  
A letter of grief across the solar system.

## My Summer with Raúl

Paul Tarragó | 12 min | UK | 2019 | NA Premiere  
A newsletter meets home movie, made by an experimental filmmaker who was constructing a papier mâché skeleton but whose leg (the filmmaker's) suddenly went wrong. It got fixed, but (spoiler alert) that's just kind of incidental. Possibly a diary but probably not a documentary: this is a play with form, animated with glee, edited with joy.



Watch Online Oct 17 (24hrs)



Friday | October 16 | 8pm

Screening @ Deluge



# Water Over Glass

## Searching for Beauty in Student Loan Debt or at Least the Envelopes in Which It Comes

Nicky Tavares | 5 min | USA | 2020 | Cdn Premiere

Don your 3D glasses, open your mind, allow the denial of questionable financial decisions made by an aspiring young artist to dissolve on your tongue and take a trip over 10 years to a delusory destination where the student loan debt crisis and one advanced art degree converge. Lean into the darkness of capitalized interest or remove your glasses and dream in colour of solvency that may never come. Energetically steeped in student loan pay-off balances that exceed original borrow amounts and dedicated to all artists who understand but cannot bear to speak of it. This is a handmade cameraless film created by screen printing envelope safe patterns directly onto clear 16mm film in multiple passes of red and cyan. *3D glasses provided.*

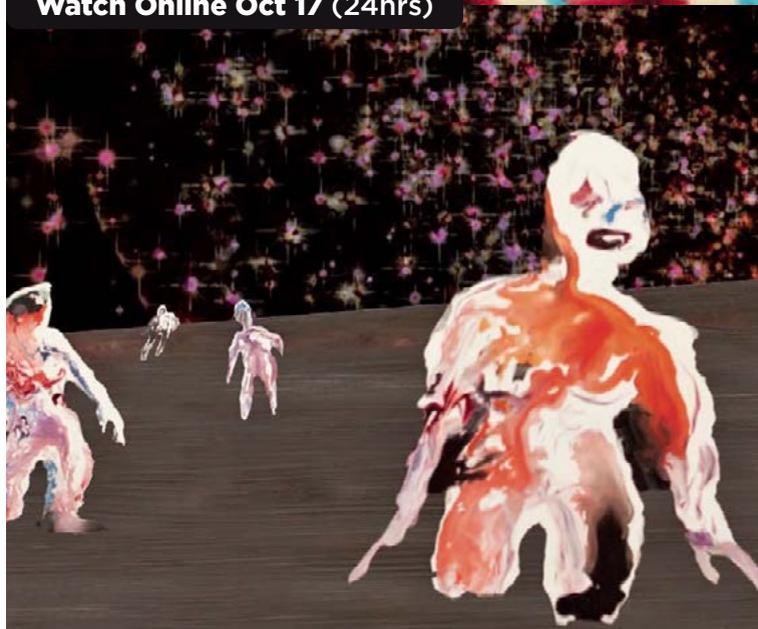
## Water Over Glass

Amanda Thomson, Zoe Kirk-Gushowaty, Kellen Jackson, Jimi Pantalon | 40 min | Canada | 2019 | Vic Premiere

In *Water Over Glass*, the tension of a mind adrift and in conflict with itself is captured and bookended visually by the vast mutability of sea and sky, where water and air surfaces suggest both static and the dissolution of the individual. A doppelganger, a crime scene and the tidal erasure of what might have taken place: discomfiting moments in a bright, almost psychedelic, arc. Assembled from 16mm, Super 8, and digital video, stop motion collage and digital compositing animation, *Water Over Glass* works backwards from an original story by Jason Zupano and its musical articulation—Vancouver outfit The Cyrillic Typewriter's 2018 album of the same name—to suspend a visual form over a sonic narrative. The crew of four filmmakers, Vancouverites Kellen Jackson, Zoe Kirk-Gushowaty, Amanda Thomson and New York-based Jimi Pantalon, each working remotely in a kind of exquisite corpse collaboration, interpreted the story and accompanying music in discrete sections. The finished product, a concatenation of eight short films, reveals a subtly unified vision where the uneasy push-and-pull of consciousness and self-awareness are described through diverse motifs of mirroring, embodiment, surveillance and alienation.



Watch Online Oct 17 (24hrs)



Saturday | October 17 | 6pm

Screening @ Deluge

# Think Before You Think

*A Portrait of Rick Raxlen*

Alex MacKenzie | 31 min | Canada | 2020 | World Premiere



*Think Before You Think* is a portrait of film poet, animator and artist Rick Raxlen. Shot on 16mm film and digital video at his Victoria, BC home and studio over the course of a year, the film follows Raxlen's daily practice, uncovering the rituals and gestures of a creative process. Mining the highly specific and personal nature of this life-sized project, excerpts from Raxlen's films, drawings, paintings and mark-making from a 50+ year art practice combine with hand-processed and manipulated film materials to play off the rites and relaxed rigour of his unique approach to making a life.

"Perfectly captures Rick as he is now, yet with deep intimations of earlier times, creating a tender and deeply moving portrait. The subdued tones of his voice and characteristic understatement

of his observations intensify the vibrancy of his film work, which is sensitively woven together with the various images he continues to engage with. The essential human need to externalize our felt experience throughout our lives is what stays with me, together with the metaphors on light, and suggests much about resilience and being true. A really beautiful film."  
- Marilyn Brakhage, film archivist/writer/curator.

**Alex and Rick will be in attendance!**

*Screening with the film will be a selection of Raxlen's animated works, including:*

**Geometry of Beware | 7 min | 1998**

**Deadpan | 6 min | 2001**

**Sea Horses and Flying Fish | 1 min | 2003**

**Fish Don't Talk | 11 min | 2004**

**Kanga vs Werewolf | 4 min | 2006**

**Watch Online Oct 18 (24hrs)**



Alex MacKenzie and Rick Raxlen met and became friends over 30 years ago when both were involved with the Mainfilm Co-op in Montreal in 1989. Since then Alex has presented Rick's work in programs curated for various galleries, and at the two micro-cinemas he ran in Vancouver (The Edison Electric and the Blinding Light). They have watched and appreciated each other's work over the years, exchanged ideas and letters, and gone on many long walks and talks whenever they find themselves in the same town.

Saturday | October 17 | 8pm

Screening @ Deluge

# First Hypnotic Suggestion

## Wave Form

**Tiz (Daniel Tysdal) | 8 min | Canada | 2020 | Cdn Premiere**  
*Wave Form* explores movie viewing, sharing and making as a means of confronting the experience of mental illness. It illuminates the sustaining, transformative powers of film by transforming a variety of “waves” from cinematic history—ocean waves, waving hands, waves of soldiers—through the luma waveform scope, a technical feature of movie editing software. Converted into luma waveforms, the original filmic images are rendered unrecognizable, their representational nature exchanged for a ghostly, mesmerizing shimmer.

## Originate / Recompile

**Federica Foglia | 4 min | Italy | 2020 | World Premiere**  
The remedy against the deadly poison was a folk dance called the Taranta. The women danced the poison out of their bodies with the help of local musicians and priests. Studies around this phenomenon have highlighted that, in the majority of cases, these women were suffering severe mental illness and hysteria due to sexual abuse and poverty. In present-day Italy a similar dynamic has resurfaced, uncovering the stories of groups of immigrant women (mostly from Romania) who were victims of agricultural and sexual exploitation in Ragusa, Sicily. I reappropriated archival footage from 1962 to propose a different angle on the story surrounding these women.

## Thorax

**Siegfried Fruhauf | 8 min | Austria | 2019 | BC Premiere**  
Rattling, diamond shaped refractions of light: a projector? Fluorescent tubes? It turns out to be more like a “human machine” the filmmaker is dissecting with a fine surgical blade. And so commences an imagined dolly shot into the bloodless, post-humanoid body, travelling into an abstract space that occasionally seems to become concrete of its own accord before dissolving back into glistening streaks and ultimately, wide expanses:

a cinematic worm hole leading behind the images, where the sluggish human eye is and must be subject to the arrangements of tricks-of-light.

## Signal 8

**Simon Liu | 14 min | Hong Kong/USA | 2019 | Cdn Premiere**  
They said a storm is calling this way but we’re still waiting. Lives carry on in Hong Kong as traces of civic upkeep morph into sites of remembrance. Decorative structures mimic nature then occasionally malfunction—transforming common spectacle to warning signs. The light urges to tell us something but can’t quite get its point across, patience tested for another day. “Simon Liu’s eerie, entrancing portrait of contemporary Hong Kong tracks a series of strange disruptions to the city’s urban infrastructure. Deceptively tranquil 16mm images of everyday life are accompanied by muffled music cues, ominous radio transmissions and intimations of an impending hazardous event that may never arrive.” – Projections, NYFF

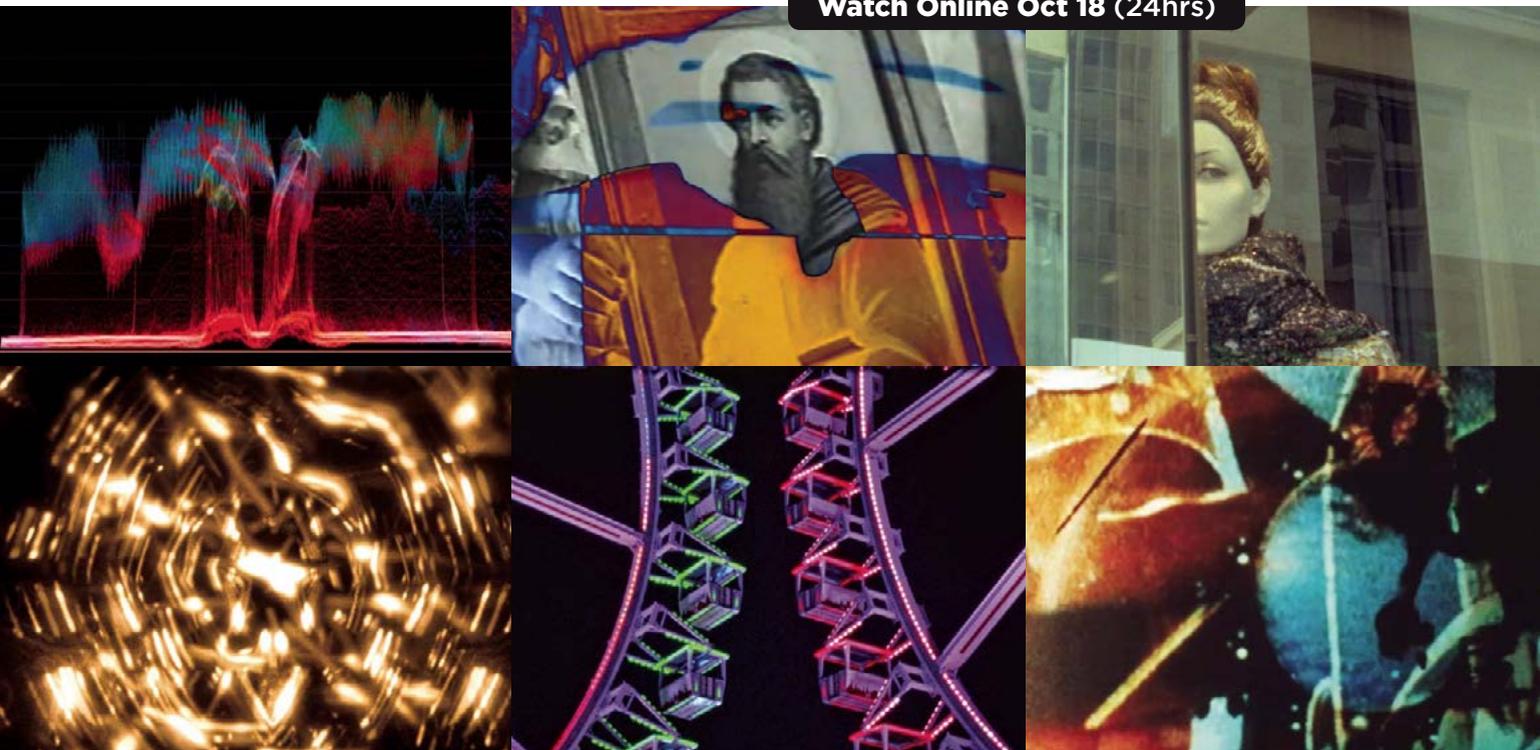
## Ektadome

**Laura Trager | 3 min | Germany | 2020 | World Premiere**  
100 feet of 16mm Kodak Ektachrome shot at a fun fair at night. Dark forces present themselves in plain sight in this magical place of lights and colours.

## First Hypnotic Suggestion

**Brittany Gravelly, Ken Linehan | 10 min | USA | 2020 | Cdn Premiere**  
*First Hypnotic Suggestion* conjures telepathic transference, hypnosis and collective dream space. Through its spectral tele-cinematic waves, the analogue horror-film protagonists participate in paranormal and fringe scientific experiments, attempting to comprehend the immaterial and incomprehensible expanses of their perception—simultaneously aided and obstructed by the temporal interventions and technological mediations of their transitory parallel dimension.

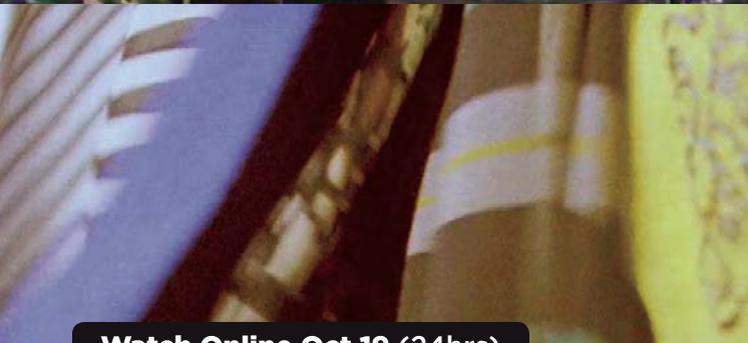
Watch Online Oct 18 (24hrs)



Sunday | October 18 | 6pm

Screening @ Deluge

At Home



Watch Online Oct 19 (24hrs)



### Shiner Dogma

Jonas Luyckx | 10 min | Belgium | 2020 | Cdn Premiere

During the first week of the great confinement, behind our walls between father and son, we talked about us, family history and these constructions which rise too high not to collapse.

### At Home

GoodSky FR | 12 min | USA | 2020 | Cdn Premiere

In a time when people are urged to #StayHomeSaveLives, video games help us build virtual dwellings pixel by pixel. We can travel without getting up by clicking from one home page to another. For those with a place to call their own, the house stands as a visible embodiment of comfort, control and personalization, but also as cause for isolation. This film is about being at home.

### House Pieces

Christine Lucy Latimer

3 min | Canada | 2019 | W Cdn Premiere

Years ago, my mother sold her house in Woodstock, Ontario. Hundreds of high dynamic range digital photos were taken to provide to the real estate agent for the online sale listing. The images were left on an SD card that was strangely stored and subject to firmware incompatibility (or some other manner of environmental degradation). Disassembling each damaged, barely-there high dynamic range photo into its light and dark component parts, I built a VHS cascade of house pieces (never quite reconstituting what was).

### The House Is Empty

Dana Berman Duff | 10 min | USA | 2020 | World Premiere

A cockroach, a woman, a dramatic encounter in a closet—from the point of view of the roach. Inspired by *The Passion According to G.H.* (1964) by Clarice Lispector.

### Sofia's Epicenter

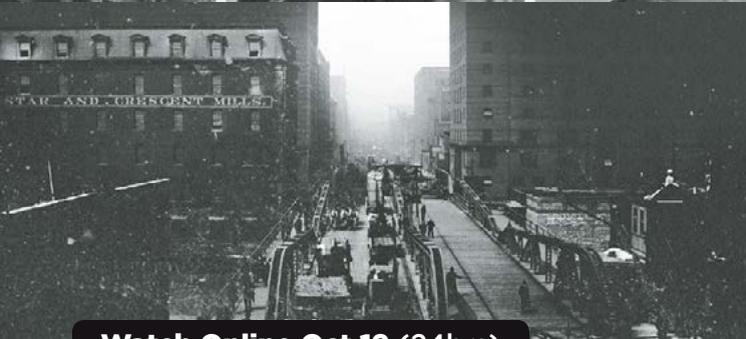
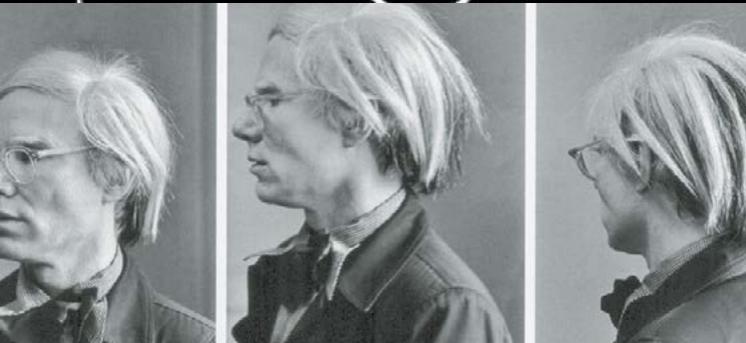
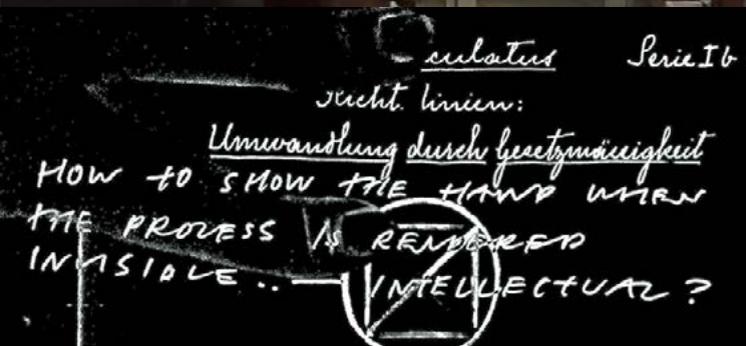
Maia Iotzova | 13 min | Bulgaria | 2020 | NA Premiere

The microcosmos of a courtyard, situated in the centre of Sofia, Bulgaria. The story unfolds from the perspective of one window. The film catches the spirit of life during the pandemic, where the focus has shifted to everything local. Airplanes, parties and loud football matches appear like a distant dream.

Sunday | October 18 | 8pm

Screening @ Deluge

# Inauguration



Watch Online Oct 19 (24hrs)



## Rhythm as a Girl

Sara Sowell | 11 min | USA | 2020 | World Premiere

*Rhythm as a Girl* is an experimental essay film that challenges notions of hierarchy within visual, bodily and spiritual systems used by painters Hilma af Klint and Mark Rothko.

## BOOKANIMA: Andy Warhol

Shon Kim | 5 min | Republic of Korea/USA | 2019 | W Cdn Premiere

BOOKANIMA, a compound word of “Book” and “Anima,” is an experimental animation seeking to breathe new life into the former though the latter using chronophotography. *BOOKANIMA: Andy Warhol* is the latest in Kim’s “Book Cinema” series.

## The Reversal

Jennifer Boles | 11 min | USA | 2020 | W Cdn Premiere

A haunting archival film that animates thousands of glass-plate photographs documenting the monumental reverse-engineering of an urban river at the turn of the nineteenth century. Evoking the ghosts of the archive to speak to the present, the film operates as a document and allegory of capitalism and the contradictions of American history.

## Time to Leave

Lévuga Benson | 8 min | USA | 2019 | Cdn Premiere

Aggressively escorted out of a bank at the age of 16, after inquiring about opening an account, the narrator (and filmmaker) boldly confronts and examines that discriminatory moment from his past. Exploring as well as highlighting the struggles and complexities around issues of race, stereotypes and belonging, this experimental essay film demonstrates how connected those larger issues are to personal, lived experience. Ultimately, with emphasis on the present and the future of race relations in America, the film challenges and encourages us to constantly question and reimagine our own positional privilege.

## Inauguration

Peng Zuqiang | 14 min | China/Cuba/USA | 2020 | World Premiere

What does it mean to look back on a failed assassination? How do we decide to forget a legacy of radicalism? *Inauguration* looks at the fragmented history of the Young China Association. Interweaving temporal connections with faint chances of synchronous events between two disparate events at the margins of Chinese revolutionary history: a failed assassination and an impossible trip. The film narrates a forecast of the past, rendering visible the processes of erasure, remembrance and archival anchors of early overseas Chinese revolutionary politics and aftermath.

Monday | October 19 | 6pm

Screening @ Deluge

# Without a Scratch

## Vanilla

Mukarram Ramadan

3 min | Canada | 2018 | W Cdn Premiere

*Vanilla* takes you through the everyday ordinary life of a disabled senior citizen living in Ottawa, Canada: a portrait of aging and the loneliness of those suffering in silence.

## Rider

Svava Tergesen, Miranda Orth

7 min | Canada | 2019 | Vic Premiere

*Rider* is an experimental documentary that follows a horseback rider as they prepare for a lesson. Cycling between old memories and present-day activities, the film reflects on ideas of the archive, disability and therapy.

## Spontaneous

Lori Felker | 14 min | USA | 2019 | Cdn Premiere

You never know when someone is miscarrying; it could be happening right next to you.

## Broth of Vigour

Daniel McIntyre | 6 min | Canada | 2020 | NA Premiere

A different kind of bone broth. A boiling broth stewed from science fiction, competitive cooking shows and the erotic recesses of the imagination, *Broth of Vigour* is a tonic for the body and mind.

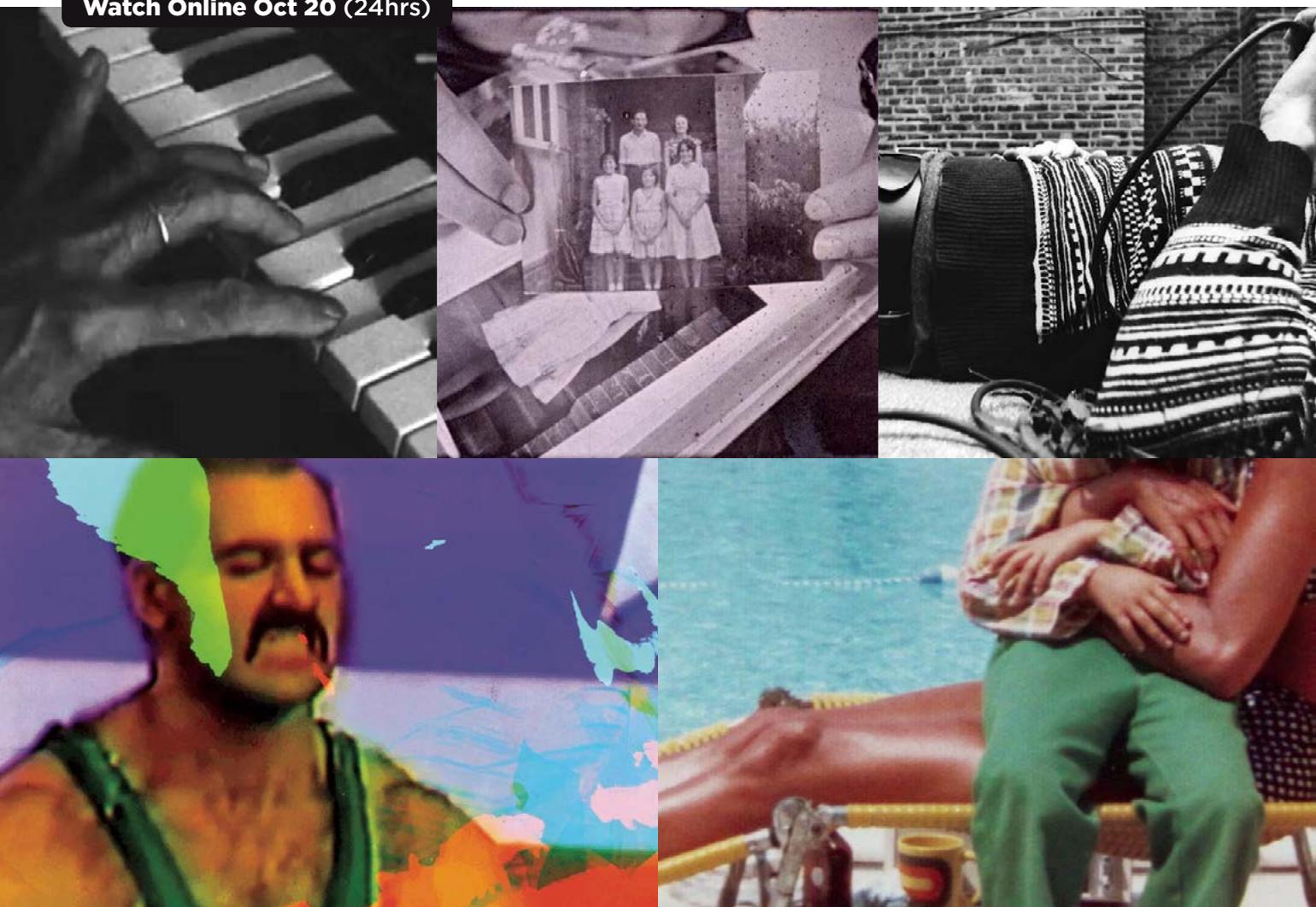
## Without a Scratch

Samantha Farinella

20 min | Cambodia/USA | 2019 | Cdn Premiere

*Without a Scratch* is an experimental documentary that takes the viewer on the journey of the queer filmmaker's experience with a pituitary tumor, exploring the interconnectedness and complexity of healing, memory and love.

Watch Online Oct 20 (24hrs)



# Hear Me Sometimes



## ghosts

**Joseph Medaglia | 4 min | Canada | 2018 | World Premiere**  
*ghosts* uses illustration and digitized 8mm film to explore concepts of childhood, sexuality, chromonormativity, indoctrination and (metaphorical) death. *ghosts* is based John Wyndham's *The Chrysalids*, centred on a post-apocalyptic future where people, animals and other living forms that present physical differences are ousted to "the fringes" by a strict Christian society. Within that society, a group of children develops a telepathic ability, a non-visible difference, that must be hidden from the dominant norm for fear of being ostracized.

## Close as Brothers

**Jennifer Hardacker | 5 min | USA | 2020 | Cdn Premiere**  
 Two teenage boys, one neurotypical and one not, discuss what it's like to be brothers, and why we shouldn't treat anyone like normal human beings.

## They Looked at Me and I Smiled

**Ben Edelberg | 12 min | Canada | 2019 | W Cdn Premiere**  
 Artists who use their bodies as their medium or canvas while existing in their natural environments—are they performing? Do their performances end after the makeup is removed? Can a performance continue in an empty apartment instead of in front of an audience?

## Dissolving Boundaries

**Julia Hendrickson | 5 min | Canada | 2020 | World Premiere**  
*Dissolving Boundaries* plays with representing undetectability. Images of an ultrasound, a torn tarp, an abstracted body and a sound track about black holes suggest the female experience. In 2019 the world looked upon the first scientific documentation of a black hole. Similar to ultrasound scans, the documentation didn't capture the entirety of its subject. Only its edges were visible. Boundaries are a force that can grant visibility but can also conceal.

## You Used to Be Happy

**Roger Deutsch | 6 min | Hungary | 2020 | World Premiere**  
 What can I do to make you happy again?

## Hear Me Sometimes

**Sofia Theodore-Pierce | 14 min | USA | 2020 | World Premiere**  
 The monarch migration and an unearthed cassette tape correspondence form the backbone of a storm of speaking towards motherhood, loss, expectation, care and legacy. An elegy. An ode to uncertainty. A cry for radical optimism and a reordering of splendour. An incomplete container for obsession and wonder. A mixtape for a trip still in progress.

**Watch Online Oct 20 (24hrs)**

Tuesday | October 20 | 6pm

Screening @ Deluge

# Traces



## The Gods of Tiny Things

Deborah Kelly | 5 min | Australia | 2019 | Cdn Premiere

*The Gods of Tiny Things* is a collaborative collage animation produced through a residential workshop at Bundanon, on unceded Yuin Country. The imagery, musical composition and soundscape design were devised to reflect upon imperilled lives on a climate-changing planet. The film speculates upon parthenogenetic, queer insurrection and the choreography of the dance at the end of time.

## The Goose

Ahmed Ismaiel Nour | 10 min | Canada | 2019 | World Premiere

A visual depiction of the internal world of a traumatized Syrian refugee—a woman, former pianist and lover of colours—as she tries to evade the constant questions in her troubled mind.

## Traces

Carleen Maur | 4 min | USA | 2019 | Cdn Premiere

Retracing the space between human movements and climaxes through electric bills and coastal walks.

## At the Bottom of the Sea

Caroline So Jung Lee | 11 min | Canada | 2019 | Vic Premiere

A filmmaker travels to South Korea to document the rising feminist movement responding to brutal patriarchal norms and a spy cam epidemic. Leading up to the protest of December 22,

2018 in Gwanghwamun Square in Seoul, the filmmaker journeys throughout rural and urban areas of the country, interviewing women of different generations and backgrounds about their private and public lives. Juxtaposed with these women's stories are images of water and the natural world bursting through the cracks of the everyday, telling a story of kinetic, spiritual and emotional movement.

## Imagine none of this is real

Nicole Baker | 4 min | USA | 2020 | Cdn Premiere

A strange, melancholy travelogue through a post-human world. A record of the land and the resonance of its history. The images and the medium exist in a tense balance, where each amplifies and distorts the other. This film is not only about the landscapes being captured, but the media used to capture it.

## Vever (for Barbara)

Deborah Stratman | 12 min | Guatemala/USA | 2019 | Cdn Premiere

A cross-generational binding of three filmmakers seeking alternative possibilities to the power structures they are inherently part of. Each woman extends her reach to a subject she is outside of. *Vever* grew out of the abandoned film projects of Maya Deren and Barbara Hammer. Shot at the furthest point of a motorcycle trip Hammer took to Guatemala in 1975, and laced through with Deren's reflections of failure, encounter and initiation in 1950s Haiti. A *vever* is a symbolic drawing used in Haitian Voodoo to invoke Loa, or god.

Watch Online Oct 21 (24hrs)



Tuesday | October 20 | 8pm

Screening @ Deluge

# No Garden Beyond



## No Garden Beyond

Anna Kipervaser, Rhys Morgan

11 min | Bermuda | 2019 | Cdn Premiere

Scenes from above, below and around the Sargasso Sea, a body of water unbounded by land where ecology and mythology have coexisted since before Juan de Bermúdez's 1505 expedition. Where spirits whisper through the Island's flora and fauna, only to be interrupted by the alternating currents of manmade ruin and regeneration. "The dense fields of weeds waiting to entrap a vessel never existed except in the imaginations of sailors, and the gloomy hulks of vessels doomed to endless drifting in the clinging weed are only the ghosts of things that never were." - Rachel Carson, *The Sea Around Us*

## Growing

Hanna Chetwin | 10 min | Australia | 2020 | NA Premiere

Shot at home in late spring, *Growing* begins as a study of a domestic garden, but slowly grows and expands through printing and reprinting of the original footage into an exploration of pure colour, movement and abstraction.

## Phytography

Karel Doing | 8 min | UK | 2020 | Cdn Premiere

*Phytography* dives into the rich and varied world of plant chemistry. This collection of organic "objets trouvés" demonstrates how nature generates multiple creative solutions, each one structured intricately. Through the application of a simple chemical process, the selected leaves, petals and stems have imprinted their own images on the film's emulsion. Shapes, colours and rhythms whirl across the screen drawing the viewer into a world beyond language and speech. The film taps into a realm of mutualism and generosity, readily available despite the environmental havoc caused by human greed and overconsumption.

## Adrift

Isabelle Hayeur | 23 min | Canada/USA | 2019 | W Cdn Premiere

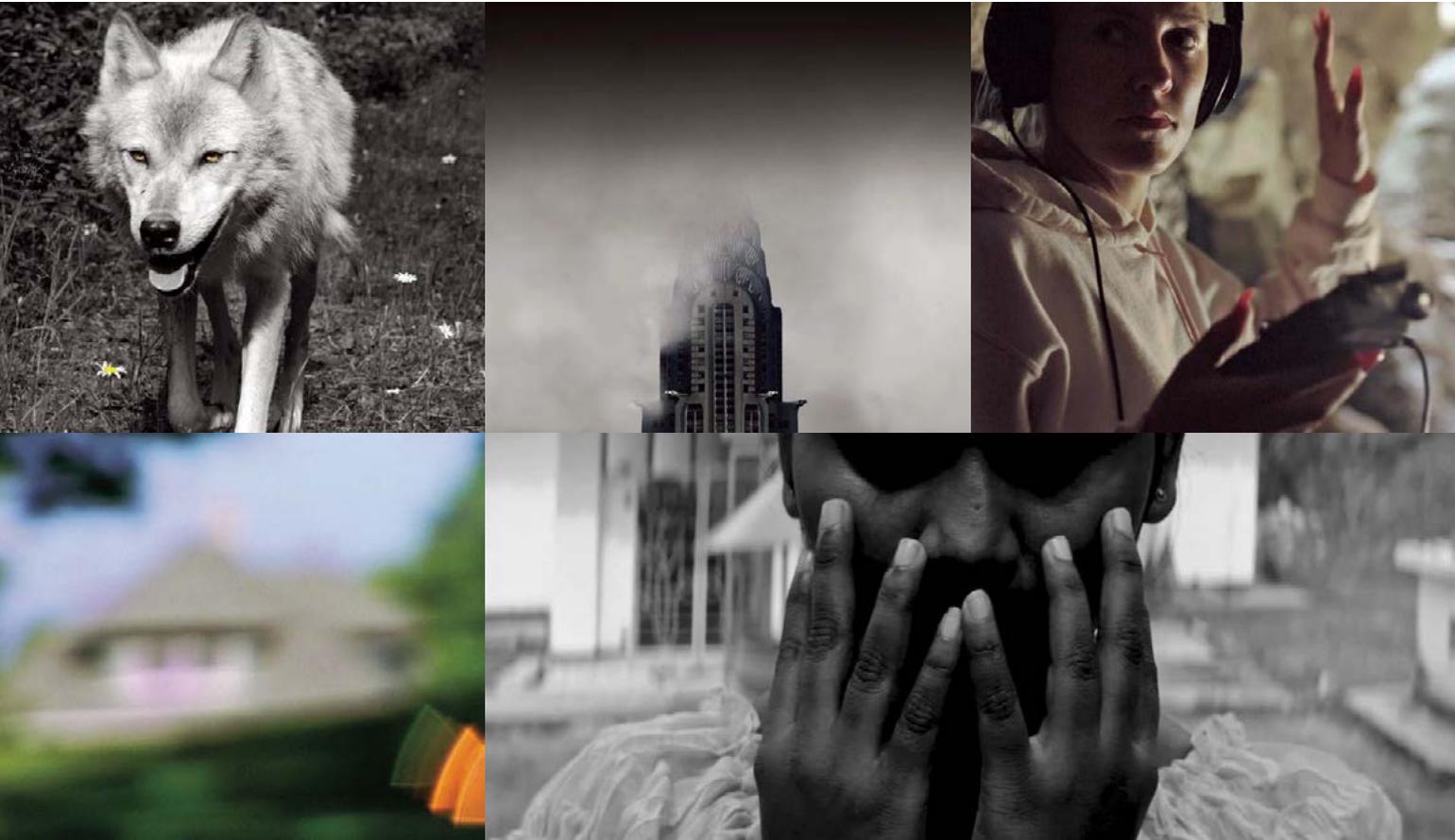
*Adrift* was filmed in the murky waters of Witte's Marine Salvage at Staten Island (New York). The largest boat cemetery on the Eastern Seaboard, this uncanny, desolate place is the final resting place of numerous wrecks of all varieties and several eras: ferries, barges, fishing boats, even old steam tugs. Their hulks slowly rot away in the mud of Arthur Kill, a refinery-lined inlet still busy with tankers. Massive urbanization and industrialization have resulted in impoverished bio-diversity; they also bring risks for human health. The declining state of bodies of water counts among the most worrisome environmental issues.

Watch Online Oct 21 (24hrs)



Wednesday | October 21 | 6pm Screening @ Deluge

# Two-Way Dream



## **aen loo pawatamihk**

Dianne Ouellette | 6 min | Canada | 2020 | World Premiere

As I walk the land with wolves and buffalo I reflect on my murdered Cree grandmother, and my colonized ancestors, both human and nonhuman, while honouring their memory. I also consider the historical near extinction of wolves and buffalo and reflect on the present-day environmental sustainability of these more-than-human beings. *aen loo pawatamihk* is Michif (Métis language), which means “wolf dream” or “I dream of wolves.”

## **Eallin lea guovtte suorat niehku (Life is a two-way dream)**

Gjert Rognli | 8 min | Norway | 2019 | W Cdn Premiere

*Eallin lea guovtte suorat niehku* depicts a world undergoing rapid change under polarization and globalization in an age marked by adoration of youth, fixation on the present and extreme individualism. Yet what we do today will inevitably affect the way people live in the future. In *Eallin lea guovtte suorat niehku* the wisdom of a Sami shaman weaves together an alternative interpretation and worldview.

## **Pools**

Seth Fluker | 13 min | Canada | 2019 | Vic Premiere

A sensory exploration of the creative process, *Pools* follows the progression of a musician’s experience in completing her first album.

## **News from Nowhere**

Benjamin Balcom | 8 min | USA | 2020 | World Premiere

Two slow pans across a public park in Milwaukee, WI. Words from Bernadette Mayer imagining the possibility of a perfect summer day.

## **Gimhanaye Netra (The Eyes of Summer)**

Rajee Samarasinghe

15 min | Sri Lanka/USA | 2020 | W Cdn Premiere

In a small and remote hamlet, a young girl develops a curious friendship with a spirit who lives in an abandoned house. This film was shot in my mother’s village in Southern Sri Lanka—shortly after the civil war in 2010. Collaboratively developed with members of my family, a narrative was improvised around an investigation into my mother’s interactions with spirits in the community during her childhood. Landing somewhere between horror fiction and “spectral” ethnography, the film describes a population reeling from devastations of the past, where distinctions between the living and the dead are thinning.

Watch Online Oct 22 (24hrs)

Wednesday | October 21 | 8pm Screening @ Deluge

# Phenomena

13

**Shinya Isobe | 11 min | Japan | 2020 | Cdn Premiere**

*73* was made through interval shooting and multiple exposure from the same position and angle of the setting sun on 16mm film over five years. The aim was to transform an act like an astronomical record into an image full of poetry. The title derives from the exposure intervals of 13 seconds.

## Phenomena

**Penny McCann | 9 min | Canada | 2019 | W Cdn Premiere**

An experimental triptych filmed in Super 8 and 16mm over a four year period, *Phenomena* continues an evolving preoccupation with landscape and celluloid practices. Three scenes are observed: a snowstorm in downtown Ottawa, a gentle winter thaw on a bog in Eastern Ontario, and the raging Ottawa river during spring run-off. The simple act of observation is transformed into a post-modern cataloging of events, prompting the viewer to wonder to what extent the natural world and phenomena can exist unmediated in filmed representation.

## A Month of Single Frames

**Lynne Sachs | 14 min | USA | 2019 | Cdn Premiere**

In 1998, filmmaker Barbara Hammer had a one-month artist residency in the C Scape Duneshack run by the Provincetown Community Compact in Cape Cod, Massachusetts. The shack had no running water or electricity. While there, she shot 16mm film with her Beaulieu camera, recorded sounds with her cassette recorder and kept a journal. In 2018, Barbara began her own process of dying by revisiting her personal archive. She gave all of her Duneshack images, sounds and writing to filmmaker Lynne Sachs and invited her to make a film with the material. "While editing the film, the words on the screen came to me in a dream. I was really trying to figure out a way to talk to the experience of solitude that Barbara had had, how to be there with her somehow through the time that we would all

share together watching her and the film. My text is a confrontation with a somatic cinema that brings us all together in multiple spaces at once."

## The Stream X

**Hiroya Sakurai | 7 min | Japan | 2019 | Cdn Premiere**

In the man-made waterways of rice paddies, the water must follow artificial rules. Nature is made abstract, giving rise to a new form of beauty distinct from the natural state. This work is a ballet using the choreography of the algae and water, replacing the environmental sounds of the waterway with environmental sounds from outside of it.

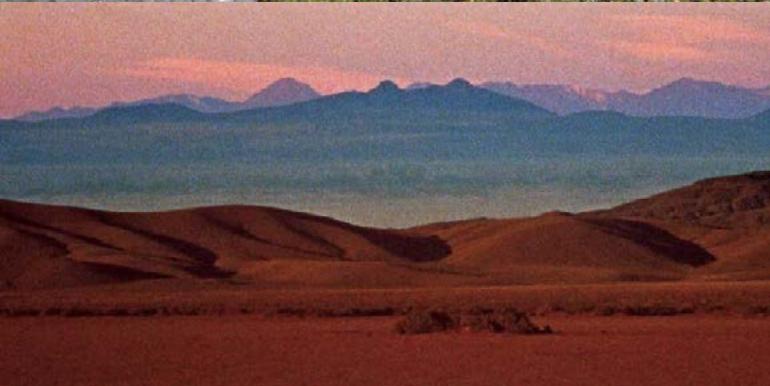
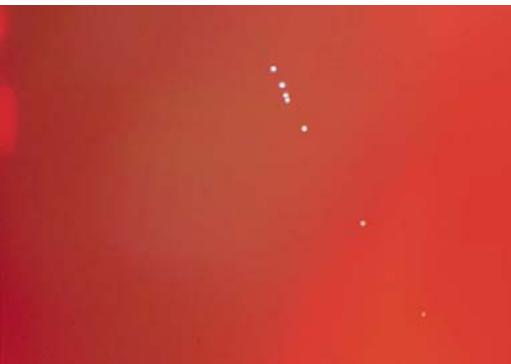
## Altiplano

**Malena Szlam**

**16 min | Canada/Chile/Argentina | 2018 | W Cdn Premiere**

Filmed in the Andean Mountains in the traditional lands of the Atacameño, Aymara, and Calchaquí-Diaguita in Northern Chile and Northwest Argentina, *Altiplano* takes place within a geological universe of ancestral salt flats, volcanic deserts and coloured lakes. Fusing earth with sky, day with night, heartbeat with mountain and mineral with iridescent cloud, *Altiplano* reveals a vibrating landscape in which a bright blue sun forever threatens to eclipse a blood-red moon. Coupled with a soundscape generated from infrasound recordings of volcanoes, geysers, Chilean blue whales and more, *Altiplano* makes use of in-camera editing to create evocative visual rhythms through the clash of color and form. Landscapes pulse and stutter, transformed through complex 16mm pixelation and superimposition techniques into spaces that exist in a multitude of times simultaneously. Located at the heart of a natural ecosystem threatened by a century of saltpeter and nitrate mining practices, and recent geothermic exploitation, *Altiplano* reveals an ancient land standing witness to all that is, was and will be.

Watch Online Oct 22 (24hrs)



Thursday | October 22 | 6pm

Screening @ Deluge

# Raw Power

## noonwraith blues

**Kamila Kuc | 4 min | UK/USA | 2020 | Cdn Premiere**  
Ominous cinegrams of Albrecht Dürer's *Melencolia* print intercut, like cascading scythes, with depictions of a woman in a field, evoking repetitions that exist in harvest rituals as well as in gestures of madness. Spectres of familial anxieties creep into this loose take on the myth of Południca (noonwraith or Lady Middy), a Slavic harvest spirit thought to cause madness in those who wandered the fields alone.

## Kajanaqtuq

**Ella Morton | 11 min | Canada | 2020 | World Premiere**  
Inuk elder Naulaq LeDrew speaks about her home in Nunavut, Canada and how Inuit lifestyles have changed since her youth. Altered Super 8mm film footage of the region illustrates her account of historical events and Inuit mythology.

## Tulips are my father's favourite flower

**Nisha Platzler | 3 min | Canada | 2019 | Vic Premiere**  
This prosaic title serves as a jumping off point for the viewer to reflect on personal associations that arise from the abstract aesthetic of the work. *Tulips are my father's favourite flower* was shot on 16mm, hand processed, contact printed, tinted and toned. Soundtrack by Apollo.

**Watch Online Oct 23 (24hrs)**



## Raw Power

**Pierre-Luc Vaillancourt | 6 min | Canada | 2020 | Cdn Premiere**  
Total force, total speed, to caress infinity, to transcend flesh. Shot in Tokyo with top boxers Momoko Kawashima and Mie Takahashi.

## Duchamp Realty

**Lee Lynch, Dan deMarre | 7 min | Iceland | 2019 | World Premiere**  
Set in an abandoned suburb in Iceland, the film is a semi-fictional portrait of local teenager "Gunnar" who is obsessed with serial killers. As the filmmakers follow him around the derelict modernist buildings a narrative emerges of Iceland's financial crisis and its precarious future. Collage elements heighten the overall feeling of post-modernist dread and absurdism.

## ((( (/ \* \ )))

**Charles Fairbanks, Saul Kak | 18 min | Mexico | 2019 | W Cdn Premiere**  
A sonic portrait of a Chiapan village focused on architecture and public space, ((( (/ \* \ ))) is a sensory ethnography of culture and communication in a community founded by volcano eruption refugees. "In 1982, the eruption of a volcano called Chichonal forced the Zoque community to relocate. Filmed over the course of six years, ((( (/ \* \ ))) captures the unique atmosphere of the Indigenous group's Chiapas village. This ethnographic excursion is a feast for the eyes and an auditory journey paced by quaint music and advertisements blaring from shops and roving trucks. Gradually, political themes come to the surface. Through a portrait of this world, Fairbanks and Kak (a Zoque artist and activist) explore the cultural richness of minority communities and neoliberal pressure on Indigenous peoples and their lands, with clear parallels to the painful condition of refugees everywhere." - Rencontres Internationales du Documentaire de Montréal

Thursday | October 22 | 8pm

Screening @ Deluge

# Unarchive

## Caribou in the Archive

Jennifer Dysart | 8 min | Canada | 2019 | Vic Premiere

A home movie of Cree woman hunting is saved from being lost forever, but how does it compare to official Canadian history of northern Manitoba?

## Not (a) part

Vicky Smith | 6 min | UK | 2019 | Cdn Premiere

*Not (a) part* responds to both the rapid decline of flying insects and the high recurrence of animation, handmade or contact film that works with the subject and/or material of flying insects. Dead bees found on walks were positioned directly onto negative film and contact printed in the order of wings, legs, head and torso—one whole dissected body followed by the next. Occupying approximately 24 frames they run at a rate of one bee per second. Through this simple ordering of materials, the length of the film is determined by how many specimens are found over a specified period of time.

## Grey Seals

Jonathan Rattner | 10 min | USA | 2019 | Cdn Premiere

*Grey Seals* is a collage film, shot on Super 8 and digital video, that immerses viewers on a sensory exploration of the visible and the invisible, parenthood and childhood, the impermanence of experience and the fleeting nature of memory.



Watch Online Oct 23 (24hrs)



## Follow Leader

Scott Johnson | 7 min | Canada | 2019 | W Cdn Premiere

A vivid exploration of the relationship between toxic male masculinity and the generational and psychological influences it has had on the filmmaker.

## ghosts of cambie

Caroline So Jung Lee | 3 min | Canada | 2020 | World Premiere

*ghosts of cambie* blends visual music, collage and documentary. It focuses on the neighbourhoods of South Cambie and Fairview that lie on the unceded, traditional, ancestral territories of the Skwxwú7mesh (Squamish), Stó:lō and Sə'ílwlətaʔ/Selilwitulh (Tsilil-Waututh) and xʷməθkʷəyəm (Musqueam) Nations (known by some as Vancouver, BC, Canada). Shot on 16mm colour reversal film and cut with archival found footage, the film explores the emotional friction within a neighbourhood of changing communities, shopkeepers, settlers and lives. While Hong Kong migrants in the 1980s were a major force in shaping the architectural and cultural landscape of the community, evidence of these lives are disappearing due to rapid gentrification and erasure of history. Remnants are left behind.



## Unarchive

Cecilia Araneda | 13 min | Canada | 2020 | World Premiere

*Unarchive* juxtaposes the filmmaker's father's life with the political history of Chile—his birthplace—over the past century. It reflects on how we remember and how we forget, and the role of the camera in transcending the complex place in between.

Friday | October 23 | 6pm

Screening @ Deluge



# Wish You Were Here

## understory

Margaret Rorison | 10 min | USA | 2019 | Cdn Premiere

An ode to navigation, to the thick walls of nature. An adaptation to silence's deafening cries. Filmed on expired and donated film. Shot between November 2012 and January 2016.

## Highball

Dan Sokolowski | 3 min | Canada | 2020 | BC Premiere

A chromatic journey.

## Vaivén

Nisha Platzer | 14 min | Canada/Cuba | 2020 | Vic Premiere

I grew up near a railroad track and would fall asleep nightly to the sound of trains passing. To this day the sound and vibrations of the trains bring me a sense of profound calm. My older brother, Josh, died as a teenager. When feeling down, he would walk the tracks near his school, and it was a meeting spot for his friends. I often retreat to a stretch of railroad to feel my brother near. Nori, the protagonist of *Vaivén*, reminds me of Josh for his vibrant spirit, his way of connecting with people and his sensitive nature. His mother left when he was a baby

and he was raised by his father. His mother lives in Havana, where the trains come and go from day after day, Nori watching, listening and filming on his phone. His grandfather and uncles worked as train operators and Nori has had an interest in these magical machines since childhood. For Nori, and for me, train tracks represent a connection to what has come and gone. A connection to what is no longer with us and what is left behind.

## Congress

Kyath Battie | 4 min | Canada | 2020 | World Premiere

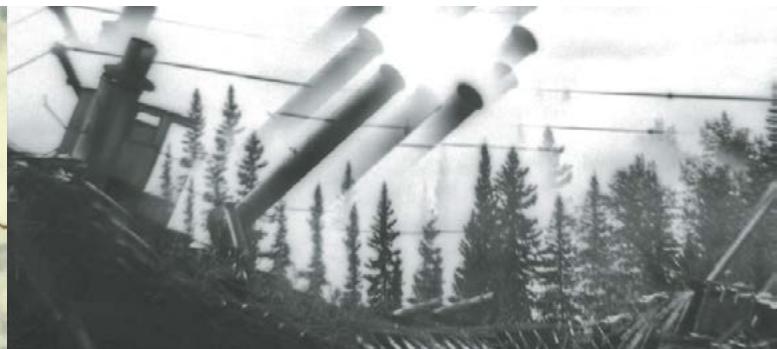
Mediated under flight and wing, possible collective memories are represented through a prism of vast tundra landscapes, a wrecked 19th century paddleboat and ancient lichen fields. Time, place and history become nostalgic remnants from the Yukon Territory.

## Wish You Were Here

Dan S | 12 min | USA | 2018 | NA Premiere

A story about traveling alone told using footage scavenged from various mobile devices. An exploration of isolation and suicidal thoughts on The United States' Amtrak rail system.

Watch Online Oct 24 (24hrs)



Friday | October 23 | 8pm

Screening @ Deluge

# The Phantom Menace

## My Favorite Object

Meredith Moore | 5 min | USA | 2019 | Cdn Premiere

“Any object, intensely regarded, may be a gate of access to the incorruptible eon of the gods.” – James Joyce

## Rabbit in the Sand

Monteith McCollum | 9 min | USA | 2018 | Cdn Premiere

Constructed from scraps of analog waveforms and agricultural pen and ink illustrations, *Rabbit in the Sand* uses a dental camera in combination with a 1970s Hearn video processing system to form a series of hazy, delicate and ruptured images. Loosely inspired by Rorschach’s studies and the ink blot, the film prompts the viewer to form their own impressions.

## Transmitting and Receiving

Dee Hood | 4 min | USA | 2019 | Cdn Premiere

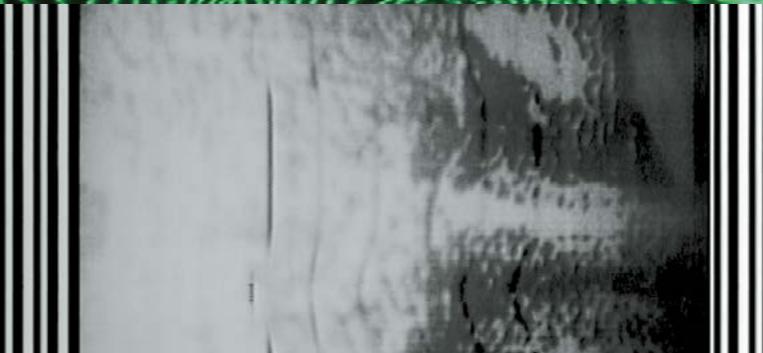
There must be something beyond this physical world, Sometimes I can feel energy around me, or I hear a familiar frequency. I want to connect to the vibrations that lead to other worlds.

## The Phantom Menace

Graeme Arnfield | 37 min | UK | 2019 | NA Premiere

Welcome to the age of cosmic radiation! In 2021 the Sun fell to its lowest point of activity since the birth of science. Its magnetic waves that once shielded the Earth dramatically weakened. During this solar lull powerful intergalactic cosmic rays penetrated our atmosphere. Originating eons ago from the explosive remnants of dead stars these silent, invisible and highly charged particles were only noticed in their affect—in what they did to our bodies and to the technologies we thought we could rely upon. Compiling stories from the recent past of interaction with cosmic radiation at ever descending altitudes, *The Phantom Menace* is a techno-driven stroboscopic climate-fiction film written in conversation with various Amazon warehouse workers. Initially inspired by the proposed plans for the U.S. government to install their fragile predictive supercomputers deep underground in order to protect them from these upcoming ancient alien invaders, the film uses once costly low-resolution scientific visualizations produced on these supercomputers to speculate on the role of image labour in the subterranean near future. Planes crashing, computers malfunctioning and elections going haywire—these were just the prequel to the future.

Watch Online Oct 24 (24hrs)



Saturday | October 24 | 6pm

Screening @ Deluge



# Concrete Forms

## Self-torture Collider in H.264

Matt Whitman | 7 min | USA | 2020 | Cdn Premiere

A seven-minute visitation to a vanishing and re-appearing space, where digital memories and digital nightmares perpetually collide. Made in quarantine with the support of Mono No Aware.

## Guangzhou 2002

Jeffery Chong

5 min | Canada/China | 2020 | World Premiere

From high-rise to low-rise, a serene snapshot of a disappearing city on the cusp of rapid development.

## The Adobe House

Maria Magnusson

6 min | Sweden/Mexico | 2018 | W Cdn Premiere

Adobe is a building material made from earth and other organic materials. It is among the earliest building materials, used throughout the world. This film is hand-processed in sage, mint, eucalyptus and compost. Filmed at Site + Cycle 2018 at Anima Casa Rural, San Isidro Mazatepec, Mexico. Sound by Linus Winstam (aka DJ Bruce Leenus).

## Inbetweenness

Mona Kasra | 6 min | USA | 2020 | Cdn Premiere

*Inbetweenness* alludes to the ambiguities of deterritorialization and of hybrid cultural identity. It navigates a destabilizing state of diasporic existence by reimagining and experiencing a childhood home through digital mapping tools. Searching for traces of the past within satellite imagery, aerial photography and 360° photography, Kasra yearns for a sense of belonging to her homeland.

## Concrete Forms of Resistance

Nick Jordan | 27 min | Lebanon/UK | 2019 | Cdn Premiere

Filmed in Tripoli, Lebanon, *Concrete Forms of Resistance* is a documentary centred upon the city's abandoned "Permanent International Fair," designed by Brazilian architect Oscar Niemeyer in the mid-1960s. The film presents themes of progress and crisis, labour and capital, material and memory, contrasting the utopian vision of the original plans with the stark realities of sectarian divisions, regional conflicts and rising economic inequalities. Interwoven throughout the film are sequences that feature Tripoli's artisan carpenters and wood carvers, who provided a key role in the site's original construction. Reflecting upon pressing global issues from a plurality of voices, the documentary includes audio interviews with architect and activist Wassim Naghi alongside archival recordings of Oscar Niemeyer.

Watch Online Oct 25 (24hrs)



Saturday | October 24 | 8pm

Screening @ Deluge

# Volando Bajo

## irradiance

**Ramey Newell | 3 min | Canada | 2019 | World Premiere**  
Ancient cold and primordial heat converge with the immediacy of chemical and biological interactions, destabilizing and/or reordering once-familiar spatiotemporal scales. Even as the perceived urgency of this looking and measuring accelerates, our view is only ever partial. Edited in-camera, hand-processed, toned and tinted on 16mm hi-con BW.

## ASANASA

**Matt Soar | 5 min | Canada | 2019 | W Cdn Premiere**  
*ASANASA* (aka *Lost Leaders #21*) is a trippy trip through the boys-own histories of rocketry and space flight, a wry commentary on gendered fantasies of off-world exploration. The film comprises found footage specially sourced from a 16mm counter-archive, combined with meticulously hand-woven 35mm leaders and eccentric countdowns. The original score was composed and performed by Jackie Gallant, Soar's longtime collaborator and drummer for Montreal band *Lesbians on Ecstasy*.

## col solo guardar fuori

**Mattia Biondi | 3 min | Italy | 2020 | NA Premiere**  
It's unknown how many greens are buried under this green, neither how many lights under this light. I have lost the trace, I have gone too far, still staying here. It is the full and the empty of the headland.

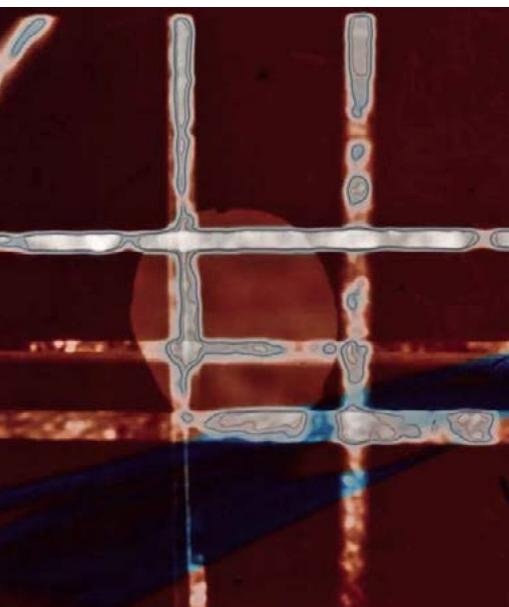
## Forwards, backward

**Mitchell Stafiej | 5 min | Canada/USA | 2020 | W Cdn Premiere**  
Compiled from unused images of a half-shot and perpetually delayed documentary, this film is an illusory visual and sonic reflection on a stagnant film career. Simultaneously moving forwards and backwards and not at all. Driving 100mph and standing still. One step forwards, two steps back.

## Volando Bajo (Flying Low)

**Elkin Calderón Guevara, Diego Piñeros García | 24 min | Colombia | 2020 | NA Premiere**  
*Volando Bajo* is a spatio-temporal journey inside a DC3 airplane, in which different historical and dream episodes are narrated from a singular voice. These old surviving aircraft from the Second World War are still used daily throughout the Colombian flatlands and jungles, being essential to reach remote and inhospitable areas abandoned by the state. A trip with unusual stories and aerial reflections that passes through different places, landscapes, visions and perspectives, until reaching the boarding and meeting of an unexpected passenger. The obsolete machine is witness to a physical and temporary suspension in the always imminent shadow of the accident. Nature and dilapidated aircraft confront their destiny, hybridize and combine. Suspension in time and resistance to the processes of modernization and progress are the ellipse of the story. Long live the DC3!

Watch Online Oct 25 (24hrs)



October 15–25 | dusk–10pm

Installation @ Deluge (transom window)

# Transmitting and Receiving

**Dee Hood** 4 min | USA | 2019

There must be something beyond this physical world, Sometimes I can feel energy around me, or I hear a familiar frequency. I want to connect to the vibrations that lead to other worlds.

**Dee Hood's** experimental videos have shown in over 30 countries around the world. She has received numerous awards for media art and her political videos have been featured in *The Nation* magazine's Opp-Art section. She is Professor Emerita at Ringling College of Art and Design, Sarasota Florida where she taught time based media and other art courses. Hood received her M.F.A. in Visual Art from the University of South Florida. She is also known for her work in painting and sculpture.



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October 15–25 | festival hours

Installation @ Deluge (entrance foyer)

# House Pieces

**Christine Lucy Latimer** 3 min | Canada | 2019

Years ago, my mother sold her house in Woodstock, Ontario. Hundreds of high dynamic range digital photos were taken to provide to the real estate agent for the online sale listing. The images were left on an SD card that was strangely stored and subject to firmware incompatibility (or some other manner of environmental degradation). Disassembling each damaged, barely-there high dynamic range photo into its light and dark component parts, I built a VHS cascade of house pieces (never quite reconstituting what was).

**Christine Lucy Latimer** is an experimental filmmaker and photographer. Her work in the past decade has been featured across five continents in over 250 film festivals and gallery exhibitions. She currently lives and works in Toronto, Canada.



Supporting Victoria filmmakers and artists with accessible programming, affordable equipment, and cinematic opportunities since 1991.

October 15-25 | dusk-10pm

Installation @ Legacy Art Gallery

# nIB8ÏWI (Durant la Nuit)

Marie-Josée Tremblay 2 min | Canada | 2019



At night, when our fears return, we never know what to expect!

Originally from Montreal, **Marie-Josée Tremblay** is an accomplished Algonquin filmmaker, visual artist, singer-songwriter and actress. Coming from a family of photographers, Tremblay

began making photographs at the age of 9. Passionate about cinema, Tremblay studied communications and film at Collège Jean-de-Brébeuf and at Concordia University. She has made numerous shorts films and has worked with Wapikoni Mobile and Université du Québec à Montréal.

October 15-25 | 24hrs

Installation @ Empty Gallery (window)

# Forwards, backward

Mitchell Stafiej 5 min | Canada/USA | 2020

Compiled from unused images of a half-shot and perpetually delayed documentary, this film is an illusory visual and sonic reflection on a stagnant film career. Simultaneously moving forwards and backwards and not at all. Driving 100mph and standing still. One step forwards, two steps back.

**Mitchell Stafiej** is a filmmaker and sound designer who lives and works in Montreal, Quebec. His work in documentary, fiction and experimental has been screened at the CPH:DOX, Festival Du Nouveau Cinéma, Escales Documentaires, Vancouver, RIDM,

and CUFF film festivals. He obtained his M.F.A. in Studio Arts in 2018 from Concordia University and currently teaches film production and film studies at a college in Montreal. Stafiej's work in fiction and documentary uses harsh image, sound and complex non-linear narratives to create experiential portraits of the world we live in. Stafiej is also disabled and has been living with Type 1 Diabetes since he was 16 years old. Through his artistic practice, he advocates for equal representation and access to funding for other disabled artists in Canada.



October 15-25 | 24hrs

# Ektadome

Laura Trager 3 min | Germany | 2020

100' of 16mm Kodak Ektachrome shot at a fun fair at night—an experiment in “affective vision.” Dark forces present themselves in plain sight in this longed-for place of our childhood. As we let ourselves be mesmerized by its lights and colors, we reconnect with memories and fears hidden deep in our unconscious.

Laura Trager holds a Bachelor of Arts in Media-Culture from Bauhaus-University in Weimar, Germany and a Master of Arts in

Installation @ **Ministry of Casual Living**  
(window gallery)

Media Studies from The New School, NY. With a background in media and cultural theory, Laura’s artistic and academic interest is film philosophy. After moving to New York in 2011, she started working in 16mm and Super 8mm film, as well as in digital video, still photography and sound. Since 2015, Laura has been based in Hamburg, Germany. Her works have been shown in cinemas, art galleries, museums and at festivals in North America, Europe and Asia.



## Antimatter Online

All programs are available online for 24 hours the day after the screening at Deluge. *Automat* videos (p.30) are available online throughout the festival. Online streaming is free (donations appreciated).

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



BLM Protest Posters: The Riso Collective, August 2020

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

# Automat

Some of the most rewarding and memorable experiences at Antimatter are artist talks, Q&As and informal social events with local and visiting filmmakers.

As the situation this year precludes most participants attending the festival to engage with peers and audiences, *Automat* introduces a self-serve option.

We coerced the following artists into making short videos that somehow “talk” about themselves and their work, whether by actually talking or otherwise. The results are as amazing as we’d hoped—spontaneous, revealing, witty and poetic insights into their lives and practices.

Watch Online at [antimatter.ca](http://antimatter.ca)



## Graeme Arnfield

Graeme Arnfield is an artist filmmaker and curator living in London, raised in Cheshire, UK. Producing sensory essay films from found imagery, his films use methods of investigative storytelling to explore issues of circulation, spectatorship and history. Research topics have included the politics of digital networks, the distribution of ecological matter such as peat and asbestos and the adaptive circulation of global and local histories. His work has been presented worldwide including Berlinale Forum Expanded, International Film Festival Rotterdam, Courtisane Festival, Berwick Film & Media Arts Festival, Sonic Acts Festival, European Media Arts Festival, Transmediale, IMPAKT Festival, Antimatter, Videorex, Kasseler Dokfest, LUX, Institute of Contemporary Arts (ICA), Berlinische Galerie, Signal Gallery, Whitechapel Gallery and on e-flux and Vdrome. He graduated with a Masters in Experimental Cinema at Kingston University.

## Benjamin Balcom

Benjamin Balcom is a filmmaker currently living and working in Milwaukee, WI. He is an assistant professor at the University of Wisconsin—Milwaukee and co-founder and co-programmer of Microlights Cinema. Since 2013, Microlights has hosted over 50 film and video artists from around the world. His films have been exhibited at venues and festivals such as the European Media Festival, Media City Film Festival, Antimatter [media art], Alchemy Film, Ann Arbor Film Festival and Slamdance. Combining elements of documentary, fictional narrative and abstraction, Balcom’s cinematic vocabulary is multi-faceted. He has explored melodrama, essay film and, most recently, regional histories. Balcom received his MFA in Film, Video, Animation and New Genres from the University of Wisconsin—Milwaukee, and his bachelor’s degree in Film-Video Production from Hampshire College.

## Lori Felker

Lori Felker is a Chicago-based filmmaker/artist, teacher, programmer, and performer. Her films and videos attempt to study the ineloquent, oppositional, delusional, frustrating and chaotic qualities of human interaction. She loves every facet of filmmaking and has worked as a cinematographer, editor and actor for artists and directors such as Jerzy Rose, Melika Bass, Jesse McLean and Geof Oppenheimer. She has also spent beloved, valuable time as a Festival Coordinator and programmer for Chicago Underground Film Festival and Roots & Culture Gallery and as a projectionist at the Gene Siskel Film Center. She is currently an Assistant Professor in the Film Department at the University of Wisconsin, Milwaukee. Felker has shown her work internationally at festivals and spaces including Rotterdam International Film Festival; NYFF: Views from the Avant-Garde; VideoEx, Zurich; Slamdance, Park City, UT; Ann Arbor Film Festival; Festival du Nouveau Cinema, Montreal; Curtas Vila do Conde Film Festival, Portugal; Glass Curtain Gallery, Chicago; LA Filmforum; BAMcinemaFest, Brooklyn; and Space Gallery, Pittsburgh. She is a Wexner Center Artist in Residence and a Fulbright Fellow.

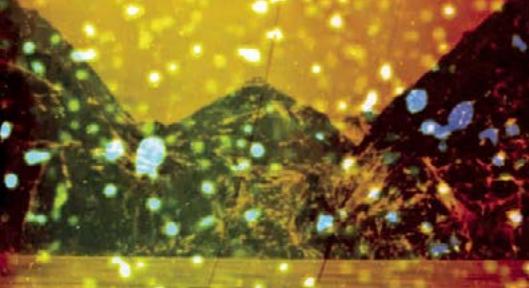
## Federica Foglia

Federica Foglia is a transnational visual artist, director of photography, editor and writer. She holds a BA in Multimedia Languages and Digital Computing for Humanities: History of Art, Theatre and Cinema from the University of Naples L’Orientale and is currently an MFA candidate at York University. She is interested in issues of migration, displacement, women of the diaspora, accented cinema, post-humanism, digital kinning and finding a visual language to represent these experiences. Her films have screened and won awards at Anthology Film Archives, Camerimage, Toronto International Film Festival, Big Sky Documentary Film Festival, Human Rights Watch Film Festival, Engauge, Mostra Internazionale del Cinema di Genova, Vancouver International Film Festival, Reykjavik International Film Festival, Antimatter, Coop Microcinema, Visions in the Lunnery (Whitechapel UK), Museo de Arte Contemporáneo de Alicante MACA, BIDEODROMO, Bilbao Arte Foundation, Groupe Intervention Vidéo Montreal, SCAD Savannah International Film Festival, Equinoxio Film Festival, Muestra de Video Arte Faenza. In addition to filmmaking her poems have been published by Giulio Perrone Editore.

## Caroline So Jung Lee

Caroline So Jung Lee is an award-winning Korean-Canadian filmmaker and interdisciplinary artist. She was born in Tkaronto, traditional territory of the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples (colonially known as Toronto, Canada). Caroline is interested in exploring kinetic, emotional and spiritual movement on screen and with sound. She received a degree in English Literature from the University of Toronto in 2011 and a degree in Film, Video and Integrated Media from Emily Carr University in 2020 (located on the unceded ancestral territory of the Musqueam, Squamish, Sto:lo and Tsleil-Waututh Nations, colonially known as Vancouver, BC). Through experimentation in analogue and digital filmmaking techniques, sound compositions, autoethnography, performance and documentary, she explores themes of diasporic identity, feminism, spirituality, community and ecology. Caroline is a member of the Experimental Media Outsiders Collective.





## Ella Morton

Ella Morton is a Canadian visual artist who has recently expanded her practice into filmmaking. Her expedition-based work has brought her to residencies and projects across Canada, as well as in Iceland, Denmark, Norway and Finland. Working primarily with photography, she uses experimental analogue processes to capture the sublime and fragile qualities of remote landscapes. Originally from Vancouver, she earned a BFA from Parsons School of Design (New York, NY) and an MFA from York University (Toronto, ON). She has exhibited her work internationally, including shows at Walnut Contemporary (Toronto, ON), Idea Exchange (Cambridge, ON), Foley Gallery (New York, NY), Galerie AVE (Montréal, QC), Viewpoint Gallery (Halifax, NS), Photo Center Northwest (Seattle, WA) and the Alternator Centre for Contemporary Art (Kelowna, BC). Her films feature altered Super 8mm imagery of Northern landscapes in Canada and Nordic Europe.



## Nisha Platzer

Nisha Platzer is a filmmaker and photographer from Vancouver, Canada. She holds a Communication Studies/Film degree from Concordia University in Montreal and a Masters in Documentary from the International School of Cinema and TV in Cuba (ECTV). Her films and photos have been exhibited at festivals on three continents and she has attended artist residencies in South and North America. Nisha teaches workshops in analogue practices and is a current member of Iris Film Collective. An alumnus of IDFAcademy, the Vancouver International Film Festival mentorship program and the Hot Docs Doc Accelerator Emerging Filmmaker Lab, her work can be found in music videos, narrative and experimental films.



## Rajee Samarasinghe

Rajee Samarasinghe is an award-winning filmmaker born and raised in Sri Lanka. His work tackles contemporary sociopolitical conditions in Sri Lanka through the scope of his own identity and the deconstruction of ethnographic practices. Rajee received his BFA from the University of California San Diego in 2010 and his MFA from the California Institute of the Arts in 2016. He is currently working on his debut feature film, *Your Touch Makes Others Invisible*, inspired by his childhood experiences during the Sri Lankan civil war. Rajee's work has been exhibited at the Tiger Short Competition at International Film Festival Rotterdam, New Directors/New Films by Film Society of Lincoln Center/MoMA, BFI London Film Festival, FIDMarseille, Internationale Kurzfilmtage Oberhausen, Slamdance Film Festival, SFFILM Festival, REDCAT, Message to Man, Havana Film Festival, EXIS, Tirana International Film Festival, Guanajuato International Film Festival and Media City Film Festival.

## Dan S

Dan S is a writer/director/editor and sometimes camera operator residing in Minneapolis, Minnesota. A recipient of two McKnight Fellowships and The Creative Capital Award for Moving Image, Dan has been recognized primarily for his experimental narrative work (*Seeking Wellness*, *Invincible Force*) which has been called “uncomfortable to watch” (Urban Cinephile 2009), “sublime yet terrifying” (Filmstock), “stunningly depraved” (Melbourne Underground) and “the kind of thinky/sadistic exercise that even the dark prince of psychological horror Michael Haneke might find difficult to watch” (City Pages). In 2013 he delved into documentary with a personal exploration of fatherhood, familial violence and the death of record stores entitled *Old Man*, described by film scholar Jack Sargeant as “an exceptional and poetic work.” In 2015 Dan shot his second feature documentary, *Vore King*, a detailed portrait of R.P. Whalen, world famous horror host, trash movie guru, carnival sideshow barker and America's premier purveyor of vorarephilia fetish pornography. Shortly thereafter Dan suffered a traumatic brain injury and subsequently his projects have become smaller in scale and more introspective.

## Paul Tarragó

I'm a filmmaker (and sometime writer) living in London. My work? A mix of underground experimentation and metafiction, tugging at the leash of film language but with narrative often held close at hand. This has shown widely on film festival and gallery circuits (including l'Alternativa (Barcelona), Brooklyn Museum of Art, Tintype, Pompidou Centre (Paris), Moscow and Rotterdam International Film Festivals) and includes several award winning experimental narratives, video installation, a collaborative feature film, moving image live soundtrack performance work, etc. Recent writings have appeared in *The Wrong Quarterly*, *2HB*, *decomp magazinE*, *Leopardskin* and *Limes*, and *Ink, sweat and tears*. My latest short story collection is *The Water Rabbits* (2018) and before that came *The Mascot Moth and several other pieces* (2013). Both are available from both good and bad booksellers. I currently work as a lecturer at the University of the Arts London.

## Nicky Tavares

Nicky Tavares is a multimedia artist whose work sheds light on systemic inequalities through personal storytelling. Her work has evolved through an array of media—photography, film, video, animation, sculpture, VR 360, as well as across film forms and presentation formats such as documentary, experimental, installation, GIFs and moving image projections for live performance. This process of evolution has been intuitive; with each project she simply looks for the best creative tools that will serve the content. Her work has been shown internationally in both gallery and screening contexts, including New Directors/New Films at the Museum of Modern Art and Lincoln Center, New York; the Institute of Contemporary Art, Boston; TIE: The International Experimental Film Exposition; IMPAKT Festival; the Dallas Medianale Festival; Balagan Experimental Film and Video Series; and Other Cinema. Nicky is currently an Assistant Professor of Film and Media Studies in the Department of Art and Art History at Grinnell College.



# Tara Nicholson Pleistocene Park



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