

REGIONAL SUPPORT NETWORK

2014-2017
Toronto, Ontario
Clint Enns & Leslie Supnet

Regional Support Network

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R S N

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This article was first published in *Un-Dependently Yours: Imagining A World Beyond The Red Carpet*, eds. Bryan Konefsky, River Quane, & David Camarena (Albuquerque: Experiments in Cinema, 2015), 46-51.

Regional Support Network is a nomadic screening series started in Toronto, Ontario out of a desire to show experimental moving images from other cities unmediated by a Toronto curatorial lens.¹ Explicitly, the work is not curated by RSN as we invite curators from other areas to present work from their community. The only condition is that the curator must be an active member of their community and that they must present their own work in the program. Through RSN, we are attempting to challenge a culture of moving image curation in Toronto, a place that we feel is in need of a paradigm shift away from old routines. The oppressive conservatism we struggle with politically in our day-to-day lives, we see in our community of experimental moving images and must be challenged with at least another voice to speak alongside the dominant ways of working. In addition, we are hoping to challenge Toronto moving-image aesthetics by allowing work to show that may offend our sensibilities, both in terms of content and form. What we desire is evolution.

By regionalism, RSN is simply referring to work made in different geographic regions or communities. With that in mind we argue for a critical and fluid form of relational regionalism and argue that there are often distinctive local characteristics to be found in the work from one region since the work is implicitly informed by the artists' perception of and identification with their sense of place. Of course, we are not implying an aesthetic consistency to the work, however, we do believe that one's own community, dialogues within the community and physical landscape inevitably, at the very least subconsciously, inform one's artistic practice. Amber Christensen, programmer of *UNSCENE: Film and Video from Saskatchewan*,² poses the following concern in her programming statement:

So what do we make of regionally based curatorial projects?
Regionalism has become, somewhat, of a dirty word in terms of

curatorial agendas with an understandable concern that surveys of regional art will be reduced to a set of tropes (wheat fields and decaying barns in the case of Saskatchewan), or a scene being determined by the most prominent makers.³

In particular, Christensen is referencing an observation made by Alison Cooley in a Canadian Art article titled “They Made A Day Be A Day Here.” She states,

Despite the valuable place of the regional survey as a catalogue of the current aesthetic preoccupations of any art centre, there is always an element of curatorial risk in them—namely, that the survey might act as a system of classification, only delineating an art scene’s most prominent makers, and then characterizing their practices as exemplary, thereby reducing the identity of a given art scene down to a few particular practices, or worse, to a set of regional tropes.⁴

Christensen directly addresses some of these concerns in her programming statement for *UNSCENE*:

Some would argue that regionalism is no longer relevant, people are no longer constrained by geographical limitations. So why even talk regionalism? The refreshing lack of coherence in the films and videos in *UNSCENE*, is the antidote to the glossy images constructed by provincial tourism associations; regionalism is about the varying personal voices of a place along with the push and pull between the local and the rest of world. It’s hard to deny that when you inhabit a particular place that it doesn’t seep into your work.⁵

In other words, Christensen acknowledges the role of space in influencing artistic production, in addition to commenting on the lack of aesthetic consistency.

RSN attempts to reduce some of the risks involved in programming regional work by allowing artists to curate from their own communities, in essence, eliminating programs of simply the regions’ most prominent artists.

We are also quick to acknowledge that these types of programs are simply a survey of the work being produced in a particular region and may not necessarily be the best representatives of that region. That is, these programs aren't intended to be a greatest hits compilation, they are intended to present a cross-section of the work currently being produced from the perspective of artists that are engaging with their community.

If you are an engaged member of your experimental film community and you are interested in showing work from your region, feel free to contact us and we will do our best to set-up a screening with you in Toronto.

NOTES:

1. The idea for series was the result of a conversation with scholar and curator Eli Horwatt. We would like to thank all of the many people who have helped make these screenings possible, in particular, all of the moving image artists, curators and projectionists who have worked with us, VideoFag, Analog Preservation Network, LIFT, PAVED Arts, Saskatchewan Filmpool Cooperative and Images Festival.
2. *UNSCENE* was presented by Regional Support Network in collaboration with VideoFag, PAVED Arts and Saskatchewan Filmpool Cooperative on June 28, 2014 at VideoFag in Toronto, Ontario.
3. Amber Christensen, "UNSCENE: Films and Videos From Saskatchewan Programmed by Amber Christensen" (2014).
4. Alison Cooley, "They Made a Day Be Day Here: Prairie Positive," *Canadian Art* (January 16, 2013).
5. Christensen, "UNSCENE."

Screenings, Posters, and Other Ephemera



Poster by Leslie Supnet.

Regional Support Network presents:

Baltimore-Based

March 18, 2014

VideoFag (187 Augusta Avenue)

(co-sponsored by LIFT and VideoFag)

Curated by Kate Ewald, Lorenzo Gattorna & Meg Rorison of Sight Unseen.

BALTIMORE-BASED is a cross-section of artists currently making work and living in Baltimore who continue the tradition and community that preceded. These artists have varying degrees of visibility both in virtual spaces as well as traditional theatres and venues, with work ranging from film to video, found to fabricated footage and the material to the sublime.

PROGRAM:

for w.g. sebald (travel without travel) – Stephanie Barber

The Human Body Part 1 – Jon Bevers

Self-tending – Catherine Borg

Discuss Winter – Mark Brown

Centralia, PA – Nick Clasing

TITLE 17 – Skizz Cyzyk

Play Nice – Liz Donadio

Belson Blues – Max Eilbacher

REVLON/CLINIQUE/OPI REDUX – Kate Ewald

The Enchanted Forest – Lorenzo Gattorna

Smoke & Fire – Dina Kelberman

Nascar study 1 – Justin Kelly

8==>~~~~(.)(.) – Alan Resnick

Beam Splitter – Jimmy Joe Roche

Gowanus Haze – Meg Rorison

Entropy – Branden Rush

All or Nothing – Fred Worden

Life is an Opinion, Fire a Fact – Karen Yasinsky

EVERYONE'S A LITTLE QUEER

A program of experimental film and video from Portland, OR
Curated by Ben Popp of EFFPortland



Thurs April 24
Videofag
187 Augusta Ave
8pm
\$5 or PWYC

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still from *Spending All My Money* by Kelly Goeller

Poster by Leslie Supnet.

RSN

APRIL 24, 2014
VIDEOFAG / 8PM

EVERYONE'S A LITTLE QUEER: A program of experimental films and videos from Portland, OR

PROGRAM:

Stephen Slappe - Entrance

"Black magic is not a myth. It is a totally unscientific and emotional form of magic, but it does get results of an extremely temporary nature." Aleister Crowley

Orland Nutt - Dear Peter, Yaks

The "Dear Peter" series is a continuation of years of written correspondence between myself and my long time friend Peter. In our exchanges we tended to focus on sharing our perspective about mundane things with one another rather than detail.

Chris Freeman - Rocky's Moves

From The Fight Scene In Rocky In this video, I attempt to reperform Rocky's moves from the fight scene in the first Rocky movie to the best of my ability. It's not 100%, but I studied the scene to learn where he was in the ring, when he threw his punches, and when he got hit. Taking the performance away from the space of a cinematic hero brings out the fantasy spectacle of it all.

Sam Pirnak - I've Fallen and I Can't Get Up

An animation shot on an iPhonex4.

Kiri Hargie - 10950

10,950 follows the paradigm that to have success in any field you must practice a specific task for around 10,000 hours. For the next

year I will be drawing 30 - 3" x 2" pictures a day, clubbing the basics of motion into something that is hopefully both beautiful and inspirational. 10,950 is a journey as destination into the mysterious now.

Ben Popp - A Thaumatale

Short film using the concept of the Thaumatrope optical toy.

Bob Moricz - The Bog People

Official music video for the Xiu Xiu song Bog People.

Leif Anderson - Angel Cloud

This video opens with a stoic Jesus Christ playing the organ and leads to a spiritual fire in the streets. Its actions inspired by the anxious energy of the urban. The burning bush, the guiding light, trees in the city. Finding some peace in the disruption of the pathways of space there.

Justin Whomever - Delicious

Delicious is the first "talkie" that Justin Whomever ever did. It is from a recording by Jim Bacchus (Thurston Howell III) and Yvonne DiCarlo (Lily Munster) and features a warped hilarious restaurant scene that will leaving you laughing and saying "Delicious" over and over to your friends for weeks to come.

Dylan McDaniel - Counter's Edge

Counter's Edge was made unflinchingly in a single 6 hour filming and editing session of pure automatism, where I the artist committed to any impulse that came upon me in the moment. By the end, I found myself filming the footage I had shot while animating it all using the computer mouse. I found I could play an improvised musical composition this way with the sound echoing in the dark chamber of a room I was in, being mindful of its rhythm and timing.

Ben Popp & Kenny Reed - Sexy Noir

A cross country collaboration between Ben Popp and Kenny Reed. Kenny shot live action while Ben created animation, but both revolved around the theme of a "sexy noir". Follow a Private Eye as he stumbles into the grimy underworld only to have

the tables turn on him.

Kelly Goeller - Spending All My Money

A music video for now age booty shakers Planet Rump, shot on Saltspring Island, British Columbia. Money makes worlds kalied!

Orland Nutt - Dear Peter, Goats

The "Dear Peter" series is a continuation of years of written correspondence between myself and my long time friend Peter. In our exchanges we tended to focus on sharing our perspective about mundane things with one another rather than detail.

Hannah Piper Burns - Mermaid Blues

these pieces are about existing between worlds. these pieces are about the inexorable draw of uncertainty. these pieces are about the lifecycle of an identity. these pieces are about the unnameable unfathomable inside. (chapters 1 and 2)

Jodi Darby - Constellation

Created on a Signal Fire Outpost residency on the US / Mexico border. Militarization and surveillance can turn the most beautiful landscape into a terrifying one.

Ben Popp - Lazlo Lassu

A music film for the band A Hawk and A Hacksaw. Two lovers are separated by the recesses of space. The only thing which can bring them back together again is the music they love to play with one another.

Qathi Hart - Torn

An account of why reproductive rights are important for all of us.

Sharita Towne - Sahara in Stereo

Sahara in Stereo uses an unusual, lowtech recording device: the recording unit found inside a greeting card. Using this device to capture sound and interviews from people living in Sahrawi refugee camps in Algeria, Sharita couples these recordings with stereo images photographed using a specialized 35mm camera. The images illustrate the liminal position of the refugees, not wholly in one place or another, while the sound communicates

something of the fragility of their stateless existence.

Julie Perini - Nebraska Diary

Spending some time in the Cornhusker State last summer at the Kimmel Harding Nelson Center for the Arts.

Ben Popp - Triangles

Film made using only triangles. Music is made using only triangles as well. Shot on 16mm HiCon and Hand processed.

Andrew Klaus - Motel

Transient spaces that are neither her nor there, nondescript. Motels (unlike a wellheeled hotel) are places furnished with the essences of banal generic. Motel rooms are the places of dreamnot the fever dreams mind you but the basic architecture of dreamwhere the edges bleed out where white fills all empty spaces. This is the place inbetween.

Karl Lind - Charles Bronson Says

Music Video for Muscle Beach N' Friend(s).

Justin Whomever - The Porno

The Porno was first shown in the Hump Festival in Portland, where it played in Seattle and Portland and caused the voting categories to be rewritten. It has since played all over the world. A lovely 70's Victorian inspired lesbian sex romp with a twist.

AMALIE ATKINS, IAN CAMPBELL, VIDEO CLUB,
THIRZA JEAN CUTHAND, CALLEN DIEDRICHS,
CLARK FERGUSON, TROY GRONSDAHL, JAYE
KOVACH, ALLYSHA LARSEN, COLBY RICHARDSON

UNSCENE

FILM AND VIDEO FROM SASKATCHEWAN
PROGRAMMED BY AMBER CHRISTENSEN



SATURDAY JUNE 28

8:00PM @ VIDEOFAG, \$5 / PWYC

187 AUGUSTA AVE — TORONTO, ON

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SASKATCHEWAN
FILMPOOL
COOPERATIVE



Poster by John Hampton.

UNSCENE

FILM AND VIDEO FROM SASKATCHEWAN PROGRAMMED BY AMBER CHRISTENSEN

What is the defining character of the Saskatchewan film and video scene? Is it meditations on nature, sci-fi princesses, and bicycle riding handmade wolves; or surrealist dystopian futures? Maybe it's all of those things or none of them, or it's just some of those things at this particular moment. What it is though, is a truly delightfully amorphous, undefined, and unstructured 'unscene.' For good or bad, the Saskatchewan film and video scene has remained relatively underknown beyond its prairie boundaries, and maybe this lack of attention has allowed a happily nebulous scene to flourish. In 1991, in the Canadian Film Distribution Centre's publication *Independent Eye*, Grant Poier writes "the works of prairie film and video artists have been rarely and less than adequately represented in major centres. Programmers, curators and purchasers do not often see the work if they are even aware of its existence."¹ Poier makes the case that distribution for prairie artists is hard to come by, even though there are strong production centres, the lack of distribution makes it difficult for local voices to be heard outside of the local community. Even now, only a handful of the artist/filmmakers in *Unscene* have distribution, and still there are no local Saskatchewan distributors. So what do we make of regionally based curatorial projects? Regionalism has become, somewhat, of

a dirty word in terms of curatorial agendas with an understandable concern that surveys of regional art will be reduced to a set of tropes (wheat fields and decaying barns in the case of Saskatchewan), or a scene being determined by the most prominent makers.²

Some would argue that regionalism is no longer relevant; people are no longer constrained by geographical limitations. So why even talk regionalism? The refreshing lack of coherence in the films and videos in *Unscene*, is the antidote to the glossy images constructed by provincial tourism associations; regionalism is about the varying personal voices of a place along with the push and pull between the local and the rest of the world. It's hard to deny that when you inhabit a particular place that it doesn't seep into your work, and maybe it is hard to deny that we don't always get a chance to see the work of Saskatchewan film and video makers outside of the prairies. That being said, maybe a little regional support is sometimes in order.

1. Poier, Grant. "Non Distribution of Film and Video on the Prairies." *The Independent Eye*, Winter 1991.
2. Cooley, Alison. "They Made a Day Be Day Here." *Canadian Art*, January 16, 2013. <http://www.canadianart.ca/reviews/2014/01/16/they-made-a-day-be-a-day-here/#tshash.NY.hkwYx.dpuf>



Wive's Tale—Amber Goodwyn (Regina/2013/Super8/3min)

Each step / meeting / each cold / moment / not trust exactly, / rather / a rather willing / risk. (Thanks to Mike Rollo, the Rollos of Emma Lake & the Skeiton-Rogalski family. Sound from the Mississippi Records Tape Series, VOL. 51 – Lullabies & Dream Songs).



School of Athens—Allysha Larsen (Saskatoon/2013/13min21sec)

Dramatic figures populate rural landscapes, seemingly incongruent with each other and their surroundings. Characters act out a surreal morality play full of charged allegory. Central to the piece are two sets of contrasted characters: demure and virginal Greek nymphs, and their Orientalist shadow selves—looming veiled women who are at once gothic and sci-fi. Keeping an eye on the women are mysterious men, robed in history and power.



Floating World—Ian Campbell (Regina/2012/6min32sec)

A man emerges from a heavily forested area of northern Saskatchewan to discover that all the people in his home town have disappeared. In their place stands a series of massive devices of unknown origin or purpose. Without fuel or food he wanders aimlessly across the landscape trying to divine what meaning can be made in a world without people.

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SASKATCHEWAN
FILM POOL
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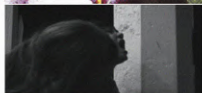
UNSCENE

PAGE 2



Molt—Jaye Kovach (Regina/2014/2min26sec)

"When I was about ten or eleven years old, finally having outgrown my fear of both Goosebumps and Are You Afraid of the Dark?, I got really into watching horror movies with my mum. There's a lot about that age I don't remember - a year later I would start an ever changing cocktail of psych meds that I would continue taking for about a decade - but I do remember Silence of the Lambs and Goodbye Horses and feeling really fucked up."



You Are A Lesbian Vampire—Thirza Jean Cuthand (Saskatoon/2008/3min17sec)

In the dark night of a prairie city, a vampire considers her future with a fetching mortal. But requiring blood for sustenance brings a host of problems to the relationship.



Scenes from a Secret World—Amalie Atkins (Saskatoon/2009/16mm-digital transfer/8min5sec)

...in which the needle proves mightier than the incisors... This is the story of things that fall from trees in the night. Where sea creatures seek out branches and flight exhibitions.

INTERMISSION



Supper's Ready—Callen Diederichs (Saskatoon/2011/8min39sec)

In the Canadian West of the 1890s, two outlaws sit down for their evening meal. They are interrupted by a troop of government soldiers who surround their house and demand their surrender. After capturing the captain and killing all his men, they resume their meal. The next day they march the captain out to a forest rumored to have an ancient curse: a man will wander the woods until all the evil is drawn out of his soul. After saying their farewells, they leave the captain to his fate.



The Knot—Troy Grondahl (Saskatoon/2011/1min21sec)

The Knot is a short performative video set in Saskatchewan's boreal forest. The understated gesture was conceived to counter the patriotic, heroic landscapes and the banal but beautiful imagery also typical of the genre to consider a more nuanced and complex relationship with the land.



The Tooth Maker—Amalie Atkins (Saskatoon/2003/Super8—video transfer/3min)

A woman discovers she is suddenly toothless! This movie is so scary and sweet it will make you want to eat sugar. Will she ever be able to crunch candy again? Will the toothmaker be able to transform the snow into a new tooth? This is my first super 8 film. I made it in one day, in camera, with the help of family members.



Space Princess and the Amethyst Portal—Colby Richards & Kristina Hedlund (Regina/2013/Super8/3min)

"HEARING THE CRY OF HER PLANET, A YOUNG SPACE PRINCESS WANDERS THE EARTH IN AN ATTEMPT TO FIND THE HOME THAT WAS TAKEN FROM HER CENTURIES AGO. ANSWERING THE FAINT CALL OF HER ANCESTORS, THE PRINCESS PERFORMS THE SACRED: 'OPENING OF THE AMETHYST PORTAL.'"



Tales from the Deep—Clark Ferguson (Saskatoon/2012/14min38sec)

The film follows a small town rural police force as they try to uncover a series of nonsensical suicides caused by single older men drowning within shallow sloughs.



Spitly—Video Club (Regina/2013/VHS-digital transfer/5min30sec)

A boy and his puppet is the true childhood recollection of a boy and his best friend that is a puppet. A reenactment of sorts, the film explores the hazy past of the ever ephemeral childhood memory through the glitches and pops of VHS. Original sound design by Gary Mentanko (aka Depatterning from Dublin, Ireland).

Regional Support Network
Analog Preservation Network &
Drake Lab *presents*

BASEMENT MEDIA FESTIVAL



Basement Media Festival is an annual travelling screening event, showcasing contemporary lo-fi experimental cinema. BMF was conceived in 2010 by LJ Frezza & Nick Tamburo in Cambridge, MA

+ 16mm film pre-show by
Margaret Rorison from Baltimore!

FRIDAY AUGUST 15
DOORS 7:30 PM
SCREENING 8 PM
PWYC
1140 QUEEN ST W

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Poster by Leslie Supnet.

BASEMENT 2014

1) HOUSE (ANDY BIRTWISTLE, 3:45)

HOUSE AIMS TO FOLLOW AND SUBVERT THE LOGIC OF TELEVISION. MOST TV CONTENT IS BANAL, BUT IS PRESENTED IN WAYS THAT AIM TO CREATE A SENSE OF ENERGY AND EXCITEMENT. THE PIECE USES OUTDATED ELEMENTS OF TELEVISUAL LANGUAGE AND ANALOGUE TECHNOLOGY TO FOREGROUND THE MATERIALITY OF VIDEO RATHER THAN 'CONTENT'.

2) I AM ALL MEN AS I AM NO MAN AND THEREFORE I AM (GILBERTO ALFREDO SALAZAR CARO, 5:29)

IT IS HUMAN NATURE TO FORM GROUPS. IT IS IN THE ESSENCE OF THIS NATURE THAT THOSE WITHIN OUR GROUP HAVE ATTRIBUTES THAT WE FIND DESIRABLE. WHETHER THEY BE PHYSICAL, MENTAL, REGIONAL, POLITICAL OR RELIGIOUS THESE ATTRIBUTES CAN UNITE OR SEPARATE US. THIS PIECE ENGAGES IN QUESTIONS OF GROUP DYNAMICS VERSUS INDIVIDUALITY, ALIENATION VERSUS EMBRACEMENT.

3) ELECTION COVERAGE (CHRIS PAUL DANIELS, 1:01)

AN EXPERIMENTAL OBSERVATIONAL ONE MINUTE FILM WHEREBY THE ACCELERATION OF MILES PER HOUR IN THE ARTIST'S VEHICLE AND FRAMES PER SECOND OF THE VIDEO FOOTAGE CONVERGE INTO A ZOETROPE-LIKE STUDY OF THE 2013 PRESIDENTIAL CAMPAIGNS IN NAIROBI KENYA.

4) COLD BLOOD (TYLER TAMBURO, 3:24)

"COLD BLOOD" IS AN EXPLORATION OF "OBSELETE" TECHNOLOGY, MEDIUMS AND TECHNIQUES INCLUDING:
-PHYSICAL MANIPULATION OF MAGNETIC TAPE
-VIDEO SIGNAL PROCESSING VIA 90S ERA EDITING HARDWARE
-ADDITIONAL SOUNDS PROVIDED BY A TOY CHORD ORGAN AND A YAMAHA DX7 (THE FIRST COMMERCIALY SUCCESSFUL DIGITAL SYNTHESIZER)

5) QUEENS QUAY (STEPHEN BROOMER, 1:11)

RED, GREEN, BLUE, AND YELLOW GRIDS TRACK THE HORIZON, LEFT AND RIGHT. THE COLOURS COLLIDE AND MIX.

6) [PHRASES] (BEN BALCOM, 4:24)

VOICES HEARD DURING SLEEP TELL A STORY CAUGHT BETWEEN FORM AND VOID. THE BODY SYNCOPATES WITH THE PULSING INSECTS. TWO SYSTEMS INTERTWINE, AND THIS SMALL ARCHIVE OF NIGHT IS INSCRIBED ON THE BODY WITHOUT ORGANS.

7) DOUBT #2 (JOSH LEWIS, 5:26)

THE SECOND INSTALLMENT OF ONGOING SERIES OF INVESTIGATIONS THAT ATTEMPT TO PENETRATE FILM'S ENIGMATIC MATERIALITY IN TANDEM WITH THE VAGARIES OF MY OWN EMOTIONAL AND PSYCHOLOGICAL STATES.

8) SMASHED (EMMA VARKER, 3:53)

"SMASHED" IS A PERFORMANCE ART PIECE WHICH TESTS THE LIMITS OF PHYSICAL ENDURANCE, EXPLORING POWER AND CONTROL THROUGH FIXED GENDER ROLES. PERFORMED IN AN ABANDONED HOSPITAL IN SYDNEY, THE TWO ARTISTS EMMA VARKER AND JOSH HGK FIGHT EACH OTHER UNTIL THEY ARE PHYSICALLY AND MENTALLY UNABLE TO CONTINUE.

9) THE HANDEYE (BONE GHOSTS) (ANJA DORNIEDEN & JUAN DAVID GONZALEZ MONROY, 7:09)

IN THE EARLY 20TH CENTURY VIENNA ROBERT MUSIL INVITED SIGMUND FREUD TO PARTAKE IN, WHAT HE CALLED "A VERY SPECIAL SEANCE". SEATED AT THE TABLE MUSIL REVEALED THAT THEY WERE GOING TO SUMMON THE GHOST OF FRANS ANTON MESMER, DISCOVERER OF ANIMAL MAGNETISM AND FOREFATHER OF HYPNOSIS. MUSIL TOLD FREUD ABOUT A SERIES OF DREAMS HE HAD WHICH INVOLVED A TALKING FLEA, MUSIL, WHO HAD SECRETLY BECOME A FOLLOWER OF THE IMAGINATIONIST SCHOOL OF ANIMAL MAGNETISM WANTED TO QUESTION MESMER AS TO THE MEANING OF THESE DREAMS, IN WHICH SAID FLEA FORETOLD OF IMPENDING CATASTROPHES ALL OVER EUROPE. IT IS SAID THAT MESMER OBLIGINGLY APPEARED AND SPOKE IN A REPETITIVE AND OBLIQUE MANNER. MESMER'S WORDS WERE TRANSCRIBED BY FREUD IN SEVERAL SCRAPS OF PAPER AND HIDDEN SEPARATELY IN A SERIES OF OBJECTS THAT, OWING TO THE VICISSITUDES OF HISTORY, WOULD END UP IN THE COLLECTIONS OF THREE VIENNESE MUSEUMS. LEGEND HAS IT THAT HE WHO COULD PIECE TOGETHER THE TEXT WOULD FIND INSTRUCTIONS FOR THE ASSEMBLY OF A FILM. WE VISITED THESE MUSEUMS AND, UNABLE TO BREAK AWAY THE OBJECTS FROM THEIR GLASS PRISONS, HAVE MADE AN ATTEMPT TO RECONSTRUCT THE FILM, HOPING THAT THE MAGNETIC FORCE INSIDE THE OBJECTS WOULD TRANSFER TO THE FILM'S SILVER HALIDE CRYSTALS, ALLOWING US TO MAKE SENSE OF THE SINGLE WRITTEN TESTIMONY LEFT OVER FROM THE SEANCE. IN HER DIARY AS THE LONE ENTRY FOR THAT DATE, EUGENIE SCHWARZWALD, THE ONLY OTHER KNOWN PARTICIPANT WROTE: "A DISTINGUISHED FLEA HYPNOTIZES THE GHOST OF A DISTINGUISHED MAN."

10) [RGB] (N. HEPDING, 4:30)

FOR BEST RESULTS, REMOVE FILM FROM CONTEXT AND SEPARATE INTO THREE PARTS. THEN, SPICE PARTS INTO EXISTING SEQUENCE OF MOVING IMAGES AT RANDOMIZED INTERVALS: TWICE A DAY, EVERY DAY, UNTIL SYMPTOMS SUBSIDE. ALWAYS INGEST WITH A FULL GLASS OF WATER.

11) SERIOUSLY DELINQUENT (DYLAN PASTURE, 6:49)

ROBERT MILLER IS BEHIND ON HIS PAYMENTS. A LOVE LETTER TO LATE CAPITALISM.

12) THE WAY YOU RECOGNIZE IT (LAURA THATCHER, 1:32)

IT'S A FORMAL INVITATION TO EXPLORE MY BODY. OR LET ME REPHRASE THAT, AN INFORMAL INVITATION TO EXPLORE MY BODY. YEAH THAT SOUNDS A LOT MORE CASUAL, LIKE A POST-IT NOTE ON YOUR DESK, RATHER THAN A LETTER. THE LETTER BEING MAILED WITH 15 OTHER IDENTICALS SENT TO OTHER MAILBOXES, ONLY TO BE DISPLAYED ON A FRIDGE AND DEBATED ABOUT UNTIL THE VERY DATE. IT'S A SIMPLE SUGGESTION, IN FACT, WITH A LITTLE SMILEY FACE AT THE BOTTOM. TAKE THE WHIG OFF OF MY HEAD YOURSELF, IT MIGHT FEEL STRANGE AT FIRST BUT WE'LL BOTH GET USED TO IT. SOON, I MIGHT NOT EVEN WEAR THE WIG AROUND YOU, AND SO YOU WON'T EVEN NEED TO REMOVE IT. MAYBE WE'LL BOTH WEAR THEM OUT TO PARTY'S AND NICE FAMILY DINNERS, AS A JOKE.

13) HOW TO DRAW CLOUDS (SALISE HUGHES, 2:20)

A POETIC MEDITATION ON THE DESIRE TO MAKE PERMANENT WHAT IS EPHEMERAL.

14) RIP GEOCITIES (FAITH HOLLAND, 2:31)

AS THOUGH ON A ROLLERCOASTER AT AN AMUSEMENT PARK, RIP GEOCITIES (2011) IS A RIDE THROUGH WHAT HOLLYWOOD ENVISIONED AS CYBERSPACE IN THE 1990'S. THIS VIDEO ABSTRACTLY REPRESENTS AND MOURNS THE LOSS OF NOT ONLY THE GEOCITIES WEBSITE, BUT ALSO THE CULTURE IT ENGENDERED TEEMING WITH POLYPHONIC, HAND-CODED WEB PRESENCES.

15) EVERY FEATURE FILM ON MY HARD DRIVE 3 PIXELS TALL AND SPED UP 7000% (RYAN MURRAY, 3:29)

EVERY FEATURE FILM ON MY HARD DRIVE, RUNNING SIMULTANEOUSLY, SQUASHED INTO 3 PIXEL TALL STRIPES OF COLOR, AND SPED UP 7000%. COMPRISED OF 240 MOVIES, THIS MEDITATION ON THE MASS AMOUNT OF MEDIA WE HAVE AT OUR FINGERTIPS CREATES AN ABSTRACTION OF THE COLOR AND DURATION OF CINEMA.

16) HOLIDAY 13 (JORDAN LOPEZ, 1:44)

A RELATIONAL FILM FROM MULTIPLE FIRST PERSON PERSPECTIVES; A FORCED COLLABORATION FUELED BY ISOLATION.

17) UP (SCOTT FITZPATRICK, 4:47)

A SPECTRAL RACE TO THE TOP OF A DECONSTRUCTED DEPARTMENT STORE ESCALATOR SERVES AS A MEDIATION BETWEEN SPACE AND COLOR



Poster by Clint Enns.

Regional Support Network presents:

A Sampled OZ Hystery:

Australian Alternative Film from the 60s to the Present

October 21, 2014

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag and LIFT)

Curated by Dirk de Bruyn.

PROGRAM:

Fun Radio – Nigel Buesst

Leading Ladies – Lynsey Martin

Contemplation of the Rose – Michael Lee

Zoomfilm – Dirk de Bruyn

Discs – Dirk de Bruyn

Dolls – Paul Fletcher

Excerpt – Chris Knowles

Exacuate – Michael Buckley & Sue MacCauley

Morena – Marie Craven

Short Lives – Neil Taylor

E. G. (Elephant Girl) – Virginia Hilyard

Traum A Dream – Dirk de Bruyn

KeepinTime Abstract – Steven McIntyre

Time Ball – Marcia Jane

WAP – Dirk de Bruyn

REGIONAL SUPPORT NETWORK PRESENTS

WAITING FOR THE BIG ONE: FILM AND VIDEO
FROM LOS ANGELES

CURATED BY ALEE PEOPLES + MIKE STOLTZ



FILM AND VIDEO BY:

KATE BROWN, ANDREW KIM, EVE-LAURYN LAFOUNTAIN
ALEE PEOPLES, MIKO REVEREZA, COSMO SEGURSON,
MIKE STOLTZ + WALTER VARGAS

TUESDAY NOV 18TH
@ VIDEOFAG
187 AUGUSTA AVE
DOORS 730PM
SCREENING 8PM
\$5 OR PWYC

REGIONAL
SUPPORT
NETWORK

VIDEOFAG

Poster by Leslie Supnet.

Regional Support Network presents:

Waiting for the Big One: Film and Video from Los Angeles

November 18, 2014

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag)

Curated by Mike Stoltz & Alea Peoples.

We wanted to program around the artists and filmmakers that help make the Echo Park Film Centre the constant hub of activity that it is. Not all of those people are represented here and of course there are many more in the city of Los Angeles itself. Most of these films relate a personal identity, some specifically from the streets of LA. Others are dealing with an imposed structure on the frame, by either blocking it or reacting to something off camera.

PROGRAM:

Standards of Perfection – Andrew Kim

Waxing and Milking – Alea Peoples

DROGA! – Miko Revereza

Smudge Series – Eve Lauryn LaFountain

Ten Notes on a Summer's Day – Mike Stoltz

Los Angeles Burning: Bolex Test Roll 1 – Cosmo Segurson

4x3 – Kate Brown

LA Rising-FM – Walter Vargas

REGIONAL SUPPORT NETWORK PRESENTS

FILM MATERIAL SOUP

FILM + VIDEO FROM MANCHESTER

CURATED BY MARY STARK



TUE DEC 16
SCREENING 8PM / DOORS 7:30PM
VIDEOFAG
187 AUGUSTA AVE

SUPPORTED USING PUBLIC FUNDING BY ARTS COUNCIL ENGLAND



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



VIDEOFAG

**REGIONAL
SUPPORT
NETWORK**

Poster by Leslie Supnet.

Regional Support Network presents:

Film Material Soup: Film and Video from Manchester

December 16, 2014

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag, Arts Council England and LIFT)

Curated by Mary Stark.

Film Material Soup is a collective of artists working with film, video, photography and light based in Manchester, UK. Their screening presents a diverse range of approaches to artist film: studio tests with sculptural forms; projected light and shadow; repetitive actions performed for the camera; photochemical sonic processes; rhythmic interrogation of the filmstrip and the video codec; romantic technological obsolescence; animated microfilm; far flung manmade habitats; flickering urban wilds; data traced through peripheral landscapes. Soup is served at lunchtime in between discussions of practice and sharing of resources.

PROGRAM:

Alarming Times – Chris Paul Daniels

The Smallest Tweet – Chris Paul Daniels

NATURE HOUSE INC. – Nick Jordan

Landfill – Joe Duffy

Babel Fiche – Dave Griffith

Flitters – James Snazell

Untitled (Victoria Park) – Jenny Baines

Aligning – Jenny Baines

Production Rings (Cyprus Garden) – Annie Carpenter

Screen Kiss Series – Jo Byrne

Oxide (ii) – Ben Gwilliam

Film Forms Reflecting Light #1 & #2 – Mary Stark

That's Entertainment – Mary Stark

Knitted Horse – Sam Meech

Cinema Paradiso – Sam Meech

REGIONAL SUPPORT NETWORK PRESENTS

BOARD AND BREAD: MOVING IMAGE WORKS FROM LONDON AND THEREABOUTS

CURATED BY CHARLIE EGLESTON,
CHRISTINE NEGUS AND SEBASTIAN DI TROLIO



FILM AND VIDEO BY:

KEEWATIN DEWDNEY, SEBASTIAN DI TROLIO, TAYLOR DOYLE,
JEREMY DRUMMOND, CHARLIE EGLESTON, WYN GELEYNSE,
AMY LOCKHART, CONAN MASTERSON, KATIE MICAK,
CHRISTINE NEGUS, DAVID POOLMAN, JOSH ROMPF AND
MATT ROSSONI

FRIDAY FEB 13TH
SCREENING 8PM
PWYC
VIDEOFAG 187 AUGUSTA AVE

VIDEOFAG

**REGIONAL
SUPPORT
NETWORK**

Poster by Leslie Supnet.

Regional Support Network presents:

Board and Bread: Moving Image Works from London and Thereabouts

February 13, 2015

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag)

Curated by Christine Negus, Charlie Egleston and Sebastian Di Trolio.

PROGRAM:

The Maltese Cross Movement – Keewatin Dewdney

Untitled (Super 8) – Sebastian Di Trolio

Bits – Taylor Doyle

White Christmas – Jeremy Drummond

Watershed – Charlie Egleston

Cheboygan – Wyn Geleynse

Dizzler in Maskheraid – Amy Lockhart (Amy Logheart)

Hootenanny – Conan Masterson

Weatherman – Katie Micak

FROZEN GIANTS – Christine Negus

our home – Christine Negus

The Reluctant Narrator – David Poolman & Kathryn Mockler

Process Control 2: High Magenta – Josh Romphf

TRSF – Matt Rossoni

REGIONAL SUPPORT NETWORK PRESENTS
DENVER ≥ DENVER

CURATED BY ADÁN DE LA GARZA + CHRISTINA BATTLE
OF NOTHING TO SEE HERE



FILM AND VIDEO BY:

ADÁN DE LA GARZA
CHRISTINA BATTLE
KELLY SEARS
JENNA MAURICE
ZAK LOYD
JEANNE LIOTTA
TOBIAS FIKE
MICHELLE ELLSWORTH
RYAN WADE RUEHLEN

TUESDAY MARCH 24
VIDEOFAG
187 AUGUSTA AVENUE
DOORS 7:30PM, SCREENING 8PM
PWYC



Poster by Leslie Supnet.

Regional Support Network presents:

Denver ≥ Denver

March 24, 2015

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag)

Curated by Adán De La Garza + Christina Battle of Nothing to See Here.

PROGRAM:

Not Titled – Zak Loyd

In There – Michelle Ellsworth

Integration with the pond – Jenna Maurice

Tracking Sasquatch #1 – Christina Battle

five states of freedom #3 – Christina Battle & Adán De La Garza

Jumping the Moon – Tobias Fike

time spent pondering the absurdity of being censored while talking about being censored – Adán De La Garza

Property – Jeanne Liotta

Tracking Sasquatch #2 – Christina Battle

Grim New World Trailer – Nothing To See Here

Once It Started It Could Not End Otherwise – Kelly Sears

We Know You Are Watching Trailer – Nothing To See Here

surveillance² – Adán De La Garza

It's Been This Way From The Start – Christina Battle & Adán De La Garza

Mouth – Ryan Wade Ruehlen

REGIONAL SUPPORT NETWORK PRESENTS

A THOUSAND THINGS TO FRAME:
FILMS BY PORTUGUESE FILMMAKERS

CURATED BY PEDRO FERREIRA



FILM AND VIDEO BY:

PAULO ABREU, MÓNICA BAPTISTA, PEDRO FERREIRA,
RICARDO LEITE, RITA MACEDO, PEDRO MAIA

MONDAY, JUNE 15
VIDEOFAG
187 AUGUSTA AVENUE
DOORS 7:30PM, SCREENING 8PM
PWYC

VIDEOFAG

**REGIONAL
SUPPORT
NETWORK**

Poster by Leslie Supnet.

Regional Support Network presents:

A Thousand Things to Frame: Films by Portuguese Filmmakers

June 15, 2015

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag)

Curated by Pedro Ferreira.

This program showcases contemporary Portuguese artists using film medium to establish the moving image as an artistic practice in Portugal, independent of dominant narrative forms. The focus is on experimental approaches that touch on significant local and global issues: subcultures, post-colonialism, society and migration, myth and landscape, trauma, individual experience and life style, authorship and film as material in the digital age. Aware of its lo-fi and obsolete characteristic and aesthetic, in a world where hi-tech is status in a society extended by social media, these films nonetheless have distinctive value and great importance meditating on our surrounding and current times.

PROGRAM:

Aso – Mónica Baptista

Sleepless – Pedro Maia

Little Portugal – Pedro Ferreira

IO – Ricardo Leite

Implausible Things #1 – Rita Macedo

Asleep – Paulo Abreu

Fragments #5 – Pedro Ferreira

Plants in my Head – Pedro Maia

Diary – Mónica Baptista

REGIONAL SUPPORT NETWORK
AND PROCESS REVERSAL PRESENTS

FRENKEL DEFECTS III

A TRAVELING SCREENING SERIES OF CONTEMPORARY
EXPERIMENTAL 16MM FILMS

CURATED BY MARIYA NIKIFOROVA (BALAGAN FILMS)
AND KEVIN RICE (PROCESS REVERSAL)



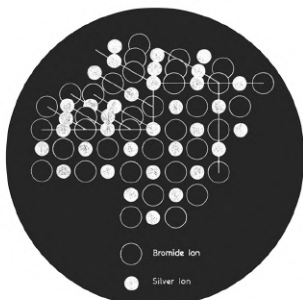
FILMS BY:
VOLGA, LICHUN TSENG, GUILLAUME MAZLOUM,
ESTHER URLUS, ERIC STEWART, DISTUKTUR,
ANDRÉS DENEGRI, DRAŽEN ZANCHI

THURSDAY, OCT 8TH
VIDEOFAG
187 AUGUSTA AVENUE
DOORS 6:30PM, SCREENING 7PM
PWYC

VIDEOFAG

**REGIONAL
SUPPORT
NETWORK**

Poster by Leslie Supnet.



FRENKEL DEFECTS

Toronto, Ontario - October 8th, 2015
With Regional Support Network

With thanks to Clint Enns, Leslie Supnet
Video Fag and to all Participating Filmmakers
Programming and Tour Organization by Mariya Nikiforova & Kevin Rice
Support from the Cultural Services of the French Embassy, NYSCA
and individual, public supporters of our programs.

CONTACT INFORMATION

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kevin@processreversal.org



Frenkel Defects is a recurring film series produced by Process Reversal: a US based, tax exempt organization & programming collective whose mission and purpose is to advocate and ensure the viability of film for all.

Since 2012, Process Reversal has been producing several educational programs oriented towards the promotion of the argentic arts, including traveling workshops and screenings that have visited over 20 countries and 50 discrete film communities around the world. Today, Process Reversal continues to operate these programs, but has also expanded into charitable initiatives to help further achieve its purpose. This includes the Film Labs Program which aims to supply celluloid oriented communities (especially those in the US) with the necessary resources to build, operate and maintain public facilities for working with and presenting on motion picture film. Among those resources, Process Reversal has been fortunate enough to receive donations of countless pieces of essential equipment – including projectors, contact printers, optical printers and optical sound camera – which it plans to distribute to these communities and train them in their maintenance and operation. In addition to this, Process Reversal also focuses on designing and manufacturing new equipment for use in everything from processing to projection.

Find us on facebook, twitter or instagram or visit processreversal.org

The photosensitive material is formed of a multitude of silver halide crystals, suspended in gelatin, without which we would not be able to record a latent image and amplify it accordingly in the reduction of the material.

These crystals are produced by the electrovalent bonding of silver ions and halogen cations (e.g. bromide, chloride, iodide, etc.) wherein the ions sequentially architect themselves into an electrically neutral, cubic lattice structure. Figure 1.3 below illustrates such a structure, when perfectly formed; a lattice of silver bromide, the most common silver halide in photography:

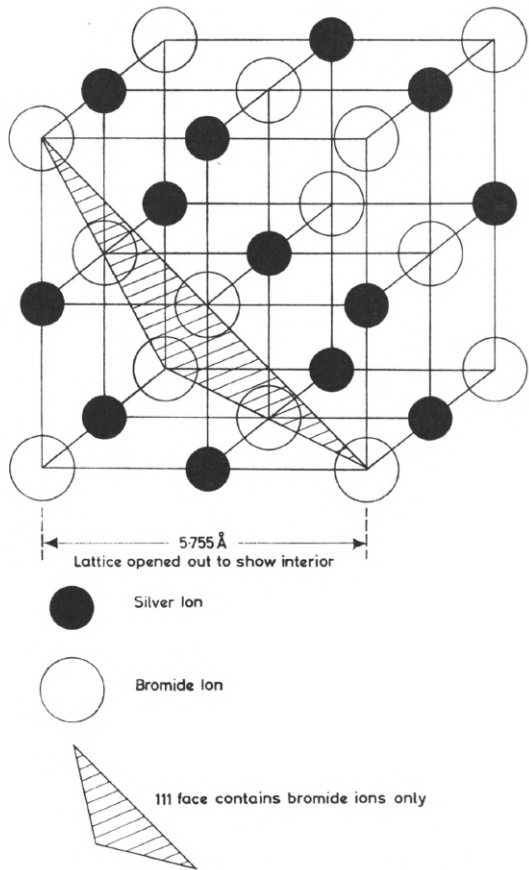
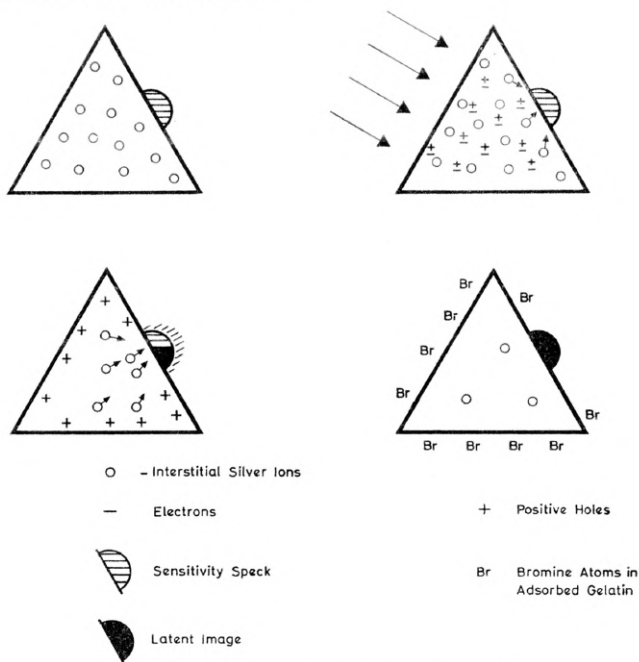


Fig. 1.3 Representation of silver bromide lattice

Figures 9.1 - 9.4 illustrate the mechanics of latent image formation as theorized by Gurney & Mott. In their theory, the interstitial ions of the Frenkel defect, upon exposure to light, are allowed to move freely within the crystal lattice to a "sensitivity speck." As these interstitial ions continue to migrate, the crystals sensitivity spec gradual forms into a faint, solid silver grain. It is this grain which acts as the supposed "latent" image -- the catalyst for amplification (i.e. development), without which we could not render a usable photographic image upon the film strip.

However, perhaps the most interesting aspect of the Frenkel Defects (at least in the vein of this program) is not specifically it's photo-mechanical properties, but the implication that film must be imperfect to function. In this sense, the silver halide might also be seen as a reflection of our films and ourselves, both which, arguably, necessitate a mode of imperfection. Further, we might also consider that projection is a form of photography, one whereby we, the audience, are the photosensitive material -- full of defects -- that is allowed to be imprinted with a latent image. That latent image is in turned processed, printed, projected, over and over again. That is this program...



Figs. 9.1—9.4 Gurney—Mott mechanism for latent-image formation

Schleusenroth

Volga (Germany/Lebanon; Laborberlin) - 504 feet, 1.33:1, Wild Sound

"Looking at river locks."

Flow

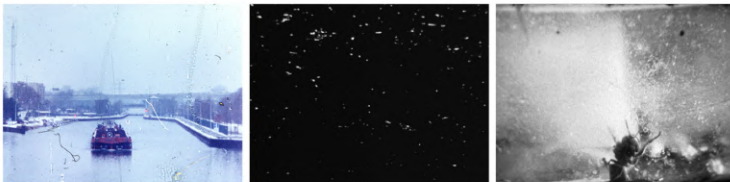
Lichun Tseng (Netherlands; Filmwerkplatz) - 612 feet, 1.33:1, Optical Sound

"Change is a process, is the starting point equal to the end point? What if everything is in a flow, what meaning of value of life can be derived from the interconnectedness of all things? Reflecting the subtle relationships between the flow of changing, awareness of being and observation of breathing through abstract and rhythmic moving images. Integrating and developing a poetic state of contemplative and meditative process and flow in between void and solid; moving and still; expanding and gathering; strength and softness."

Fractions

Guillaume Mazloum (France; L'Abominable) - 1620 feet, 1.33:1, Optical Sound

"Fractions is a seven part film. Seven sequences, each with a pattern and a reference to a text of a political nature, to create a space for reflection on the scope and responsibility of these images. Between self-portrait and testimony, each fraction is an autonomous thinking, remaining yet necessary to the overall restitution of a personal research on film practice, in correlation with the emancipatory thinking. The images then become a pretext for this reflection, freed from their narrative and documentary nature, the site of a more intimate experience. This work draws the accomplishment of several years of reading, strewn with fleeting moments of reality captured instinctively with my camera, all reworked and remodeled with traditional cinema tools."



Stills from each film, in order of appearance

Of important note, however, is the apparent lack of photo sensitivity within a perfect, silver halide crystal. Rather, it appears that the crystals photo-mechanical properties rely on the formation of defects within the lattice — particularly, the Frenkel defect.

A Frenkel defect is a fault within the crystal wherein an ion is omitted from its usual position in the lattice and, in order to maintain electrical neutrality, placed within a non-lattice, interstitial position. Figure 4.10 illustrates such a defect within a silver-bromide halide.

This figure also shows that the appreciably larger bromide ions cannot, because of their size, be located in interstitial positions. Rather, it is the smaller silver ions which are moved from their usual place; these ions located in the interstitial positions are thus called interstitial silver ions.

Additionally, these interstitial ions do not remain in a static position, but instead are allowed to move throughout the cubic lattice structure freely.

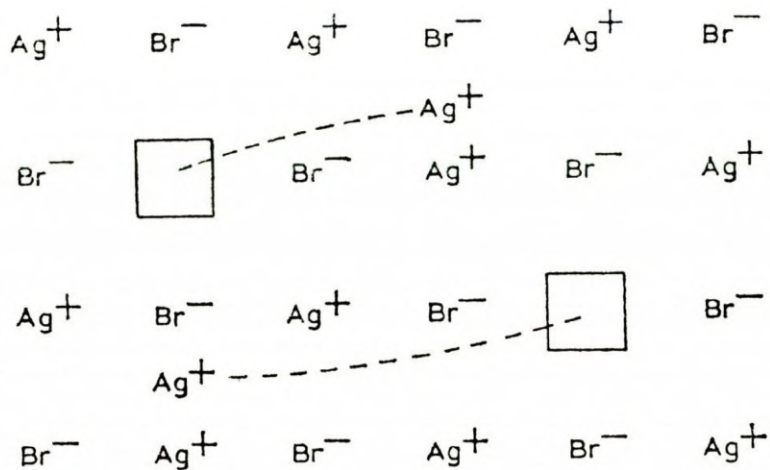


Fig. 4.10. A Frenkel Defect

Konrad & Kurfurst

Esther Urlus (Netherlands; Filmwerkplatz) - 252 feet, 1.33:1, Optical Sound

"A fictional re-enactment of a 5 minutes happening that took place during the Olympic games in Berlin 1936. Made on home brew emulsion and color toned with the helping hand of technical publications from early cinema and photographic experiments. The home brew emulsion as fragile metaphor for the heroism of Konrad and his horse Kurfurst. Falling from his horse he became a national hero but overtaken by history, an anti-hero."

WAKE

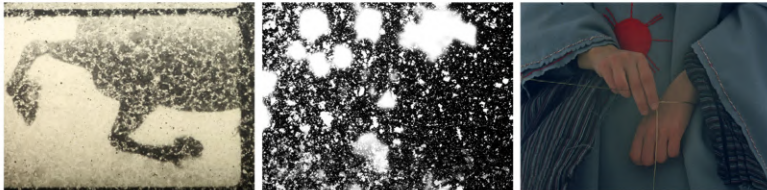
Eric Stewart (Colorado; Process Reversal) - 288 feet, 1.33:1, MOS

"Wake is a dirge in celluloid. It is a celebration of my father's life, a meditation on his body and a visual record of mourning. When my father died, there was never a chance to see his body after life had left it. This film was made by placing his ashes directly on 35mm film in a dark room and moving the film a frame at a time. What we see in this process of photogramming is not the object in the photographic sense, but instead a representation of the space surrounding an object. The photogram is a shadow charting the distance between things."

In the Traveler's Heart

DISTRUKTUR (Germany /Brazil; Laborberlin) - 720 feet, 1.33:1, Optical Sound

"The winter reigns as the Traveler crosses by feet an ancient landscape. In this place there's also another presence, someone who's very similar to the Traveler. Does the Traveler realise this figure that cohabits the same space as him? Is the other a guardian angel or a devil?"



Stills from each film, in order of appearance

Aula Magna

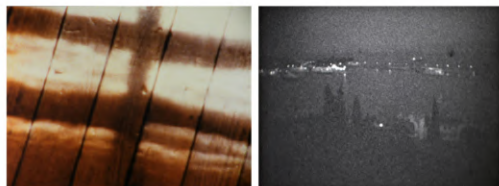
Andrés Denegri (Argentina) - 360 feet, 1.33:1, Optical Sound

"A structural farewell poem made for a beloved place. The images were shot frame by frame over the course of a year, in order to portray the author's home main room through the variation of the light coming from a window. The sound, by Pablo Denegri, was made by mixing and processing, in real time, direct recordings made in the same space."

Split Film 100110

Dražen Zanchi (Croatia/France; L'Abominable) - 1080 feet, 1.33:1, Wild Sound

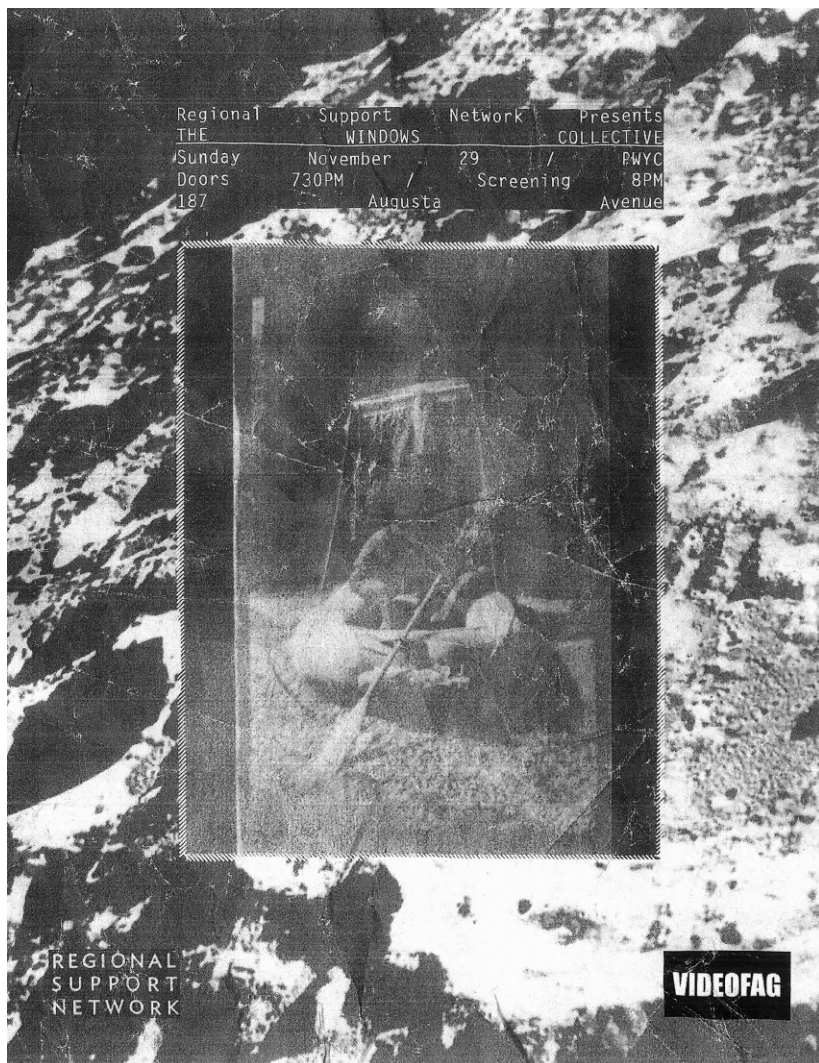
"Boats are entering in the Split harbor. Each sequence is a maneuver: slow and continuous. Nevertheless, boats and their movements become more and more difficult to recognize because the image is drawn in fluctuations of its physical elements. Textures of bulky light layers and grainy grey noises are confounded with the soundtrack. The latter is articulated around the touch, i.e. local and non-propagating formations grafted on thick resonant and tonal substrate."



Stills from both films, in order of appearance

Notes on Film Length: There are 40 frames per foot of 16mm film, with "sound speed" projection being carried out at a rate of 24 frames per second. Thus, for every foot of film projected, there is 1.66 seconds of projection time, or 1 minute of projection for every 36 feet of film. Of course, no projector runs perfectly at 24 frame per second, so times vary...

Notes on Audio Format: 'Optical Sound' indicates a print that has had a waveform pattern printed into the soundtrack area of the filmstrip (i.e. a married print) which is then 'read' and amplified by the projector during projection. 'Wild Sound,' on the other hand, indicates a print whose audio is not married to the print and must instead be played back through an independent audio system. Finally, MOS indicates a film that is silent, but projected at sound speed (24 fps) whereas 'Silent' indicates a print that is both silent and projected at silent speed (18 fps) [no films in this specific program are projected at silent speed].



Poster by Clint Enns.

Regional Support Network presents:

The Windows Collective

November 29, 2015

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag)

Curated by film scientist Roger D. Wilson.

A 45 minute program of films and videos providing a glimpse into the Windows Collective, an Ottawa based collective formed in 2008 with the intent to create original, accessible and unconventional art events using super 8mm, 16mm and 35mm film as the medium.

PROGRAM:

Against the Grain – Roger D. Wilson

Excerpt: Osore-Zan, Nothing to Fear but Fear Itself – Dave Johnson

Marrakesh Secret Garden – Bridget Farr

Change Over – Paul Gordon

Bones – Pixie Cram

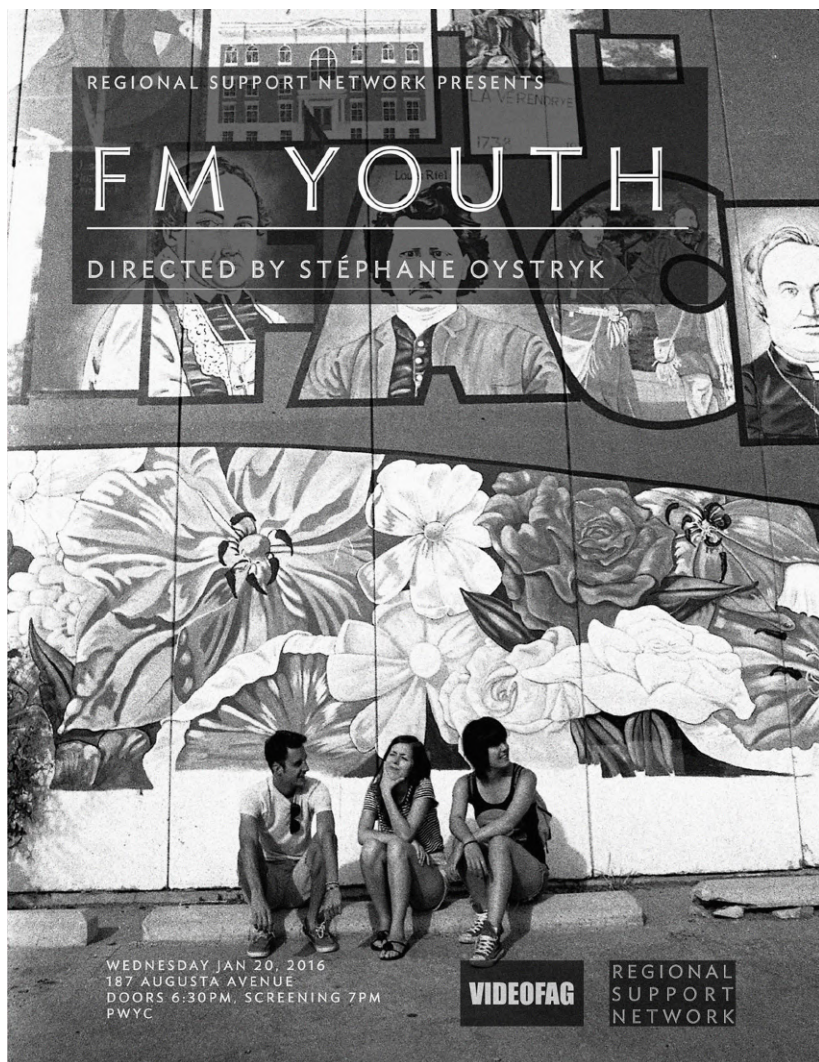
Baked Goods for Norman – Roger D. Wilson

Summer Evening at the Drive-In – Bridget Farr

Excerpt 2 & 3: Nothing to Hyde – Dave Johnson

Skate Loop – Paul Gordon

Joan – Pixie Cram



Poster by Leslie Supent.

Regional Support Network presents:

Stéphane Oystryk's *FM Youth*

January 20, 2016

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag)

Saint-Boniface, the French Quarter of Winnipeg, where everyone knows each other, the rumour mills work overtime, young people can't figure out where they belong and French mixes with English. Natasha and Charlotte have big dreams. They've already decided. Tomorrow, they're leaving their little Western Canadian francophone community for the great metropolis of Montréal. It's a tough pill to swallow for their best friend Alexis. Tonight, the trio parties one last time in their neighbourhood. *FM Youth* is a look at being young and French in Western Canada.

Saint-Boniface, le quartier francophone de Winnipeg où tout le monde se connaît, les rumeurs circulent librement, les jeunes ne trouvent pas leur place et le français se mélange à l'anglais. Natasha et Charlotte ont de grands rêves. C'est décidé. Demain, elles quitteront leur petite communauté francophone de l'Ouest canadien pour la grande métropole de Montréal. C'est une séparation qui est difficile à vivre pour Alexis, leur meilleur ami. Ce soir, le trio fait la fête une dernière fois dans leur quartier. *FM Youth* présente un franc regard sur la jeunesse francophone de l'Ouest canadien.

REGIONAL SUPPORT NETWORK PRESENTS

FRISCO: GRIT~WIT~CRIT

CURATED BY CRAIG BALDWIN



FILM AND VIDEO BY:

BRYAN BOYCE, JAMES SANSING, GRETA SNIDER, WAGO
KREIDER, GIBBS CHAPMAN, JEREMY ROURKE, KEN, PAUL
ROSENTHAL, JAMES HONG, JEAN FINLEY/JOHN MUSE,
ANNE MCGUIRE, THAD POVEY, KERRY LAITALA, TOMMY
BECKER, SODA_JERK, SAM GREEN, SYLVIA SCHEDELBAUER

SUNDAY, FEB 28
VIDEOFAG
187 AUGUSTA AVENUE
DOORS 7:30PM, SCREENING 8PM
PWYC

VIDEOFAG

**REGIONAL
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NETWORK**

Poster by Leslie Supent.

Regional Support Network presents:

Frisco: Grit~Wit~Crit

February 28, 2016

Videofag (187 Augusta Avenue)

(co-sponsored by Videofag and Other Cinema)

Curated by Craig Baldwin.

Two programs of rare and diverse works from San Francisco/Oakland/Bay Area.

PROGRAM 1:

N.E.W.A.T.A (3-D) – Bryan Boyce

Forsaken – James Sansing

Urine Man – Greta Snider

Between Two Deaths – Wago Kreider

Turbine: Russian Scissors – Gibbs Chapman

Walk Long Upon Inside Your Land – Jeremy Rourke

In Light In – Ken Paul Rosenthal

Condor: A Film From California – James Hong

Manhole #452 – Jeanne Finley & John Muse

PROGRAM 2:

Other Basement (3-D) – Bryan Boyce

Joe DiMaggio #1 – Anne McGuire

St. Louise – Thad Povey

Nine Lives Measured in Mercury (3-D) – Kerry Laitala

Song for Koko – Tommy Becker

Walt Disney's *"Taxi Driver"* – Bryan Boyce -

Astroblack: We Are the Robots – Soda_Jerk

lot 63, grave c – Sam Green

Sounding Glass – Sylvia Schedelbauer

REGIONAL SUPPORT NETWORK PRESENTS

LONDON CALLING

CURATED BY MARTIN ZEILINGER



FILM AND VIDEO BY:

JENNIFER NIGHTINGALE, SIMON PAYNE, NEIL HENDERSON
JOHN SMITH, XIAOWEN ZHU, DENIZ JOHNS AND KAROLINA
RACZYNSKI, JAMIE JENKINSON

WEDNESDAY, MAR 30 2016
CINECYCLE
187 AUGUSTA AVENUE
DOORS 7:30PM, SCREENING 8PM
PWYC



REGIONAL
SUPPORT
NETWORK

Poster by Leslie Supnet.

Regional Support Network presents:

London Calling: Film and Video from London, England

March 30, 2016

Cinecycle (129 Spadina Ave.)

Curated by Martin Zeilinger.

PROGRAM:

Walk No.1: 'Fight, fight, fight back!' (Student protests) – Deniz Johns & Karolina Raczynski

Walk No.4: 'One pound your souvenir flags, only a pound!' (Jubilee celebrations) – Deniz Johns & Karolina Raczynski

Corner – Jamie Jenkinson

Placemat – Jamie Jenkinson

Net Storage – Jamie Jenkinson

Caledonian Road – Jamie Jenkinson

Dress Close – Jamie Jenkinson

Up – Simon Payne

+x – Simon Payne

New Ratio – Simon Payne

Cut Out – Simon Payne

The Girl Chewing Gum – John Smith

Candle – Neil Henderson

Terminal Island – Zhu Xiaowen

Rectangle Window, Arch Window – Jennifer Nightingale

Cornish Knitting Pattern Series: Porthleven – Jennifer Nightingale

Knitting Pattern No. 1 – Jennifer Nightingale

REGIONAL SUPPORT NETWORK PRESENTS

EAU DE COLOGNE

PRESENTED BY
HENNING FREDERIK MALZ (IN PERSON)



MOVING IMAGES BY:
ALE BACHLECHNER, DANIEL BURKHARDT, LINDA FRANKE,
MIRIAM GOSSING & LINA SIECKMANN, BASTIAN HOFFMANN,
DAVID JANSEN, LUKAS MARXT, HENNING FREDERIK MALZ,
ROBERT OLAWUYI, JOHANNES POST & JULIAN SCHERER,
STEFAN RAMIREZ PEREZ

TUESDAY, JUNE 7, 2016
CINECYCLE
129 SPADINA AVE, TORONTO, ON
DOORS 7:30PM, SCREENING 8PM
PWYC

KUNST
STIFTUNG
NRW

REGIONAL
SUPPORT
NETWORK



Poster by Leslie Supnet.

Regional Support Network presents:

Eau de Cologne Moving Images from Cologne, Germany

June 7, 2016

Cinecycle (129 Spadina Ave.)

Curated by Henning Frederik Malz.

PROGRAM 1:

Rauschen und Brausen I – Daniel Burkhardt

First Person or Whatever – Robert Olawuyi

Stick It – Stefan Ramirez Perez

Can't Stop – Linda Franke

The Animal That Can Lie – David Jansen

Subroutin07 – Johannes Post & Julian Scherer

Saturn Return – Ale Bachlechner

PROGRAM 2:

How to Turn a Wooden Board into a Pressboard – Bastian Hoffmann

Subroutin01 – Johannes Post & Julian Schere

Camp Inc. der Springer – Henning Frederik Malz

Could Real Today – Linda Franke

Reign of Silence – Lukas Marxt

Desert Miracles – Miriam Gossing & Lina Sieckmann



SCHALTEN
UND
WALTEN

BENEATH THE TOWER

MOVING IMAGES FROM TORONTO

works by:

DAVID JONES, JENNIFER CHAN, SARAH D'ANGELO, MAYA BEN DAVID,
PARASTOO ANOUSHAHPOUR - RYAN FERKO - NINA KÖNNEMANN - FARAZ ANOUSHAHPOUR,
WINSTON HACKING, CHRISTINE LUCY LATIMER, LESLIE SUPNET, DAN BROWNE,
PHIL HOFFMAN, CLINT ENNS

SCHALTEN & WALTEN | Sömmerringstraße 47a | D-50823 Köln | www.schaltenwalten.com

FRIDAY OCTOBER 14th 2016 7PM

Still: Temple Drone 3, David Jones

Poster by Leslie Supnet.

Regional Support Network presents:

Beneath the Tower: Moving Images from Toronto

October 14, 2016

Schalten & Walten

Cologne, Germany

Curated by Clint Enns & Leslie Supnet.

PROGRAM:

Temple Drone 3 – David Jones

Austerity – Jennifer Chan

We've Met Before – Maya Ben David

A Good Place to Hide – Lee D'Angelo

Animated Heavy Metal Parking Lot – Leslie Supnet

Gary Wilson and the Austin Blind Dates – Clint Enns & Paul D. Millar

The Worst in You – Winston Hacking

There is a Woman Texting in Front of the Dark Horse – Parastoo

Anoushahpour, Ryan Ferko, Nina Könnemann & Faraz Anoushahpour

Fraction Refrain (for Loeser, Evans & Snow) – Christine Lucy Latimer

Poem – Dan Browne

Intermission

Aged – Phil Hoffman

Beneath the Tower: Moving Images from Toronto is a small sampling of experimental works made in Hollywood North, by moving image artists who pursue their own personal visions. These works offer a glimpse into the formal and personal obsessions of those living in Toronto, Ontario.

Cosplay expert and visual artist Maya Ben David explores the wonderful world of vorarephilia, the erotic desire to be consumed by another creature, in *We've Met Before* while Jennifer Chan's *Austerity* offers a glimpse into another form of consumption. The rich document themselves living it up while the world burns around them. In direct contrast to the selfie, *There is a Woman Texting in Front of the Dark Horse* by Parastoo Anoushahpour, Ryan Ferko, Nina Könnemann, and Faraz Anoushahpour explores another form of contemporary documentation, namely, surveillance. Despite the playful and humorous nature of the work, the video reveals one of the natural tendencies of surveilling, the desire to document those who are different. Looking beyond difference towards ambiguity, Lee D'Angelo's *A Good Place to Hide* creates an ideal garden in which sexual and gender fluidity can freely exist.

Some of the more formal experiments include Winston Hacking's *The Worst in You*, a music video that is guaranteed to have you scratching your head and humming along at the same time; David Jones' *Temple Drone 3*, an immersive audio/video experience that takes us on hypnotic journey to the centre of a VHS; and Christine Lucy Latimer's *Fraction Refrain (for Loeser, Evans & Snow)*, a visual poem exploring a pinball machine through a hand-made lens. The pinball machine is the prize possession of her partner Mark Loeser (an amazing Toronto-based filmmaker and an avid backgammon player) gifted to him by their friend, pinball wizard Justin Evans. Both *Fraction Refrain* and Dan Browne's *Poem* are visual interpretations of Michael Snow's 1957 poem simply titled *Poem*. While *Poem* uses superimpositions to formally collapse space, the space that Browne works with is his daily environment and includes an intimate portrait of his newly born son. In contrast, Phil Hoffman's *Aged* is a tender portrait of his late father directly confronting topics surrounding aging and death. As poetically observed by Toronto experimental moving image icon Mike Hoolboom, *Aged* poses the question "how does the good son meet the end of his father?" He continues, "with golden light, and a pair of empty lawn chairs, a

lone swan, long the animal familiar for this restless traveller, the body floats above the water but the head is buried beneath the surface, hunting for clues, for the mysteries of sex and death and family that are waiting there for anyone brave enough to endure them.”

Since myth can often transform into self-fulfilling prophecy, we assert that Toronto is not the centre of the Universe. As a friendly reminder, Leslie Supent and myself present works from beyond the CN tower with *The Animated Heavy Metal Parking Lot*, a re-make of Jeff Krulik’s cult classic shot in Maryland, Ohio and with *Gary Wilson and the Austin Blind Dates*, a video shot in Austin, Texas documenting performance artist Gary Wilson’s total onstage meltdown.

Working in a city that is home to the Festival of Festivals, the Toronto International Film Festival, Toronto experimental filmmakers are forced to wallow in a cinematic cesspool that inevitably informs their practice. These works respond by challenging the apparatus and by cleverly re-imagining it.

A Gathering of Crystals

A video by R. Bruce Elder and Ajla Odobašić

Introduction by Ajla Odobašić



Friday, July 21, 2017

BBQ @ 7:30pm (RSVP to rsntoronto@gmail.com)

Screening: Outdoors @ Sunset

Location: Madi Piller's Backyard @ 140 Three Valley's Drive

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Poster by Leslie Supnet.

Regional Support Network presents:

R. Bruce Elder and Ajla Odobasic's *A Gathering of Crystals*

July 21, 2017

BBQ @ 7:30pm

Screening @ Sunset

Madi Piller's Backyard

Don Mills, Toronto

(co-sponsored by Pix Film and LOOP Collective)

Introduction by Ajla Odobasic, text by Dan Browne.

Whatever has this world come to? R. Bruce Elder has made a *video*? Trading in the crystals gathered in natural clusters of silver halide for the technologically ordered quartz compounds of electric circuitry? What alchemy is this?

For those paying attention, such a transmutation has been a long time coming. From the moment in *Exultations* (1990-1994) in which the camera zooms entirely into the field of a CRT monitor, entering a realm of simulation that had been anticipated ever since *Illuminated Texts* (1982), to the transformative video electric currents of *Breath/Light/Birth* (1975), cinema has always been an impure medium for Elder, made whole only through a continual process of breaking apart and reassembling its shards. ("There is a crack in everything, that's how the light gets in.") He has recently confessed that he would gladly begin his career over again, starting again in youth to harness the precision the digital medium affords in the use of colour. Yet in *A Gathering Of Crystals*, as with the other works of *The Book of Praise* (1997-present), a youthful enthusiasm is present, engendered by a faith and willingness to take chances on the unknown. It is no wonder that the work's spectacular finale, in which pixels expand into dynamic fields of pure colour reminiscent of Mondrian, Newman and Richter, reaches across the universe of Elder's body of work to echo and return to the fecund empty spaces of *She Is Away* (1976). As Stanley Cavell used the term *automatism* to suggest the potential of each artwork to reshape its tradition and even its medium, we find in the works of Elder's new cycle that same vital and transgressive force—art can surpass all contradictions; like people, it contains multitudes.

Yet while *A Gathering Of Crystals* continues many key themes of *The Book of Praise*—omnipresent Edenic nudes, electrified landscapes, and alchemical transformations—it is also distinct from that which comes before it, in that Elder and his long-time collaborator Ajla Odobasic have produced a work meant to resonate primarily for the ear over the eye, for the primacy of sound over vision. Just as McLuhan proposed the electric environment to be of a fundamentally acoustic and tactile nature, Elder's body of work evinces a similar shift, from the Baroque visuality wrought through complex optical printing in *Exultations* and *A Man Whose Life Was Full Of Woe Has Been Surprised By Joy* (1997), to the fractured spacetime of digital collage in *Crack, Brutal Grief* (2000), and the tactile-kinesthetic modes divined through hand processing in *Eros and Wonder* (2003), *Infunde Lumen Cordibus* (2004) and *The Young Prince* (2007). For McLuhan, the paradigmatic manifestations of acoustic space were Pound's *Cantos* and Joyce's *Finnegan's Wake*—in both, linearity is shattered into a multi-sensory array, arranged in dynamic juxtapositions to form a poetics of montage. While Elder incorporated the *Cantos* as a foundational element of *The Book Of All The Dead*, in *The Book of Praise* he returns to his own poetic roots, having been an aspiring poet long before encountering filmmaking. The major works of this cycle are guided by long-form poems, generated through the Surrealist technique of automatic writing. Addressing the audience as “dear listener”, Elder's poetry jolts us from Lorca's Spain to the modern technocratic university in a single line, from searing flesh and cold blackness to ecstatic visions of angelic caress and the rebirth of the Sun. As Walter J. Ong observed, speech possesses a liturgical function: sound infects us with its magical properties, it radiates the word (*logos*) as vibrations that can penetrate our bodies. As common to Elder's other works, the intense first-person narration is fragmented by the use of multiple third-party readers—self is both nowhere and everywhere here. (“Je est un autre.”) Through Ajla Odobasic's sound design, these voices are embedded in natural forms (waves, birdsong) and an array of sacred instruments, creating an evocative aural landscape that challenges our assumptions through merging meaning with noise—a relation that is crucial to the work's themes of transcendence.

The images of *A Gathering of Crystals* are largely drawn from an archive of early twentieth century photographs taken by adherents of *Freikörperkultur* (free body culture), a German movement that sought to reconnect the body with nature through nude participation in outdoor social activities. These

Edenic scenes present bodies that resist the hardening of modernity through play and tenderness. While this movement would later become co-opted by idealizations that ventured into troubling realms, such as that of Nazi eugenics, for Elder these moments offer a glimpse into a potential alternative relation for humans (as well as an alternative history of the photographic image). Images of nakedness support an ontology that is common to Elder's films, wherein the body is the source of the world. This primal recognition returns thought to its point of origin, provoking a realization that the world is granted through love—it is through care that we are able to grow unbroken and thrive; it is through love that the true reality of Being is encountered. For Elder, the knowledge disclosed by our basic corporeality forms the root of all morality and is the kernel of artistic expression. Yet today, the proposition that a nude might correspond to a natural state of beauty like a tree or waterfall remains challenging within a contemporary mass culture where bodies are censored—and consequently fetishized. By fetishizing the nude, we in turn fetishize Nature, and thus repress and cordon off cosmic energy as taboo. To reclaim the nude is to reclaim our energies whose dispossessions have been instilled by industries that seek to exploit the anxieties of the fragmented self. In urban spaces especially, which are built today to maximize the efficiency of machines more than humans, one cannot help but experience alienation from one's body—the body becomes little more than a chore and an intervention, something that we own and would like to replace. Bodies are more properly understood in nature, where straight lines do not exist.

To reclaim the nude, we must challenge the source of our fragmentation—to do so otherwise would merely result in what Marcuse defines as repressive desublimation. For Elder, this solution is found in the subject body's relation to the world. Thus, the still images of *Freikörperkultur* participants in *A Gathering Of Crystals* are coupled with moving fragments of travels, in Europe and Asia, amongst landscapes, museums and cathedrals. These glimpses of sacred architectures are interspersed with geometric interventions that offer a Pythagorean complement to the Edenic imagery of the work. A Pythagorean impulse governs its structure, which contains four sections of roughly equal length, with one layer gradually increasing to four to create a tetractys (also the structure of *Dog Star Man*). Here we encounter another aspect of Elder's ruminations on the nature of digital

forms, as the Pythagorean tradition asserts number as manifestation of divine spirit. This division between corporeal nudes and numerical patterns, between matter and spirit, are resolved through an assertion of energy as the fundamental force that links together all things. As Elder writes, “Electromagnetic energy is all pervasive: every body emanates electromagnetic energy, and penetrates and exerts a pull on all other objects, but especially on nearby objects. The comparison with love, and more especially with Plato’s and Ibn Sina’s views on love, is remarkably exact.”

Additionally interspersed within *A Gathering Of Crystals* are fragments of industrial films that reinforce such themes of electricity and the new era it discloses, but as a cautionary tale. In one episode, the architectural planning of future cities posits the possibility of manifesting utopian visions of society. In another, an aluminum dress is prepared for a bride, suggesting shades of McLuhan and Duchamp. However, these dreams soon become nightmares, as corporations build autonomous robots that threaten to unleash the secret of creation, and engulf the world in a total apocalypse—an act that can seemingly only be prevented through alien intervention. In the most disturbing passage, organs are brought to life outside of the body through electrical currents deployed by scientists. The consequence of the fruit of knowledge turned into the mechanical bride is made clear: unfettered by morality, technology and reason lead to self-immolation, preventing our experience of nature and the body as a gift that is disclosed to us, substituting instead a world ruled by the vicissitudes of human will.

The nihilism of modernity is a major theme of *The Book of All The Dead*, which posits the contemporary era as one in which history has ended at the gate of Auschwitz and the ordering of technology reigns supreme, a world in which we can no longer retain connection to the forces of the divine and consequently scoff at their very mention. In this world, we are left with only the option to prepare for the return of such an understanding, and Elder’s response to this condition, in *The Book of Praise*, is to be found in the recurrent theme of alchemy. The alchemical quest for the transformation of base matter into gold is, of course, a metaphor for internal refinements of the soul, and, as true alchemical practice is oriented around process rather product, this theme has led Elder towards an increasing development of compositional modes inspired by John Cage’s use of chance operations.

Such methods seek to bypass the self as a determining force in the structure of a work of art, and in doing so, also bypass the aesthetics of instrumentalism and narrative that dominate technocratic societies. Since *Eros and Wonder*, Elder has deployed a range of controlled stochastic processes through algorithms and computer programs that he himself has developed, to determine aspects of order, duration, colour, and placement of images and sounds in his films with increasing complexity. The unpredictability offered by these methods makes each moment fresh despite the use of repeated images and the recycling of spoken texts. Similar to the music-dance collaborations between Cage and Merce Cunningham, the sound and image tracks in *The Book of Praise* are developed independently completely of each other, and paired only at the final stage of the film's production. As his method of composition increasingly utilizes computer platforms that offer increased methods of compositional control and determination, Elder continues to find novel ways to open up his making. These methods augment an already existing strategy in his films (especially *Illuminated Texts* and *Lamentations: A Monument To The Dead World*), wherein a multiplicity of elements are presented in rapid succession, overwhelming viewers and forcing them to make strategic choices in focalizing their attention. Beyond a certain point, it becomes impossible to hold everything in one's head; the viewer is left only with the option to give themselves over to the work and allow it to wash over them.

Just as some works require brevity to impart their meaning (ie. Bruce Baillie's *All My Life*), other works necessitate duration—as the subtitle to *Consolations* makes clear: "*Love is an art of time*". The pace of contemporary culture, where news cycles cannot pay attention to more than 140 characters at a time, is confronted head-on in Elder's films through their extended forms, which necessitate a relation of giving oneself over, allowing the work to fill one's being. Such a relation is one that most are unwilling to give to anything except their most intimate lover (at best); the immediate critique is that such a form is totalitarian and dogmatic. Yet there is more room for agency and liberation within Elder's films than most other cultural artifacts of our era. Within their spaces, a site for contemplation—a mode of thinking nearly banished from today's world—can be found. In the gathering and compression of the bodies in *A Gathering Of Crystals*, we may

see illuminated certain aspects of reality that it is too easy to forget. A door is opened and a shelter is formed whereby Being might encounter itself.

— Dan Browne (July 20, 2017)



Adán De La Garza and Christina Battle of Nothing to See Here presenting work from Denver for Regional Support Network at Videofag, 187 Augusta Ave., Toronto – March 24, 2015.
Photo by John Porter.



Regional Support Network's Clint Enns and Leslie Supnet with programmer Amber Christensen presenting work from Saskatchewan at Videofag, 187 Augusta Ave., Toronto – June 28, 2014.
Photo by John Porter.