

Curated by: Shahbaz Khayambashi + Mark Barber
Videos by: Clint Enns + Leslie Supnet
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Tuesday, January 27th 2015 @ 8PM
Trinity Square Video (401 Richmond St Studio 376)
Entry by Donation / Pay What You Can

The Citizens Committee on Moral Hygiene Presents:



ADVENTURES IN
TRANSGRESSION

VIDEOS BY CLINT ENNS AND LESLIE SUPNET

Clint Enns and Leslie Supnet have been working in Toronto and Winnipeg for several years in several formats. The two have frequently collaborated on projects, which makes it no surprise that they share certain sensibilities: specifically transgressions of the medium. Indeed, both filmmakers question the very notion of cinema, but they do so in exceedingly different ways.

Clint Enns transgresses—disrupts—the medium of cinema iconoclastically by appropriating, recontextualizing, and re-presenting the works of others. In doing so, he attacks and tears down every aspect of the moving image, including, but not limited to, the form, the content, the material, the respected and established practitioners and, even in one case, the very act of seeing itself. After a screening of one of his films, a viewer claimed that “there is nothing left for the cinema to say; cinema is dead and Clint Enns has killed it.”

Pre-Screening Loop: *Simpson’s Empire* (2013) 1’13”

A variation of Andy Warhol’s *Empire* which plays with Warhol’s sense of duration, as well as modern pop culture and technology.

video/poem (2015) 5’47” (World Premiere)

A visualization of Michael Snow’s *Poem*, accomplished with the use of two rats at a veterinarian’s clinic.

Ten Skies (2012) 2’36”

In a reductionist tribute to James Benning, *Ten Skies* is reproduced without the skies, leaving only the clouds, ultimately removing any reason for the film’s existence.

Rhythmus 25 (2010) 1’29”

A “remake” of the lost Hans Richter abstract film of the same name.

Softly Through the Night (2011) 0’47”

A reworking of Chris Burden’s *Through the Night Softly*, Enns removes the cruelty of the original in favour of something more fitting of the title!

Gleem (2010) 2’00”

A “remake” of a lost sex-negative James Benning film of the same name.

Guy Maddin on the Set of the Hauntings (2010) 1’23”

A celebration of Enns’ Winnipeg colleague and renowned Canadian auteur Guy Maddin.

Debbie Does ASCII (1982) 1’20”

A representation of sex scenes from *Debbie Does Dallas* recreated in ASCII format.

Spiderman vs. Macrovision (2010) 2’49”

In an examination of digital copy protection, Macrovision’s Ripguard, technology designed to prevent illegal copying of video, has been used to turn the bizarre Spider-Man cartoons of the 1960s into something even stranger.

Freddie Mercury Sing-a-long (2009) 0’43”

A remix of sing-a-long footage from a Queen concert.

Fan Letter to Steve Reinke (2011) 1’17”

In a fan letter to Toronto-based artist Steve Reinke, deep admiration is manifested in an unusual way.

Whiplash (2009) 0’25”

Clint Enns’ first officially commissioned work. The only logical video to accompany the audio of John Zorn’s *Naked City*.

Blood + Sand (2011) 2’35”

Violent cinematic images are gathered and placed in front of a primitive first-person shooter interface in order to question passivity and agency in mass media.

Confessions d’un voleur d’ordures (2011) 1’56”

Footage of a Matthew Rankin film is rescued from a garbage can only to be destroyed.

On Light, or the Ingression of Forms (2007) 2’10”

A Nam June Paik-esque video-light experiment.

there is no G.O.D. without R.G.B. (2008) 0’30”

The most ubiquitous part of cinema, the film leader, is twisted beyond recognition.

winnipeg stories: sacrificial memories (2008) 4’38”

An homage to the city of Winnipeg, created from the discarded footage of others, shows a fleeting memory of the past, slowly deteriorating as time goes by, in an emotional study of all that can be left behind.

Let Me ASMR You (2014) 2’40”

ASMR refers to a perceptual phenomenon, often manifested through a tingling sensation that results from a sensational response. In this case, the stimulus that sets it off is an auditory one, where acts of cutting, tapping and swiping leave the viewers with an affective result.

Botched Eyeball Operation (2007) 0’59”

In a modern day *Un Chien Andalou*, an individual is blinded during eye surgery. This attack on the act of seeing, and as such, all visual arts, was deemed unviewable and exploitative by the Winnipeg Short Film Massacre.

The Everden (2013) 16’33”

The antithesis to *winnipeg stories*. The heavily decayed footage from a toy camera expresses the anxieties and trials of moving to the large city of Toronto and the pains of travel in such a large space.

Leslie Supnet, on the other hand, has no interest in attacking the moving image, preferring instead to ignore its advancement. While others may be attracted to modern innovations, she chooses to go back to the proto-cinematic roots of the moving image, creating vibrant new works using allegedly outdated methods: her hand-drawn animations, with hints of Soviet and Eastern European cartoons, her cardboard cut-out works and her Muybridge-influenced photographic experiments seem to transcend the medium. Her work was once described as “childish with a thanatotic twist” by a stunned critic. By refusing to give into the prevalence of new media, she has managed to locate and perfect a space for herself in the world of forgotten methods and techniques.

Break Loop: *Bloom in Spring 2013* (2013) 5’04”

A super-8 presentation of the re-beginnings of life.

Last Light Breaking (2013) 7’50”

Light and dark come together in a variety of innovative ways.

Fair Trade (2009) 4’30”

In this anti-materialist tale, a young woman has to go through severe tribulations in order to let go of her nostalgic affection for the materials of the past.

Dimensional Fluid Light (2008) 3’21”

In a one-take super-8 film, paints are dripped onto a liquid surface to create living abstract paintings.

How to Care for Introverts (2010) 1’48”

An instructional animated video.

Finding the Truth in the World Around Us (2013) 2’26”

Geometric shapes and figures are placed over images of life’s mysteries to attempt an excavation of the truths and realities of the act of living.

Hang in There (2009) 3’19”

A Winnie-the-Pooh-type figure terrorizes a pair of children.

Sun Moon Stars Rain (2009) 3’20”

A two-dimensional study of celestial figures reminiscent of a Norman McLaren film.

A Small Misunderstanding (2008) 0’58”

A child’s lack of hygiene has disastrous results!

Wind and Snow (2011) 4’46”

In a study of movement within natural spaces, people, horses and gazelles navigate their immediate surroundings in order to continue on their paths of life.

Gains + Losses (2011) 3’25”

A heartfelt study of growing up and moving on for those who already came of age and don’t know where to go from there!

First Sun (2014) 2’28”

A geometric, animated-painting study of the sun.

You Are Here (2012) 2’37”

A study of the very purpose of existence. The film recognizes our unquestionable existence, but ponders its purpose. The elusiveness of this purpose is a source of tremendous anxiety.

Smoke (2014) 2’08”

Through the repetition and distortion of a single image of smoke emanating from a volcano, a truly horrific and apocalyptic scenario is created, one which threatens to kill everyone in the vicinity. The juxtaposition of movement and stillness come together to create an unsettling final product.

A Time is a Terrible Thing to Waste (2012) 2’54”

In this animated short, a squirrel’s anxieties about what time it is reflect our own perpetual anxieties about what we accomplish in the ineluctable flow of time.

Amethyst Visions (2012) 3’40”

Originally commissioned for POP 2012, this short film features auratic, abstract images that are played as the melodic musical accompaniment offers a soothing experience.



STILL FROM AMETHYST VISIONS
(AURORATONE COMMISSION)