



# OFFER ICIAL

## FESTIVAL PROGRAM

# 2007

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**WNDX**  
FESTIVAL OF  
**AVANT GARDE &  
UNDERGROUND**  
FILM | **OCT 4-7**  
CINEMATHEQUE, 100 ARTHUR STREET

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May or may not contain  
intellectual stimulants.

500 ml **DANGER** 17 oz

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# Dirty is the new Clean!

**WNDX**  
2007

In 2005, a group of Winnipeg filmmakers with strong connections to the Winnipeg Film Group developed a curatorial collective with the aim of developing a programming series that celebrated one of the very things Winnipeg is renowned for – its experimental and ground-breaking cinema. The result was the WNDX festival of avant-garde and underground film, which contextualizes the works of local filmmakers to the Canadian and international stage and which fosters the creation of new works.

For four days in October, we invite audiences to connect with the showcased artists, to come to understand their creative processes and their craft.

## THURSDAY, OCTOBER 4

### 7 PM | NEW PRAIRIE CINEMA SHOWCASE I: THE PERSONAL IMAGE – CINEMATHEQUE

Every year, WNDX holds an open call for new works by prairie film and video makers. The scope is broad, but connects with innovation: in form, content or treatment of the media. Selected from close to fifty submissions, our 2007 program seeps with the construction and re-construction of image and the re-engagement of our place in the world – on a personal level, and on a fantastical one.

- Cecilia Araneda, Walter Forsberg and Laura Margita

#### **une femme n'est pas une île | Eve Majzels - MB | 3 mins | 2006**

A musical exploration of the pain of unrequited love. A young woman sings of her struggle with her in-obedient heart.

#### **Moving | Leslie Supnet - MB | 1 min | 2007**

Moving is Leslie Supnet's first animation made for the Winnipeg Film Group's 48 Hour Film Contest which took home 1st prize. This short explores the ways in which we move from one place to another, and how we all leave things behind.

#### **Retreat | Adam Budd - SK | 5 mins | 2005**

A performance with a wooden gun and an old man's photo in a small room.

#### **Sorrow | Finlay Harper - MB | 3 mins | 2006**

A man feeling trapped in the dark, in agony without his love, didn't give up, finding hope in the old teachings of his ancestors.

#### **Complications | Murray Toews - MB | 1.5 mins | 2007**

Complications observes an aspiring 'transit bound artist'. As she sketches individuals anonymously around her - in particular the man standing in front of her on the bus - she is pulled dangerously past her present reality. Upon her return, she is left with a complicated dilemma - she now sees reality with a surreal veneer of subjectivity.

#### **Adam and Steve | Doug Melnyk - MB | 4.5 mins | 2006**

Using a variety of animation techniques, this short, non-linear work questions aspects of the dominant origination myth.

\* 15 minute Intermission \*

#### **Artist Seeks | Evan Tapper - MB | 1.5 mins | 2006**

While a recorded telephone message plays, a strange intimacy is revealed in the flashing backgrounds of images from online dating profiles.

#### **On Light, or the Ingression of Forms | Clint Enns - MB | 2 mins | 2007**

On Light, or the Ingression of Forms pays homage to philosopher of light, Robert Grosseteste. The title is intended to be somewhat tongue-in-cheek since this video was made entirely in the dark, using only a circuit bent webcam. No additional computer effects/sounds were added to the video.

#### **Isolating Landscapes | Heidi Phillips - MB | 5 mins | 2007**

Isolating Landscapes is a short experimental film which includes found footage of landscapes, sailboats, and people washing in water. A series of ice heart moulds are shot over time showing a slow melt. Thematically, the work seeks to describe detachment and loneliness. The piece uses multiple film techniques such as hand manipulation of found footage, reticulation and hand processing of colour super 8 and 16mm film.

#### **I'm BoHUNKy-dory With It (My Nose) | Sandee Moore - MB | 2.5 mins | 2007**

This animation combines fact, memory, self-reflection and fantasy with humour. Using finely wrought drawings, handcrafted textiles and girlish stickers, Moore examines and ultimately celebrates her relationship to her Ukrainian birth heritage through a remembered conversation with her adoptive mother.

#### **Maine | Pat Aylesworth - MB | 3.5 mins | 2006**

Through the retelling of a personal history, Maine eloquently and intimately meditates on distance, loss and mourning.

#### **Artist Statement | Daniel Barrow - MB | 5.5 mins | 2007**

Barrow uses a Commodore computer and mouse to illustrate and animate his "gratuitously honest" personal manifesto. Original music by The Ballet.

## 9 PM | TIME, SPACE & LIGHT: THE PHOTOGRAPHIC MEMORIES OF JASON BRITSKI & IAN TOEWS – CINEMATHEQUE

Traveling around the world with their films and yet remaining within their prairie hideaway, Jason Britski and Ian Toews initiated their filmmaking exploits when they both enrolled in the University of Regina's Film Production program. Though they work independently of each other, their work collectively has come to define an aesthetic that has been recognized as distinctly from the Canadian prairies, where landscape is a starting point for the evolution of photographic memories. Sharing a distinctly prairie concern for the texture of their images, their award-winning shorts are shot on various formats including Super-8, 16 mm and pixelcam.

- Cecilia Araneda and Sol Nagler

**Transfixed | Jason Britski – SK | 2 mins | 2001 – 16 mm, optical sound**  
Transfixed is a meditative film that celebrates the beauty found within the small details of existence.

**Ripples in the Snow | Jason Britski – SK | 8 mins | 1999 – 16 mm, optical sound**  
Ripples in the Snow is a film that deals with the issue of remembrance. Memory, in its various interpretations, is the focal point for the film, which is supported for a concern for structure and photography. In addition, the film is on a basic level a document of my influences (the prairie landscape, filmmakers Michael Snow, Richard Kerr, David Rimmer, Bruce Elder, and also my family).

**Four Corners | Ian Toews – SK | 6 mins | 1998 – 16 mm, optical sound**  
A structuralist film evoking the terror and confusion that the filmmaker experienced when within the invisibly radioactive landscapes of the Southwestern United States. "Without using words or sensational imagery, this film makes a powerful statement in communicating the horror of environmental pollution" - 30th Tampere International Short Film Festival

**Japan: Kesei Line Single Take | Ian Toews – SK | 5 mins | 2001 – DV**  
This film is part of an ongoing series of 16 mm films simply called Japan. Kesei Line Single Take is a visual poem; its imagery of passing Japanese landscape, at times like that of an Abstract Expressionist painting. The entire film is comprised of one take – there are no cuts, no camera moves, and no exposure, focus, or shutter adjustments.

**Negation | Jason Britski – SK | 3 mins | 1996 – Beta SP**  
Negation is an attempt to create an abstract document of my immediate surroundings in my home - Regina, Canada. During production there was one restriction while shooting - everything had to be shot in a 10 block radius from my house. The use of negative B/W imagery was utilized in an attempt to "look" at my familiar surroundings from a different perspective, and I felt that this formal choice would provide a more accurate representation of the location being documented.

**Shoulders on a Map | Jason Britski – SK | 4.5 mins | 2004 – 16 mm, optical sound**

Shoulders on a Map is a film about travel, form, and essentially my thoughts at the time towards Canada as a nation. It is the third part in a series of North American landscape films that I have been shooting since 2003. The central aim of the film is to formally examine the Rocky Mountains on Super 8 film. Simple formal devices are utilized in creating this portrait.

**You would make a good lawyer | Jason Britski – SK | 4.5 mins | 1999 – 16 mm, optical sound**

You would make a good lawyer is a film that deals with issues of being employed within our social construct. The nature of employment often seems to conflict with basic desires that cannot be met without such an obligatory arrangement. Within the workplace I found a way to rediscover myself, despite my obligation. In photographs, I found a way of successfully dealing with my "captor." The Tiger cannot escape, and neither can we. It all depends on how you deal with your own particular situation. The title itself is taken from a fortune that I kept receiving from fortune cookies, which seemed to capture the irony of my predicament perfectly.

**Hot Under the Collar | Jason Britski – SK | 3 mins | 2007 – Beta SP**  
Hot under the Collar is an experimental video that examines the imagery of the Kodak "Shirley" test patterns. An examination of the "male gaze", the evolution of film and video, and obvious formal considerations constitute the foundation for Hot under the Collar. The "Shirley" test patterns are disappearing as film and video evolve, and this video is a homage to all that these iconic women represent to the history of the cinema.

**Fragile | Jason Britski – SK | 4 mins | 1997 – Beta SP**  
Fragile is a video that deals primarily with theories of remembrance through a simple formal examination of the texture, rhythm, and color of a city at night. Shot on HI-8, this video deals primarily with the relationship that is created between the abstracted imagery, and the linear soundtrack that records my mother reading to my sister and myself as children.

**Opening of Japan | Ian Toews – SK | 18 mins | 2006 – 16 mm, optical sound**  
Shot, edited and finished on 16 mm over a 6 year period, this image-driven film examines the history of Japan since American trade contact began in 1843.



# FRIDAY, OCTOBER 5

## 7 PM | SURFACE GAZING: A CANADIAN PERSPECTIVE OF PERFORMANCE-BASED FILM AND VIDEO MADE BY WOMEN – CINEMATHEQUE

Experimental film and video has evolved into an important medium for the exploration of identity facilitated by the mechanisms of spectatorship in cinema. Winnipeg artists such as Shawna Dempsey & Lorri Millan and Wendy Geller are considered pioneers in the field of image and identity in performance-based works. Celebrating these local pioneers, this program aims to situate their concerns within a larger Canadian context of female artists exploring the idea of 'self' within time-based media artworks.

- Sol Nagler

### Seven | Wendy Geller – MB | 12 mins | 1987

Twenty-one single-take scenes explore the possibilities and limitations of genre-acting. The tape moves in and out of seductions, repulsion, horror and the grotesque. Commercial sound effects connect each scene and a tinge of black humour underlines the whole

### A Day in the Life of a Bull Dyke | Shawna Dempsey & Lorri Millan – MB | 11 mins | 1995

This video tells the story of a big boned butcher who finds passion and purpose. From dawn to dusk, we follow the bull dagger into skirmishes, drag, and the arms of a beautiful recruit. Both the public and the private lives of this "strange animal" are documented with the same mix of reverence and glee found in the exposes Bull Dyke mocks. However, because we see the world through the eyes of the subject, Sal, this fictionalized lesbian history is filled with all the joy, pain and ambivalence each of us experiences.

### Rockstar | Nicole Shimonek – MB | 3 mins | 2002

Nicole addresses the rock star phenomena and shows us it is a scantily clad woman in her underwear going on and on without much entertainment value. Rockstar is a risky work. Nicole uses a low budget in your face approach to examine this aspect of our social culture.

### Winged Victory | Victoria Prince – MB | 8 mins | 2006

This fairy tale style musical embraces the nightmarish and sideshow aspect of the Circus. Prince plays both a freedom-loving chicken girl and the wicked ringmaster who would keep her off the stage.

### Tree of Consumption | Dana Claxton – BC | 12 mins | 1993

In exploring the parallels between the treatment of the earth and the treatment of women, the artist has intentionally used low-end video equipment to produce a degenerated image. A woman stands in a destroyed forest among cut and broken trees. The images are also electronically "ripped, cut and torn" in post production eventually blurring the artist's body with that of the earth. The resulting video is an elegant impression of the artist's response to society's misuse of the

environment coupled with the danger women face on the streets and in their homes.

### Why Always Instead of Just Sometimes | Deirdre Logue – ON | 33 mins | 2005

Why Always Instead of Just Sometimes is a selection of 12 short works that record accomplishments without impact, small feats of moderate strength and moments of mild impudence. They are reflections on aging, breaking down and reparation. They are works that describe our need for intimacy and our fears of exposure. They are always, when we really wish they were just sometimes.

## 9 PM | FINDING HIMSELF: FOUND FOOTAGE IN THE WORK OF STEVE REINKE – CINEMATHEQUE

\* Steve Reinke will be in attendance

Since the origin of 'Found Footage' movie practices, filmmakers have re-contextualised pre-existing moving images in inventive and expository ways, making artistic comments about the world. Beginning in the 1930s and 50s, notably with the films of Joseph Cornell (1903-1972) and Bruce Conner (b. 1933), artists have reinterpreted images and messages often using absurdity and irony as thematic tropes in their re-working of cinematic elements through editing and juxtaposition.

While Conner, for one, was particularly attracted to chopping up newsreels because of his inability to afford shooting his own film (a budgetary consideration paralleling the oeuvre of Winnipeg filmmaker Mike Maryniuk), Found Footage's shifting of moving-image production's power structure also carried political weight. In these respects, Found Footage film practices share genetic helixes with video art of the 1960s and 70s, characterized by its democratic access, independent production and low-budget costs.

This selection of videos looks at the work of Canadian vidéaste Steve Reinke through these conceptual goggles. Reinke's prolific body of work is noted for its wide-ranging visuals, its personal monologue narratives, and its deep, dark irony and humour. In sampling Reinke's work that incorporates Found Footage, one can see his preoccupation with personalizing historical meaning, re-interpreting the original contexts of his found-visuals. In this way, Reinke not only appropriates Found Footage as his own, in terms of production, but also in diegetic and convincingly personal, yet absurdist, ways.

- Walter Forsberg



**The Mendi | Steve Reinke – ON | 9 mins | 2006**

Different 'voices' always occupy a Reinke tape. Though Reinke's voice-over is very personal, authorial identity is dispersed. He invites us to look reflexively - to ask hard questions about ourselves, our desires, and our relationships to images. The latest missive from the artist finds him recovering an errant CBC documentary and finding a new way to look at it by working on the soundtrack.

**Why I Stopped Going to Foreign Films | Steve Reinke – ON | 5.5 mins | 1991**

A satire of the discourses which attribute remarkable transformative powers to sex, including scenes from "classic" foreign films alternate with clips from gay porno tapes.

**Ask the Insects | Steve Reinke - ON | 8 mins | 2005**

Nine micro-essays on animation and death — with many appearances including Goethe, Pink Floyd and Bambi — leads to a final encounter and introduction.

**Regarding the Pain of Susan Sontag (Notes on Camp) | Steve Reinke – ON | 4 mins | 2006**

Reflecting on Susan Sontag's seminal literary works Notes on Camp and Regarding the Pain of Others, this video comments on Sontag's questions about photography's ability to elicit empathy within the viewer, showing images that evoke a contemporary emotional ground zero, combined with Reinke's pithy voice-over narration.

**Lonely Boy | Steve Reinke – ON | 8.5 mins | 1993**

"Lonely Boy" condenses and combines two films: Wolf Koenig's classic NFB documentary on Paul Anka (also titled Lonely Boy) and a classic gay porn loop from the late 70's The Summer of Kip Noll.

**Falling | Steve Reinke – ON | 2.5 mins | 1996**

As his Hundred Videos project reaches its end, Reinke decides to find work as a Road to Avonlea scriptwriter.

**Anthology of an American Folk Singer | Steve Reinke – ON | 27 mins | 2004**

Named after Harry Smith's seminal "Anthology of American Folk Music," Anthology of American Folk Song re-inscribes the optimistically paranoid mythological landscape of contemporary America and is the first in a series called Final Thoughts, an archive of found and original material collected by Reinke.



# SATURDAY, OCTOBER 6

## 7 PM | RADIANCE: NEW WORKS FROM CANADIAN COLLECTIVE CELLULOID PRACTITIONERS – CINEMATHEQUE

\*\*Special Double Program - Intermission from 8:30 to 9:00 PM

\* The Loop Collective's Izabella Pruska-Oldenhof will be in attendance

As the impracticality of Celluloid as an instrument of image taking pushes it into the realm of craft, collectives of craftspeople have sprung up, working in unison to create work etched in alchemy, and burnt with light. These collectives often work together as both practitioners of Celluloid arts, and exhibitors of work from across the globe to their communities. Two such collectives are creating work in Eastern Canada. They are the Double Negative Collective in Montreal, and the Loop Collective in Toronto. Dedicated to producing work that explores film as craft, these artists inspire each other to create films that develop regional characteristics. With this, experimental work gains a new sense of familiarity as it radiates the creative energies that emanate from collective inspiration.

- Sol Nagler

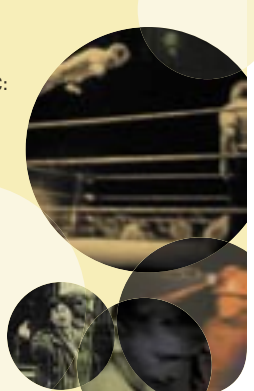
### THE LOOP COLLECTIVE

**c: won eyed jail | Kelly Egan – ON | 4.5 mins | 2005 - COL SD 35mm**

c: won eyed jail is a 35mm film projects consisting of two parts: a quilt patterned out of 35mm still negatives and 35mm found motion picture, and a traditional film print of the quilt that is screened through a 35mm motion picture projector. I consider this quilt/film homage to Joyce Wieland, whose artwork called into question the binary oppositions concerning issues of art and craft, personal and public space, content and form, narrative and experimental, as well as commenting on the sociopolitical environment in which we live. The dual existence of c: won eyed jail a projected film and as a sculptural object is meant to call into question the originary place of analysis of film: is it in the content projected on the screen or in the filmstrip/film negative---the "score" of the filmmaker? The quilt itself allows audience members access to the negative of the film, an art object normally sequestered from its viewing public. The two components of c: won eyed jail are meant to explore the very notion of film's existence in time and space.

**Parícutin | Erika Loic – ON | 15 mins | 2007 - COL SD 16mm**

In February of 1943, a fissure appeared in the cornfield of Dionisio Pulido, a farmer in the Mexican state of Michoacán. Ash and incandescent rocks emerging from this fissure preceded lava flows, violent explosions, and the birth of Mexico's youngest volcano. Within



24 hours, the volcano had risen 30 metres above the surrounding land. The volcano lived for nine years, covering towns and displacing populations. By 1952, it merely fumed—the first volcano ever to have been observed through its complete life cycle. Parícutin is a recreation of the life of the volcano.

**Shapes Eat Shapes | Angela Joesse – ON | 3.5 mins | 2007 - COL SD miniDV**

Shapes Eat Shapes is a sound-image waltz. The dance is performed between interior bodily rhythms and exterior urban patterns and grids. From an embodied position, shapes and rhythms constantly collide, consume, and morph into one another as we keep moving.

**Uncrumpling...As Moths From Cocoons | Tyler Tekatch – ON | 4 mins | 2007 - COL SIL miniDV**

A film made using chance operations. The poet Ronald Johnson tells us: "A man could forever study a pebble & at last see dilations and expansions of the hills."

**untitled (waterfilm) | Dan Browne – ON | 6.5 mins | 2007 - COL SD 16mm**

Visual waveforms created by flowing water generate, via optical sound, an accompanying soundtrack.

**Pulsions | Izabella Pruska-Oldenhof – ON | 9.5 mins | 2007 - COL SD 16mm**

Pulsions explores the fluidity of space and time through its emphasis on pulsing movement, which orders this film rhythmically and makes possible for this work to unfold as a resonance with the viewing bodies. In some ways this film also mourns our immemorial past, whose echoing murmurs remind us that it is forever foreclosed from our reach. Music composed by Colin Clark (Loop Collective member)

**Outside Sarajevo | Ajla Odobasic – ON | 2 mins | 2007 - B&W SIL miniDV**

A visit to Bosnia after a very long absence.

**Thaw | Shana MacDonald – ON | 8 mins | 2006 - COL SIL 16mm**

Thaw expresses the filmmaker's personal frustration with images of femininity within visual culture. Using images from the canon of Western art as a starting point, the film explores the feelings of panic and immobility that accompany the exploration of one's own sense of self in the face of cultural expectations. Also present within the film are the feelings of grief the filmmaker was experiencing from the loss of her grandmother during the time the film was made. This is the final film of The Self-Portrait Series (2001-2007) which explores with the filmmaker's ongoing negotiations with the complexities of female sexuality.

**Ode | Ilana Gutman – ON | 2.5 mins | 2005 - COL SD miniDV**

In admiration of a mother's courage and dedication.

**Conversations with Maya Deren | Vicky Chainey Gagnon – ON | 5 mins | 2003**

\* Intermission from 8:30 pm to 9:00 pm \*

## DOUBLE NEGATIVE COLLECTIVE

**Fracas | Eduardo Menz – QC | 5 mins | 2007- Beta SP**

The juxtaposition of children's school portraits with the anxious voices of an elementary spelling bee reveals a haunting reality of innocence that has vanished. In this experimental documentary, Eduardo Menz repurposes found images with great effect to create an emotionally compelling montage that lingers long after the film ends.

**Pan of the Landscape | Christopher Becks – QC | 11 mins | 2005 – 16 mm (silent)**

Pan of the Landscape reflects Brakhage's influence ... but soon differences begin to appear ... the use of painting on film as means of achieving a lyrical, visionary freedom of light and color is deeply undercut, as the solid stuff of the world begins to resemble a bit of a prison.

**All That Rises | Daichi Saïto – QC | 7 mins | 2007 – 16 mm**

Juxtaposition of seeing and sounding, sky and stone and all that's in between. A short walk in an alleyway, to hear vision sounding images, blessed with light and darkness.

**Western Sunburn | Karl Lemieux – QC | 9 mins | 2007 – Beta SP**

Western Sunburn is a re-photography in video of material that was originally used in a performance during which Karl Lemieux painted, scratched and burned film loops from an old western 16mm film. Traces of an impossible past and future collide in a trajectory where the present unravels.

**El jardín de senderos que se bifurcan (The Garden of Forking Paths) | Malena Szlam – QC | 5 mins | 2007 – 35 mm (silent)**

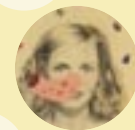
...an infinite series of times, in a growing, dizzying net of divergent, convergent and parallel times. This network of times which approached one another, forked, broke off, or were unaware of one another...

**Paper Nautilus | Amber Goodwyn – QC | 4.5 mins | 2005 – 16 mm (silent)**

I grew up in the Bahamas and have never returned. Mapping a place from memory, this film uses family photographs to illustrate the exchange of sand for snow.

**Light (Passing) | Michael Rollo – QC | 3 mins | 2007 – 16 mm (silent)**

Observing the light. Travels unknown.



# SUNDAY, OCTOBER 7

## 7 PM | NEW PRAIRIE CINEMA SHOWCASE II: THE FANTASTICAL IMAGE – CINEMATHEQUE

The second program of the New Prairie Cinema Showcase focuses on the re-envisioning of our place in the world within a fantastical context.

- Cecilia Araneda, Walter Forsberg and Laura Margita

### THE FANTASTICAL IMAGE

#### Photosynthesis | J. Scott Portingale – AB | 5.5 mins | 2006

An emerging fashion photographer and his spouse go to a party hosted by the senior editor of a well established fashion magazine. When they close the door to their humble abode all is quiet... or is it? Through the magic of stop motion and time lapse photography watch as an over zealous vacuum and a quick thinking camera, help their organic friend from, death by dehydration. In this house the inanimate becomes animated in a world that exists only behind closed doors.

#### The Ratspectacula | Clark Ferguson – SK | 10.5 mins | 2007

The Ratspectacula utilizes the conventions of the horror film to create a uniquely ambient cinematic experience. The video's introduction situates the viewer within an actual rat circus with rats performing erroneous tricks within a rat scale circus. With an unexplained turn of events, the rats grow larger than their would be subjugators, Darryl and Dougy. Through various low-fi effects, the video turns from what would be an earnest documentary into a B-film action/horror extravaganza. By subverting the expectations of the viewer, The Ratspectacula questions how society exercises its existential wonderings.

#### Traffiiiiik | Robert Pasternak – MB | 1.5 mins | 2006

An abstract designed film that started as an experiment. Made by applying 'border tape' (a long obsolete product used by graphic and production artists to make borders for ads) directly to clear film stock to see how the various patterns would synchronize with the frame rate and with one another.

#### The Robert Vilar Workbooks Vol I | Matthew Rankin and Alek Rzeszowski – MB | 1 min | 2006

The first in a series of fine art studies of Winnipeg actor and cult icon, Robert Vilar.

#### Evolution | John Osborne – AB | 2.5 mins | 2007

The film Evolution is based on sequences of evolving patterns that were captured frame by frame from a Java program written to generate patterns and abstract images using evolutionary algorithms. The music for these evolving images was composed using open source loops. The images and sounds track were assembled using "After Effects" to create the final composition. This work was completed in April 2007 in Edmonton.

\* 15 minute Intermission \*

#### Devil on the Canvas | Terryll Loffler – SK | 3 mins | 2006

Repetition, speed and sound are explored in this short super 8 film that uses the scripted spectacle of professional wrestling and its fatal conclusions to deconstruct the processes of filmmaking and melodrama.

#### Destiny Green | Erica Eyres – MB | 7.5 mins | 2006

Destiny Green is a mock documentary about the life of a fictional beauty queen whose story is inspired by both Jonbenet Ramsey and Jocelyne Wildenstein. The film traces the child's history through interviews with family, friends and professional relations, discussing her rise to fame, her disappearance and shocking reappearance after having her face surgically removed.

#### Get Up and Dust Yourself Off | Collin Zipp – MB | 3 mins | 2007

In Get Up and Dust Yourself Off, Collin Zipp appropriates other peoples memories to create a non-linear narrative. Zipp collected discarded 35mm photo negatives and audio CDs, recombined them based on his own formal and conceptual interests. In this way, he honours fragments of another person's life and enters into dialogue with them.

#### Foundation | Rick Fisher and Don Rice – MB | 7 mins | 2007

The manipulator of ideological systems attempts to refine out impurities only to be undermined by chaotic blowback

## 9 PM | THE ONE TAKE SUPER 8 EVENT – WINNIPEG FILM GROUP STUDIO

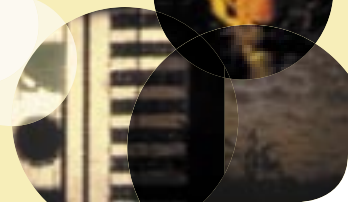
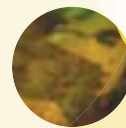
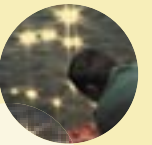
\* One Take Super 8 Event Director Alex Rogalski will be in attendance

Never ones to re-invent the wheel, WNDX has partnered with the Winnipeg Film Group to bring the One Take Super-8 Event to Winnipeg as part of its objective to foster the creation of new works.

The One Take Super-8 Event is a true prairie tradition that originated in Regina in 2000. Every year, program director Alex Rogalski technically guides the development of dozens of new short films (from new and established filmmakers alike) shot in one take on Super-8 film, that go on to screen all over the world.

Participation is straight-forward: sign up, shoot a film using a one-take concept (with all editing work done 'in camera'), with no cuts, splices or changes allowed. Audience members get to watch along with the participating Winnipeg filmmakers as they see their films for the very first time.

The One Take Super-8 Event is a filmmaker and audience favourite and should not be missed!



# Schedule at a Glance

FURTHER PROGRAMMING DETAILS AT [WWW.WNDX.ORG](http://WWW.WNDX.ORG)

THURSDAY, OCTOBER 4	FRIDAY, OCTOBER 5	SATURDAY, OCTOBER 6	SUNDAY, OCTOBER 7
	<b>1-5 PM   VIDEO POOL</b> <b>STEVE REINKE LEADS... MASTER CLASS ON CONSTRUCTING PERSONAL NARRATIVE WITH FOUND FOOTAGE IN VIDEO</b> Hosted by Video Pool 	<b>11 AM - 5 PM   WINNIPEG FILM GROUP STUDIO</b> <b>THE LOOP COLLECTIVE'S IZABELLA PRUSKA-OLDENHOF LEADS... MASTER CLASS ON CAMERALESS MOTION PICTURE PHOTOGRAPHY</b> Hosted by Winnipeg Film Group in collaboration with Platform	<b>11 AM - 5 PM   WINNIPEG FILM GROUP STUDIO</b> <b>NSCAD'S SOL NAGLER LEADS... MASTER CLASS ON COLOUR HAND CROSS-PROCESSING AND OTHER FILM SURPRISES</b> Hosted by Winnipeg Film Group in collaboration with Platform
	<b>7 PM   CINEMATHEQUE</b> <b>NEW PRAIRIE CINEMA SHOWCASE I: The Personal Image</b>	<b>7 PM   CINEMATHEQUE</b> <b>SURFACE GAZING: A Canadian Perspective of Performance-Based Film and Video made by Women</b>	<b>7 PM   CINEMATHEQUE</b> <b>RADIANCE: New Works from Canadian Collective Celluloid Practitioners</b> **Special Double Program - Intermission from 8:30 to 9:00 PM
<b>9 PM   CINEMATHEQUE</b> <b>TIME, SPACE &amp; LIGHT: The Photographic Memories of Jason Britski and Ian Toews</b>	<b>9 PM   CINEMATHEQUE</b> <b>FINDING HIMSELF: Found Footage in the Work of Steve Reinke</b>		<b>9 PM   WINNIPEG FILM GROUP STUDIO</b> <b>THE ONE TAKE SUPER 8 EVENT</b>
<b>OPENING RECEPTION</b>	<b>UNDERGROUND AFTER-PARTY</b>	<b>AFTER PARTY</b>	<b>CLOSING PARTY</b>

## The Fine Print

Screenings are at the Winnipeg Film Group's Cinematheque, at 100 Arthur Street (at Bannatyne). The box office opens 1/2 hour before each screening.

Single admission tickets are \$7 (\$5 for WFG Members). WNDX festival passes are \$20. Tickets and passes are available at the door.

The One Take Super 8 Event closing night screening is at the Film Group's Studio (3rd Floor, 100 Arthur Street). Admission is pay-what-you can.

Parties are open to WNDX screening patrons only. You must show your ticket or pass at the door.

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