

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Tuesday, October 9, 7pm  
Ontario Hall

### *Are you waiting for a sign?*

*Heart of the World* by Guy Maddin, Canada, 2000, 5 minutes  
*Luminous* by Alexi Manis, Canada, 2001, 16mm 2.5 minutes  
*Big Show* by Mike Hoolboom, Canada, 1984, 16mm, 8 minutes  
*Mayhem* by Abigail Child, USA, 1987, 16mm, 20 minutes  
*West Coast Reduction* by John Price, Canada, 2000, 16mm 4 minutes  
*Variations on a Cellophane Wrapper* by David Rimmer, Canada, 1970, 16mm, 8 minutes  
*A Movie* by Bruce Conner, USA, 1957, 16mm, 12 minutes  
*Imitations of Life* by Mike Hoolboom, Canada, 2001, video, 21 minutes

Programme running time: 81 minutes

Experimental filmmakers often enjoy a love/hate relationship with dominant cinema. From the pure distillation of melodrama found in Guy Maddin's *Heart of the World* to the biting critique of the 1950's put forth by Bruce Conner in *A Movie*, this programme explores the breadth of this conflicted affinity.

In *Luminous*, a glimpse into the secret world of the projectionist is elaborated through a formal study of light refracted against the walls of the projection booth during a screening. Similarly, *West Coast Reduction* and *Variations on a Cellophane Wrapper* also offer a celebratory consideration of the medium of film, while in these two instances the interest is focussed on the manipulation of the surface of the film afforded through optical printing and handprocessing. Bridging structuralist concerns with social critique, Abigail Child weaves together a montage of pop culture gender roles to produce *Mayhem*.

Finally, in what may perhaps be considered an homage to Conner's reliance on the refuse containers of Hollywood for the visual landscape of his films, Hoolboom's *Imitations of Life* uses an assemblage of images gleaned from the video store to question the possibility of a future in the age of image overload.

Follow all the instructions on the screen and the night should go well.

—Chris Kennedy & Sarah Robayo Sheridan

#### Sources:

Toronto International Film Festival Group: *Heart of the World*  
CFMDC: *Big Show*, *Mayhem*, *West Coast Reduction*, *Variations on a Cellophane Wrapper*.  
V tape: *Imitations of Life*, Canyon Cinema: *A Movie*,  
Artist: *Luminous*

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Wednesday, October 10, 7pm  
Ontario Hall

### *Robbing Hitchcock's Grave*

*Video Hacking* by Manuel Saiz, UK, 1999, video, 5 minutes

*Uncut* by John Greyson, Canada, 1997, 16mm 90 minutes

Programme running time: 95 minutes

In *Video Hacking*, Manuel Saiz takes Hitchcock into his home specifically to dismantle a masterpiece. Throwing the tropes of Mexican insurgency and art history into the mix he makes culture-jamming look easy, with a video store membership and a computer the only required entry into active *détournement*. Let the kids try this at home.

And in John Greyson's *Uncut* "...Peter (1), a typist obsessed with Pierre Trudeau, is hired by Peter (2), a grad student, to type his paper on circumcision. Shortly thereafter Peter (1) has a virtual flirtation with Peter (3), a video artist he meets in a bar, by tapping out the seductive text on imaginary keypads. The three Peters' paths intersect with increasing regularity, much to their peril. A female cop arrives with a warrant delivered in an operatic voice. Interspersed with the plight of our three heroes are intriguing interviews with artists who discuss the intricacies of copyright law as it relates to art, which often criminalizes rather than protects artists..." Features musician John Oswald; writer/actor Linda Griffiths and artist A.A. Bronson of General Idea. "Playfully bringing gay subtext to the foreground, Greyson has used the gay man's body as a forum wherein to debate issues of sexual identity and politics. His provocative revisionist history leads audiences to reexamine what may lurk behind the scenes for many a public figure. Continuing in the vein of his first feature 'Zero Patience', Greyson melds opera and political activism, melodrama and interviews, the bizarre and the mundane in 'Uncut'. His explorations in the marshland of culture and politics provide further context for our own interpretations of the world of art and artifice."

—*Uncut* note by Helen du Toit for the Toronto International Film Festival catalogue 1997

#### **Sources:**

V tape: *Uncut*

Artist: *Video Hacking*

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Thursday, October 11 , 7pm  
Ontario Hall

### ***Lost Horizons***

(*animal movies*) *Fox Past* by Judith Doyle, Canada, 2000, video, 11 minutes

*Fine China* by Ho Tam, Canada, 2001, video, 8 minutes

*Vacancy* by Matthias Müller, Germany, 1998, 16mm, 15 minutes

*Rat Life + Diet in North America* by Joyce Wieland, Canada, 1968, 16mm, 14 minutes

*Wreck/Nation* by John Price, Canada, 1998, 16mm, 12 minutes

*Dead Weight of a Quarrel Hangs* by Walid Ra'ad, USA, 1999, video, 18 minutes

*looking back to see* by Sarah Abbott, Canada, 2001, video 19.5 minutes

Programme running time: 96 minutes

Utopic visions of nature, nation, and history are at once collected and deconstructed across these works. In (*animal movies*) *Fox Past*, a friend's writing is the entry point for an examination of the clash of nature and science in motion pictures. A rich survey of images, ranging from early chronophotography to Disney films, is presented to contextualize the artist's own documentation of an urban fox taking temporary refuge in her backyard. Ho Tam's approach is to undermine the safety of cultural stereotypes by placing them in fragile vessels of *Fine China* while in *Vacancy*, Matthias Müller chooses to examine the post-utopic desert of Brasilia, a fallen symbol of Modernity and state power. Rats spearhead a campaign to escape from the US to Canada in Joyce Wieland's tongue in cheek parable of resistance, *Rat Life + Diet in North America* and continuing in the theme of border-crossing, *Wreck/Nation* is, in the words of its creator, "a candy coloured hand-processed meditation on the idea on 'Nation.'" Fantastic situations are attempts by Walid Ra'ad to imagine the possibility of writing the Lebanese civil wars in *Dead Weight of a Quarrel Hangs*. To end the programme, Sarah Abbott brings the larger themes of loss back to a personal level as dreams and nostalgia overlay a cold bike ride through the suburbs.

—Chris Kennedy & Sarah Robayo Sheridan

#### Sources:

CFMDC: *Vacancy*, *Rat Life + Diet in North America*, *Wreck/Nation*

V tape: (*animal movies*) *Fox Past*, *Fine China*, *Dead Weight of a Quarrel Hangs*, *looking back to see*

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Friday, October 12, 7pm  
Ontario Hall

### *To Bring You My Love*

*Images of Flying and Falling* by Ariana Gerstein, USA, 2000, 16mm on video, 25 minutes  
*what these ashes wanted* by Phil Hoffman, Canada, 2001, 16mm, 58 minutes

Programme running time: 83 minutes

Photographic images, moving and still, are shadows of lost people. Mourning the loss of her grandmother, Ariana Gerstein uses the only pictures she has, taken near the end of her grandmother's life. This not being enough, she uses found footage, a computer and a scanner, to attempt to connect and hold onto her grandmother.

*what these ashes wanted* places flesh on the poet Ann Carson's words, "Death lines every moment of ordinary time." With this new work Hoffman resides in an acutely intimate time, a daily practice of loss lived precariously between the terror of psychic disintegration and the provisional solace taken through public rituals of mourning. *What these ashes wanted* is not a story of surviving death, but rather, of living death through a heightening of the quotidian moments of everyday experience.

--Artists' descriptions

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

**Sources:** Artists

Saturday, October 13, 7pm

Ontario Hall

### *Sits Like A Man, Smiles Like a Reptile*

*Hollywood & Vine* by Colin Campbell, Canada, 1977, video, 20 minutes

*Stand by Your Man* by Minnie St-Laurent, Canada, 1998, video, 11 minutes

*Little Stabs at Happiness* by Ken Jacobs, USA, 1959-63, 16mm, 18 minutes

*All Smiles and Sadness* by Anne McGuire, USA, 1999, video, 7 minutes

*Mechanical Rodeo* by Julie-Christine Fortier, Canada, 2000, video, 3 minutes

*Spiritual Animal Kingdom* by Steve Reinke, Canada, 1998, video, 23 minutes

*I Touch Myself* by Jeremy Drummond, Canada, 1999, video, 4 minutes

Programme running time: 83 minutes

The Flaming Creature who was Jack Smith, Colin Campbell's alter egos, or the twisted sitcoms of Anne McGuire—all are examples of a sustained interest in masquerade which re-occurs throughout the history of experimental and underground film & video.

Characteristic to the works in this programme is the playful perversion of the chain of clichés that comprise the idiom of popular culture. These imagemakers effect creative revisions of the archetypes of tv variety shows, daytime soap operas, and other popular favourites in order to surprise, entertain and alarm. The result: works which reinvision gender, interrupt narrative conventions and redefine spectatorship.

—Chris Kennedy & Sarah Robayo Sheridan

**Sources:**

CFMDC: *Little Stabs at Happiness*

V tape: *Hollywood & Vine*, *Stand by Your Man*, *Spiritual Animal Kingdom*, *I Touch Myself*

Video Data Bank: *All Smiles and Sadness*

Artist: *Mechanical Rodeo*

Purchased through the Richardson Fund: *Spiritual Animal Kingdom*

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Sunday, October 14, 7pm  
Ontario Hall

### *A home away from...*

*The Stone Show* by Zachary Longboy, Canada, 1999, video, 8 minutes  
*Manzanar* by Robert Nakamura, USA, 1971, 16 mm on video, 16 minutes  
*I Told You So* by Alan Kondo, USA, 1974, 16mm on video, 18 minutes  
*Sea in the Blood* by Richard Fung, Canada, 2000, video, 23 minutes

Programme running time: 65 minutes

The tragic events of September 11 prevented the rental of the classic *Killer of Sheep* from the New York-based Third World Newsreel, but perhaps the two films on Japanese internment will have a special resonance in the wake of recent violence against Muslims, Hindi and Sikhs in both the U.S. and Canada.

These films and videos underline one of the key strengths of experimental media: the relative accessibility and affordability of materials. It may be said that it is the very circumstances of independent imagemaking that allow for individuals to be able to so precisely articulate the personal. Where commercial films operate on the scale of a macro-economy of production driven by an assembly line of categorized labour, the works featured here have in all cases been imagined and produced by one artist with the help of a few collaborators. This autonomy on the part of the artist creates a desirable position from which to recount personal history as it allows for a level of intricacy in the retelling of what may be termed “hidden histories”—those of home, family, illness, migration, resistance and diaspora. In these works, the film/video maker approaches the complexity of notions of belonging across time and place through multiple lenses thus allowing for an alternate consideration of subjectivity to emerge. Identity is presented as at once fluid and conflicted.

Richard Fung’s *Sea in the Blood* serves as a bridge between the older work of the Sixties and Seventies, as represented by Kondo and Nakamura, and the newer work of artists like Zachary Longboy. Fung’s early work epitomized the intersection of video and identity politics and with his new work he continues to draw themes from personal experience into a broader arena—a central strategy of all the films & videos shown tonight.

--Chris Kennedy & Sarah Robayo Sheridan

#### **Sources:**

NAATA: *Manzanar, I Told You So*

V tape: *The Stone Show, Sea in the Blood*

Purchased through the Richardson Fund: *Sea in the Blood*

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Monday, October 22, 7pm  
Ontario Hall

### *Canadian Landscape: Thirty Years of Snow*

*La Region Centrale* by Michael Snow, Canada, 1971, 16mm, 180 minutes

“This new, three hour film by the Canadian Michael Snow, is an extraordinary cinematic monument.

No physical action, not even the presence of man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many respects renders moribund existing cinema: the latest Fellini, Kubrick, Bunuel etc. For **La Region Centrale** Snow had a special camera apparatus constructed by a technician in Montréal, an apparatus capable of moving in all directions: horizontally, vertically, laterally or in a spiral. The film is one continuous movement across space, intercutting occasionally the X serving as a point of reference and permitting one to take hold of stable reality. Snow has chosen to film a deserted region, without the least trace of human life, 100 miles to the north of Sept-Isles in the province of Quebec: a sort of plateau without trees, opening onto a vast circular prospect of the surrounding mountains.

In the first frames, the camera disengages itself slowly from the ground in a circular movement. Progressively, the space fragments, vision inverts in every sense, light everywhere dissolves appearance. We become insensible accomplices to a sort of cosmic movement. A sound track, rigorously synchronized, composed from the original sound which programmed the camera, supplies a permanent counterpoint.

Michael Snow pushes toward the absurd the essential nature of this 'seventh' art that is endlessly repeated as being above the visual. He catapults us into the heart of a world before speech, before arbitrarily composed meanings, even subject. He forces us to rethink not only cinema but our universe. “

—Louis Marcorelles, *Le Monde*, Paris, Sept. 28, 1972

**Source:** CFMDC

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Tuesday, October 23, 7pm  
Ontario Hall

### *I've Got My Mama's Mouth*

*Spiders in Love: An Arachnogasmic Musical* by Martha Colburn, USA, 1999, Super 8 on 16mm, 2.5 min.  
*Birthday Suit, with scars and defects* by Lisa Steele, Canada, 1974, video, 12 minutes  
*Orientation Express* by Francis Leeming, Canada, 1987, 16mm on video, 14 minutes  
*Numerology of Fear* by Janine Marchessault, Canada, 1998, video, 18 minutes  
*Water Sark* by Joyce Wieland, Canada, 1966, 16mm, 14 minutes  
*Nest of Tens* by Miranda July, USA, 1999, video, 26 minutes  
*Being Fucked Up* by Emily Vey Duke and Cooper Battersby, Canada, 2001, video, 11.5 minutes

Programme running time: 98 minutes

Feminist artists have been great contributors to the Do it Yourself movement, whether in film, music or fanzines. This stems in part from the war cry, “the personal is political”, and in part from a concerted resistance and defiance of the masculinist codes of popular representation. The works assembled in this programme offer a short history of the use of experimental media by women from the sixties work of Joyce Wieland to more recent productions by men and women like Emily Vey Duke & Cooper Battersby.

In *Water Sark*, Joyce Wieland transforms the domestic space of her kitchen into a stage for her handmade art. Performing in her *Birthday Suit*, Steele reveals her (many) scars to the camera in order to question externally imposed constructions of beauty. For *Numerology of Fear*, Janine Marchessault turns to the *psychological* scars that cause fear and interrogates science's role in alleviating or compounding those fears. Francis Leeming's *Orientation Express* tackles gender roles and stereotypes by piecing together thirty years of domestic and nation-building images.

Leeming's hand cut images bring to mind the collage work of the 'zine culture which has thrived over the last 15 years in punk circles. The cross-pollination between music, zines and film/video has become more apparent and this network has punked up the gender politics of its participants and audience. Artists like Martha Colburn and Miranda July show the breadth of that scene. Colburn collaborates with musicians like Jad Fair from Half Japanese to create soundtracks for her Super 8 collage pieces. July has CDs out on microlabels such as Kill Rock Stars and has contributed to zine culture by starting the girls-only video chainletter, Big Miss Movieola (now Joanie 4 Jackie). The work of Colburn, July, and their Canadian cousins Vey Duke & Battersby, show common traits of the vast D.i.Y. culture: a lo-fi approach and a personal, unapologetic politics.

—Chris Kennedy & Sarah Robayo Sheridan

**Sources:**

CFMDC: *Spiders in Love: An Arachnogasmic Musical*, *Orientation Express*, *Water Sark*

V tape: *Birthday Suit*, *Numerology of Fear*, *Being Fucked Up*

Video Data Bank: *Nest of Tens*

Purchased through the Richardson Fund: *Birthday Suit*



## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Wednesday, October 24, 7pm  
Ontario Hall

### *Fighting for the Eyes of the World*

*Absolutely* by Aleesa Cohene, Canada, 2001, video, 8 minutes  
*Very Nice, Very Nice* by Arthur Lipsett, Canada, 1961, 16mm, 7 minutes  
*Host* by Kristen Lucas, USA, 1997, video, 7.5 minutes  
*Black Flag* by Istvan Kantor, Canada, 1998, video, 9 minutes  
*Buffalo Bone China* by Dana Claxton, Canada, 1997, video, 12 minutes  
*BIT Plane* by Bureau of Inverse Technology, USA, 1999, video, 13 minutes  
*Ocularis: Eye Surrogates* by Tran T. Kim-Trang, USA, 1997, video, 21 minutes  
*October 25 + 26, 1996* by Kika Thorne, Canada, 1996, video, 9 minutes

Programme running time: 86.5 minutes

The eye is at the core of filmmaking, spectatorship and how we understand the world. What we see, how we envision politics, history and possibility, is the key to our relationship with each other in a visual culture. These films examine our eyes and ask us how we see.

*Ocularis: Eye Surrogates* draws from a toll-free telephone questionnaire to examine the issue of video surveillance and our relationship as voyeur and surveilled. *BIT Plane* puts low-budget spy plane technology to practical use in a fly over of Silicon Valley. Kristin Lucas imagines a time when the technology manufactured at Silicon Valley will become not only our computers and bank machines, but also our shrinks and our friends.

Other films and videos present visions and desires for change. *Buffalo Bone China* looks carefully at the source for the tableware of the colonial empire, while *Black Flag* questions that empire's culpability in keeping those tables empty.

A distance of forty years separate two works that explore political vision in the face of war, poverty and government obfuscation. *Very Nice, Very Nice* is personal montage of political and emotional hopelessness that was edited from the sound and images Lipsett retrieved from the cutting room floor of NFB editing rooms. *Absolutely* uses a wider range of found footage to compile a more positive look at the debate surrounding around protest and personal action. And *October 25 + 26, 1996* documents just such an action, an appeal to the eyes and minds of Toronto during the Metro Days of Action.

— Chris Kennedy

#### **Sources:**

NFB: *Very Nice, Very Nice*

V tape: *Absolutely, Host, Black Flag, Buffalo Bone China, Ocularis, October 25 + 26, 1996*

Video Data Bank: *BIT Plane*

Purchased through the Richardson Fund: *Buffalo Bone China*

## BLOWING THE TRUMPET TO THE TULIPS

Film + Video Series

Thursday, October 25, 7pm  
Ontario Hall

### *Pure Film & Video*

*All My Life* by Bruce Baillie, USA, 1966, 16mm, 3 minutes  
*Mothlight* by Stan Brakhage, USA, 1963, 16mm, 5 minutes  
*Surfacing on the Thames* by David Rimmer, Canada, 1970, 16mm, 9 minutes  
*Gannet Burial* by Tom Sherman, USA, 1999, video, 4 minutes  
*Inertia* by Tadesu Takamine, Japan, 1999, video, 3 minutes  
*Manipuler son corps* by Laetitia Bourget, Canada, 1999, video, 4 minutes  
*Coupling* by Stan Brakhage, USA, 1999, 16mm, 4.5 minutes  
*trace 1.1* by Michelle Kasprzak, Canada, 2001, video, 5.5 minutes  
*Morphology of Desire* by Robert Arnold, USA, 1998, video, 5 minutes  
*ASCII Alphabet* by Dorion Berg, Canada, 1999, video, 5.5 minutes  
*98.3KHz (Bridge at Electrical Storm)* by Al Razutis, Canada, 1974, 16mm, 8 minutes  
*Vertige* by Isabelle Hayeur, Canada, 2000, video, 11 minutes  
*The 400 series: cheatin' heart* by Leslie Peters, Canada, 1999, video, 3 minutes

Programme running time: 70.5 minutes

The notion of pure film & video is one that privileges the medium above all else—form above content, technique above theme. There is a romance here, with technology and with possibility. From the blatant phallocentrism of Tadesu Takamine's ode to high-speed technology and even to Isabelle Hayeur's lament to the past and present of a strip mine, there is a sense of the wonders of what the medium can do. With films, images are handprocessed, handpainted, stained, step-printed and even covered with foreign objects. With video, they are rapidly edited, superimposed and the signals are manipulated. And with the computer, programmes are created to morph images, develop binaries, and even trace out a path for the artist to follow.

Better loving through wires & chemistry...

—Chris Kennedy

#### **Sources:**

CFMDC: *All My Life*, *Mothlight*, *Surfacing on the Thames*, *Coupling*, *98.3KHz (Bridge at Electrical Storm)*

V tape: *Gannet Burial*, *Inertia*, *trace 1.1*, *Morphology of Desire*, *ASCII Alphabet*, *cheatin' heart*

Artist: *Manipuler son corps*, *Vertige*