

SCREENINGS
INSTALLATIONS
PERFORMANCES

22nd Annual

Antimatter

[media art]

International Media Art
& Experimental Cinema

October 16-26 2019

VICTORIA BC CANADA

antimatter.ca

Saturday | October 26 | 9pm

Screening @ Deluge

Autopoiesis



Sue Sada Was Here

Cindy Mochizuki | 9:06 | Canada | 2018 | World Premiere

Sue Sada Was Here is an experimental film that turns written texts by Muriel Kitagawa (1912–1974) into scores of physical movement, which are then enacted in the historic Roedde House. Kitagawa's editorial writing and unpublished manuscripts speak to the pre- and post-war periods in Vancouver, particularly the injustices of the Canadian government's policies towards Japanese and Japanese Canadians. The performers embody Sue Sada, one of Kitagawa's pen names, and use books as objects of print history that can omit histories of violence and colonialism. The film was originally commissioned for "Memories of the Future III."

Autopoiesis

Lana Z Caplan | 7:15 | USA | 2019 | Cdn Premiere

#MindBody #SelfHypnosis #Dreamers #MMIW #GiletJaune #WhitePrivilege #NotMyPresident #didyoujustassumemygender #BlackLivesMatter #Enough #IBelieveHer #Parkland #Ferguson #TakeAKnee #StopFundingHate #Brexit #GunControlNow #EmmaGonzalez #4ECognition #Impeach #ClimateAction #SunRa #SpeculativeSpace #COP24 #HashtagActivism #Divest #TradeWars #LeniRiefenstahl #Olympia #IfIDieInASchoolShooting #WeAreAllImmigrants #DACA #Shutdown #Woke #CampFire #ParadiseStrong #NoDAPL #TradeWars #Resist #StillMarching #EqualityNow #MeToo #NeverAgain #LoveWins

Portrait of a Nation

Victor Arroyo | 11:00 | Canada/Mexico | 2019 | W Cdn Premiere

Landscape painting in Mexico often acted as a mechanism for colonial subjugation, perpetuating Eurocentric artistic and historical values. José María Velasco is considered one of the most influential artists who made Mexican geography a symbol of national identity through his landscape paintings. Velasco's

19th century pastoral landscapes traced the shifting economies of objects in colonial Mexico, validating claims of legality by the settler state and aptly depict subjugation and colonial violence as normalized instruments of dispossession. By reshooting these paintings with a surveillance camera and restaging them with the collaboration of the indigenous Purhépechas, Arroyo addresses the complexities of political geography and race in Mexico, situating landscape painting and video technologies as surveillance assemblages.

Three Casualties

Jens Pecho | 7:18 | Germany | 2018 | NA Premiere

Three Casualties is an investigation of three movie scenes, showing stunts that lead to the deaths of the stunt doubles performing them. In some cases these scenes remained in the films whereby the audience witnessed an actual death on screen while simultaneously watching a fictional one.

Souvenir

Lina Sieckmann, Miriam Gossing
20:48 | Germany | 2019 | Cdn Premiere

Souvenir explores the deserted inside of contemporary 36-hour minicruise ferry ships between the Netherlands, Germany, Norway and UK. As a low-budget replica of luxurious Caribbean cruises, the ship is in a constant state of transit, never arriving at a final destination. On board settings and décor bear reference to a European history of seafaring and trade while the actual ocean remains distant—in surveillance monitors, the on-board cinema and panoramic window fronts.

A female voiceover is composed out of different interviews with seamen's widows somewhere in between dialogue and inner monologue, circling around topics of distant love, fake luxury, colonial artifacts and a departure from society's expectations.

