

Broken Altar (72 minutes)

With *Broken Altar*, sociopolitical geography is traversed to reveal the surmountable and insurmountable distance between things. What unites us? What divides us? Filmic landscapes, notional and actual, are subjected to a series of interventions under the tyranny of time. Oblique colonizations, strange disappearances, conscious abandonment—ruinations and obsolescence both natural and economic—occur under cinematic ideas of alien surveillance, conflicted responses, social infections and manipulated perception in a search for the off-centre: specious reclamations of destruction and resurrection.

Vertical Hold

Sara MacLean | 2011 | 3:30

Vertical Hold was shot one winter day in Toronto on two rolls of Super 8 film from atop the CN Tower's observation deck and edited in-camera. A wild ride of synchronous pans and plunges animates the anxious city from far above.

Crashing Skies

Penny McCann | 2012 | 5:27

An ordinary rural landscape is transformed into an enigmatic dreamscape. A farmhouse stands in a copper field of scratched emulsion as solarized flares illuminate the sky. Split toned horses amble dreamlike across the frame into inky underexposed blackness. Copper thistles sway in the wind, looming and strangely monumental. The hand-processed 16mm imagery creates an elliptical inner world of memory and dreams.

where she stood in the first place

Lindsay McIntyre | 2011 | 10:00

Situated at the geographic centre of Canada, Baker Lake, Nunavut is the only inland settlement in the Canadian Arctic. Fixing its gaze on this stark landscape, McIntyre's sparse, haunting film uses hand-wrought B&W 16mm film in a meditation on place and personal histories.

when the smog-filled wind began to howl

Christina Battle | 2011 | 5:00

We know now that in the early years of the twenty-first century this world was being watched closely by intelligences greater than man. [adapted from Orson Welles' adaptation of HG Wells' *War of the Worlds*]

The Pit: A Study in Horror

Lauren Marsden & Karen Lam | 2013 | 7:35

What was, at one time, a habitat for polar bears in captivity, the pit is now a derelict concrete enclosure in the midst of the lush forests of Vancouver's Stanley Park. While entirely absent of character, script or plot, *The Pit* transforms a benign public space into a chilling world of fear and isolation.

Modern Island

Eva Kolcze | 2011 | 5:00

A hand-processed film exploring the aging modernist structures of a popular amusement park on the Toronto Islands.

Legacies

John Woods | 2011 | 2:55

Twenty-five years after Expo 86 set out to change Vancouver, this cinematic survey looks at the few surviving Expo structures as vintage audio promises an untold economic windfall to the city.

Last Light Breaking

Leslie Supnet | 2013 | 7:51

An elegy for the departed.

Gephyrophobia

Caroline Monnet | 2012 | 2:21

The Ottawa/Gatineau region is characterised by daily struggles between two geographically adjacent communities with differing cultural, political and linguistic traditions. *Gephyrophobia* (fear of bridges) is a film about movement, landscape and the tension between two distinct identities sharing the Outaouais River as their common border.

The Broken Altar

Mike Rollo | 2013 | 19:35

The Broken Altar is a portrait of drive-in theatres documented under the strange light of day, emptied of the once present hum of human voices, radioed-in soundtracks and tires on gravel. Scripting the landscape and exploring the residue of a cinematic history, the film forms a sculptural treatment of the architectural artifacts of these abandoned and barren spaces: speaker boxes rise from tall grass like grave markers and the screens themselves are monumental—sepulchral in their peeling whiteness.

Dramatis Personae (70 minutes)

The films in this program reveal a hybridity between the analogue and digital: multivalent reconfigurations of the purported obsolete reveal a newly relevant sonic and visual language. Through techniques such as contact printing on 16mm, hand-tinting and toning and the virtual destruction of the celluloid itself, narratives and characters—whole, abstracted and implied—arise from the emulsion, driven by assembled sound tracks. The hallowed conventions of narrative filmmaking are upended in the reconsideration of archival source materials—repositories of histories and spectacle—in the creation of unholy collisions of repurposed sound and image, reinvention arising from the depredations of time itself on the machinery used in its making.

((in stasis))

Aaron Zeghers | 2012 | 2:45

A hibernation meditation. Created with the Franken-Milne stroboscopic LED contact printer on 16mm.

Dramatis Personae

Stephen Andrews | 2012 | 6:10

Using the Zapruder footage of the Kennedy assassination, the Maysles brothers' *Gimme Shelter* and a television series opening credit sequence as a conceptual framework, *Dramatis Personae* examines the Black Star Agency's photographic archive spanning the time of the artist's coming of age in the 1960s.

In My Room

Chance Taylor | 2012 | 2:12

A series of webcam models during their in-between moments.

a little prayer (H-E-L-P)

Louise Bourque | 2011 | 8:00

Using images of a chained Houdini attempting to free himself, as well as stroboscopic effects, hand-processed and shredded emulsion and a multilayered soundtrack, Bourque evokes the spectral violence of a tortured soul in search of escape.

Woodcarver

**Ehren BEARwitness Thomas & A Tribe Called Red
2011 | 5:44**

"Drop the knife!"

A response to indigenous carver John T. Williams's murder by a Seattle police officer. "We decided to make this piece when we heard that the officer who shot Williams four times was not being criminally charged, to create awareness for people and communities who otherwise would never be exposed to Williams' death and the ongoing violence against Aboriginal peoples in North America."

The Magik Iffektor

Christine Lucy Latimer | 2011 | 4:30

A video that electronically twists the fates of witches, monkeys, apparitions and conjoined bald men. Created with found VHS footage.

Separate Vacations

Cameron Moneo | 2013 | 10:12

An appropriated re-narrative of Pope John Paul II's 1998 visit to Cuba. An riotous montage alternating between the hallowed conventions of narrative filmmaking and unholy collisions of repurposed sound and image.

Forsaken

Heidi Phillips | 2012 | 4:30

In *Forsaken*, Phillips abstracts images selected from found footage, exploring such techniques as contact printing, hand tinting and toning to turn muscle men, machinery and building climbers into enigmatic and foreboding figures.

Postface

Frédéric Moffet | 2011 | 8:00

In a celebrity-obsessed culture, filmmakers often exploit the downfall of a star to amplify the emotional undertones of the fictional films in which they perform. *Postface* looks at the filmography of Montgomery Clift, whose private life and career spiral downward after a 1956 car crash leaves his face scarred and partially paralyzed. Like an actor without a face, the video is an exploration of obsolescence, produced by means of analog tape manipulations.

J. Werier

Rhayne Vermette | 2012 | 4:00

A 16mm documentation of J. Werier, a Winnipeg surplus warehouse. This particular portrait, however, is revealed through a malfunctioning projector purchased from the business.

happy

Daniel McIntyre | 2012 | 7:53

A common obsession, the quest for happiness dictates the shape of many lives. Some find religion, some seek love, but all are searching. A direct result of attending too many weddings, happy explores the intersection of happiness, apostasy, and love. A journey through hand-processed 16mm memories, the film begins with a kiss and ends in "god's love." Can simply smiling bring about an emotional change? Can being told to be happy make you happy? Has anyone told you lately that god loves you?

Up

Scott Fitzpatrick | 2012 | 4:30

A spectral race to the top of a deconstructed department store escalator serves as an electro-mediation between space and colour.