

# Documentary Reframed

## ***Documentary Reframed: Process, Politics, and Aesthetics***

Screenings and viewings of Canadian and international documentaries

**March 20 – April 7, 2007**

**Florence Ayisi and Kim Longinotto**

**Jason DaSilva**

**An Van Dienderen**

**Harun Farocki**

**Brett Kashmere**

**Ali Kazimi**

**Takuma Kuikaro and Marica Kuikaro**

**Chris Landreth**

**Karin Lee**

**Nora Malone**

**Caroline Martel**

**Richard Martin**

**Trinh T. Minh-ha**

**Midi Onodera**

**Niklas Sven Vollmer**

**Jennifer Wemigwans**

Curated by Maureen Latta



## ***Documentary Reframed: Process, Politics, and Aesthetics***

Maureen Latta

The venerable founder of the National Film Board of Canada, John Grierson, defined documentary as the creative treatment of actuality, a succinct but non-reflexive statement that contains assumptions relating to the mythology of the camera's truth-telling function. Robert Enright elaborated on the definition when he said, "which part of the definition you chose to focus on would determine the kind of filmmaker you were."<sup>1</sup>

In the films and videos selected for *Documentary Reframed: Process, Politics, and Aesthetics*, the filmmakers focus on the former part of the definition, "creative treatment." Such a term should also encompass the falsification of actuality that has accompanied documentary representations ever since Robert Flaherty had his subjects substitute harpoons for rifles in *Nanook of the North* (1922). Flaherty did not want viewers to be aware of the alterations rendered in his representation of Inuit culture - a result

of the documentary motivation to record, reveal, or preserve, "an impulse rarely coupled with an acknowledgement of the mediational processes through which the real is transformed."<sup>2</sup> In addition to testing, adopting, and revising a variety of creative strategies, many of the works in *Documentary Reframed* deal, in one way or another, with the problem articulated by Trinh T. Minh-ha in her work of ethnographic film criticism, *Reassemblage* (1982): "Creativity and objectivity seem to run into conflict. The eager observer collects samples and has no time to reflect upon the media used."<sup>3</sup>

The flaw in Grierson's definition was the assumption of an unambiguous "actuality" subject to "treatment" by the documentary filmmaker according to his or her creative preferences. Grierson, as Director of the National Film Board from 1939 to 1945, was representative of another documentary motivation: to persuade or promote. He knew that he was engaged in a war for people's minds and mobilized techniques of mass persuasion to obliterate what he perceived as the dangers of anarchy and disorder. Joyce Nelson, in *The Colonized Eye: Rethinking the Grierson Legend*, says, "[Grierson's] greatest concern was

order and his greatest fear the disorder or chaos that might result from individualism, from liberal democracy, from economic nationalism, *from people thinking for themselves in their own 'amateur' ways.*"<sup>4</sup> (emphasis added)

A more self-aware subjectivity enters the documentary genre with the development by French new wave filmmakers of *cinéma vérité*, a style in which the handheld movie camera reveals the movements of the cinematographer, thus personalizing the view of reality seen first through the camera's lens and then projected onto the movie screen. *Cinéma vérité* is merely one example of yet another documentary motivation: to express. This artful approach to subject matter has always been present in documentary filmmaking, taking the form of, for example, poetic compositions and lyrical narrations, both found in Flaherty's inaugural work and in Grierson's National Film Board productions.

A less-discussed documentary motivation is its analytical function. In the United States, Michael Moore's *Roger and Me* (1989) proposes analysis or interrogation as a provocative impetus behind what is sometimes called the point-of-view

documentary. In the film, Moore's challenge to General Motors' chairman Roger Smith to come to Moore's hometown of Flint, Michigan and discuss the effects of factory layoffs is ultimately unsuccessful, but in the process Moore interrogates the legitimacy of corporate power. He takes this interrogative function further in subsequent works. By the time *Fahrenheit 9/11* (2004) was released, accompanied by a Cannes Best Picture award, political controversy, and box-office records, it was apparent that documentary could be a kind of Brechtian cinema, incorporating methodologies from performance art, political montage, and stand-up comedy. Moore appropriates footage of U.S. President George W. Bush and the key architects of the New American Century in the small, revealing moments before and after official public relations exercises to unsettle the spectator's belief in representation. While avant-garde artists like Trinh T. Minh-ha have been engaged in this sort of critique since the 1980s, Argentinean Third Cinema filmmakers Fernando Solanas and Octavio Gentino pioneered a cinema of liberation in the 1960s, and Moore's work is embedded in a history

of American leftist political documentaries, *Fahrenheit 9/11* marks the mainstreaming of an active questioning around non-fictional discourse and its claims to truth.

The impulse behind *Documentary Reframed: Process, Politics, and Aesthetics* is to explore how contemporary, independent cultural producers in Canada and abroad are testing the boundaries of documentary conventions in the post-Moore era of documentary popularity, aesthetic freedom, new technologies, and self-reflexivity. Fifteen documentary works were selected from approximately 150 films and videos accessed through independent distributors in Canada and the United States, and through contact with cultural producers in Canada and Germany. The thematic structure — Found Footage, Psycho-spiritual Realities, Encountering the Other, and Re-imagining/imagining History — emerged from the curator's intention to discern themes within the works that most departed from straightforward documentary modes. The selected works tend to push generic boundaries in terms of subject matter, formal conventions, and/or production processes. They are made by film and video makers working mainly outside corporate-controlled

broadcast production systems, and often within monetary and other restraints of interstitial production. Some of them exemplify what Hamid Naficy refers to celebratorially as “the politics and aesthetics of smallness and imperfection.”<sup>5</sup> They both resonate against and borrow from prevailing broadcast documentary production modes.

Transforming an artist-run media access and exhibition centre, PAVED Arts, into a “cinema in the gallery” for the duration of *Documentary Reframed* suggests that the critical space of artistic exhibition can assist in reframing how we think about documentaries. Viewing several works in thematic conjunction creates opportunities for critical reflection in the interstices between projections (sort of a critical “intermission”) on issues related to documentary production and reception. This reflection is of vital importance at a time when corporate-controlled information is transmitted to the public primarily via ubiquitous and non-reflexive documentary modes such as television news, T.V. newsmagazine shows, “reality television,” and news websites.

It is appropriate that the filmmakers in *Documentary Reframed* are countering a Griersonian legacy and “thinking for themselves in their own ‘amateur’ ways,”<sup>6</sup> challenging hegemonic narratives, which, in the information environment of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries, achieve form partly through media representations.

### ***Found Footage***

Ever since Marcel Duchamp hauled a men’s urinal into a New York gallery, turned it upside down, and signed his (fake) name, artists have been using found objects to elicit questions about the nature of art and society. German photomonteurs like John Heartfield and Hannah Hoch used found still images in overtly political critiques of a nation descending quickly into fascism. It was partly a recycling of materials in a period of debilitating monetary inflation, and partly a response to the Nazi party’s use of similar techniques in its propagandist strategies. Found footage films are particularly effective means for working with juxtapositions of diverse images because they take advantage of the fact that montage is integral to the language of film. The technique plays on the standard documentary convention of intercutting archival footage.

While a traditional approach to cinematic montage is to “hide” the edits to create a seamless reality, filmmonteurs play with the mind’s receptivity to the realistic illusions of edited sequences by appropriating existing footage — the property of industry, institutions, and corporate broadcasters — and re-editing it. This postmodern practice has a foundation in experimental, avant-garde films from the 1950s to 1980s, and within a documentary mode it relates to the innovative *Atomic Café* (1982) by Kevin Rafferty, a film made entirely from obscure government training films. The found footage works in *Documentary Reframed* are not purist. The filmmonteurs superimpose audio or textual narratives, or alter the visual image, further subverting the original intention behind the footage to reveal its hidden unconscious.

In *When Canadians Attack* (2005), an ironic treatment of Canadian sports coverage, Brett Kashmere (originally from the Prairies and now living in Central New York) superimposes a reading of Roland Barthes’ essay on Canadian hockey, “Of Sports and Men,” on the spectacle of hockey fights. “In every aspect of this combat, there is the physical relationship of the land and its people,” according to Barthes, the French

theorist and semiotician, as hockey players inflict appalling violence on one another. The juxtaposition of images and audio forms an ironic critique of masculinity.

In *I Thought I Was Seeing Convicts* (2000), prison surveillance video, ostensibly recorded in service of order and safety within the prison environment, exemplifies French theorist Michel Foucault's theory that it is through disciplinary institutions

that the individual subject is created and controlled.<sup>7</sup> German filmmaker Harun Farocki argues, "Today power and violence are (mostly) exercised impersonally." In Farocki's re-appropriations, the video surveillance camera is a technical means employed by the powerful to control human bodies. Farocki further reveals that this approach to social control is prevalent in everyday human environments in his film *The Creators of Shopping Worlds* (2001),

in which surveillance technologies track not only the movements of unsuspecting shoppers but also the movement of the customer's gaze.<sup>8</sup> The purpose is to achieve maximum profitability by ensuring that the motion of the shopper's body and vision lead to maximum consumption of material goods, in concert with a pastiche environment ranging from Greek temples evoking a classical idyll to winding streams of water leading, not to nature, but to purchases.



*The Creators of Shopping Worlds*, Harun Farocki.  
Image reproduction courtesy of the artist.

The theme of the controlled body is omnipresent in Montreal filmmaker Caroline Martel's *The Phantom of the Operator* (2004), constructed with visual materials retrieved from national and internet databases relating to telecommunications history. Post-war women, grateful for respectable employment, discipline their bodies to service the maximum number of telephone customers in the shortest possible time. Everything from their tone of voice to their movie star smiles are learned behaviours conforming to Taylorist social engineering and the "voices with a smile" corporate slogan. Martel superimposes a disembodied female voice, a fictive narration, that leads the viewer through a dreamlike interpretation of these simulacra. These telephone operators seem to exist in a dematerialized, hyperreal space, one which intersects ominously with our own increasingly mediated existence.

This sense of a media sphere is evident in Vancouver filmmaker Richard Martin's *Mixed Signals* (2005). The corruption of his images, recorded from a digitally scrambled broadcast, reflects the disintegration of American culture and the chaotic ideology of religious

fundamentalism allied with right wing politics. Martin eschews textual interjections and voice-over narratives, instead allowing the cacophonous voices of television evangelists and Bush-era politicians to speak for themselves. The mosaic of Martin's scrambled images is as appropriate to express the apocalyptic confusion of the late American empire as Martel's crisp black and white images are to depict the stability of the early- to mid-20<sup>th</sup> Century Fordist contract.

### ***Psycho-spiritual realities***

The filmmakers in *Documentary Reframed* who are concerned with psychological or spiritual conditions face the challenge of how to document non-corporeal realities. Is the camera's indexicality a barrier to expressions of inner states if used in a straightforward documentary manner? What happens when "actuality" lacks a material basis for the camera to record? In *Ryan* (Chris Landreth, 2004), *Dreams of Jagodina* (Nora Malone, 2005), *Happy Crying Nursing Home* (Niklas Sven Vollmer, 2004), and *I have no memory of my direction* (Midi Onodera, 2005), a variety of strategies are borrowed from other genres. Landreth uses recorded conversations

with his subject, pioneering National Film Board animator Ryan Larkin, but eschews the indexical image in favour of bizarre and brilliant three-dimensional, hand-animated characterizations both to honour the legacy of his biographical subject and to express his own sense of Larkin's mental world. Malone moves towards fiction with her dreamlike, *mis en scène* visuals and a lyrical narration scripted from interviews with a Serbian woman. The fictional recreations of scenes from the subject's childhood growing up with family violence combine with recreations of the girl's dreams, which played an important role in her survival and eventual escape.

Onodera and Vollmer both embrace the camera's indexicality while working experimentally. A Canadian-born, Toronto-based, experimental filmmaker of Japanese descent, Onodera constructed *I have no memory of my direction* partly with documentary footage she shot during three months spent in Japan, her first visit to the country of her father's birth. She then deploys toy cameras, television images, and video games to create a kind of travelogue that is also a personal essay on different types of memory: cultural, inherited, and collective. Playing

with notions of truth, her voice-over narrative is in the third person, a fiction that nevertheless bears close relation to the filmmaker's life. Like Chris Marker's *Sans Soleil* (1983), to which Onodera offers thanks in her film's credits, the images are real and the soundtrack is created. The documentary images are often explained, commented on, and contextualized by the narrator who is admittedly chasing ghosts, chasing memories. She says she wants "a camera obscura for dreams," but in the absence of that technology, she must rely on what is available. Onodera's narrative concludes with a disclaimer: "This is a dream; this is not a film; this is not true."

Onodera takes Minh-ha's challenge and becomes an eager observer collecting samples in order to reflect on media, among other things. This reflection involves a not-so-subtle sense of frustration at the limits of the camera and its visual image to effectively depict multiple layers of reality: material, ideological, and psychological. Instead of transcending those limits, *I have no memory of my direction* seems to throw them into high relief.

A similar sense of frustration pervades Vollmer's *Happy Crying Nursing Home*.

Vollmer's obsessive visual record of his baby's first few months of existence combine with audio and text to explore fatherhood and the contrast between dream-wish and reality. In Vollmer's hands, the comfortable and celebratory images of home video become a surrealist ride through conflicting feelings of happiness and despair. The video camera, though often engaged in extreme close-ups of the baby and rituals of feeding and diaper changing, paradoxically keeps the video maker at a distance from the experience. The work engages with experimental films like Stan Brakhage's *Window Water Baby Moving* (1959), which was an attempt to transcribe the experience of childbirth from the point of view of someone who is essentially excluded from the process. At the time of Brakhage's short film, fathers generally were not allowed into delivery rooms. *Happy Crying Nursing Home* is a reflection not only on the limits of the camera's ability to penetrate inner states, but also on how the camera itself creates a barrier to the very experience being documented.

### ***Encountering the Other***

The reflexive approach intensifies with films and videos that attempt the documentation of other cultures, terrain fraught with theoretical as well as practical difficulties. Because of effective critiques mounted in the writings of postcolonial cultural critics such as Edward Said and the work of experimental filmmakers such as Trinh T. Minh-ha, those engaged in an ethnographic type of representation are working in a context of increased understanding of how systems of representation are framed by political forces. The visual histories of violence accompanying ethnographic representations pose a critical challenge to contemporary cultural producers who want to engage with cultures foreign to their own. Minh-ha's work is pivotal in this regard, and *Documentary Reframed* features her visual study of daily life in a Senegalese village, *Reassemblage* (1982). In classical editing, jump cuts are considered a flaw. In *Reassemblage*, jump cuts are employed to jar the viewer and, along with fragmented framing, suggest that the filmmaker is collecting samples that ultimately evade meaning because she cannot enter into the world of her subjects.

When the subjects speak, their words are untranslated. Instead, Minh-ha's voice occasionally interjects poetic recantations of an anthropological pursuit of knowledge. Minh-ha is commenting on herself as an outsider filming a people. The film is as much about the spectator's relation to film as a representational medium as it is about the Senegalese villagers.

Belgian filmmaker An Van Dierden follows a similar path but with less emphasis on formal experimentation. In *Visitors of the Night* (1998), an attempt to document the matriarchal Mosuo culture of southwest China collapses when it becomes apparent that the filmmaker's status as outsider and her possession of a camera effectively prevent her from

learning much at all. The official translator appointed by the Chinese government is coaching the Mosuo subjects in what to say. The holders of knowledge, the elder Mosuo women, deftly evade her gaze. The initial goal of the video project is frustrated. Instead, it becomes an exploration of the multiple encroachments on the Mosuo culture and the people's sophisticated complicity with and denial of those obtrusions within the context of China's modernization.

A radically different tactic is employed by the Video in the Village project, which produced *The Day When the Moon Menstruated* (2004), documenting the people's rituals in Kuikaro Village following an eclipse. The Video in the Village project



*The Day When the Moon Menstruated*, Takuma Kuikaro and Marica Kuikaro. Image reproduction courtesy of Vtape.

was founded in 1987 by the Centre for Indigenous Activity in São Paulo, Brazil to equip and train indigenous video makers. "The project's proposal is to turn the video into a tool that will enable the expression of their identity, reflecting their vision about themselves and about the world."<sup>9</sup> In Kuikaro Village, two local men, Takuma Kuikaro and Marica Kuikaro, videotape their family and neighbours as they paint and exorcise their bodies, chant, dance, and explain in their language what they are doing and why. Although an important intention behind the film is for indigenous people to see and engage with their own image, the English subtitles and the dissemination of the tape through Toronto video art distributor Vtape shows an intention to present their reality to the world.

The style is straightforward documentation, but the process employed results in a viewing experience that will differ depending upon the spectator's own cultural position. For the white, non-indigenous, Western viewer, the experience is reminiscent of portrayals of indigenous cultures in National Geographic magazines and videos, but the subjects' level of comfort with the camera's intrusion

seems unfamiliar. The potentially exotic subject matter is rendered unexotic by the matter-of-factness of the video makers' handling and the subjects' frankness. Video makers and subjects all share the same village and the same worldview; only the spectator is the outsider, privileged for a moment by being able to share this glimpse into a world utterly different, yet possessing the familiar touchstones of technology (the grass-covered huts have televisions and cameras).

That awareness of *spectator as outsider* is disconcerting for the privileged Western viewer who for most of film history has remained secure in the knowledge that the camera's gaze is made by him and for him. These villagers are not frozen into an image of what others imagine about them. Without the colonial burden that Robert Flaherty and other early photographic documenters of indigenous cultures like Edward S. Curtis laboured under, Takuma Kuikaro and Marica Kuikaro neither exclude nor highlight signs of encroaching technologies and ideologies, which to the villagers are merely part of their lives. The short film *Olivia's Puzzle* (2001) by Canadian Jason DaSilva is an engagingly simple approach to the problem of the

exoticized “other.” DaSilva chooses a “day in the life” treatment to depict the social realities of two school girls, one born and raised in British Columbia and the other born and raised in Goa, India. While during much of their day they are engaged in the same activities — getting dressed, eating breakfast, going to school — at the end the difference in aspirations becomes clear: while the Canadian girl (whose parents emigrated from Goa) dreams of becoming a teacher, artist, or dancer, the girl from Goa says she will get married, work in the fields, and have children. The film eschews didacticism, and it is left to viewers to form their own opinions based on the girls’ parallel narratives.

### ***Re-imagining/imagining History***

The three films that re-image/ imagine history, *Comrade Dad* (Karin Lee, 2005), *Seven Fires* (Jennifer Wemigwans, 2002), and *Continuous Journey* (Ali Kazimi, 2004), share certain commonalities in their subject matter. All tell stories that have been occluded from the official versions of Canadian history, which mainly construct the perspective of the white, European settler. There is no single counter-narrative to the history of colonization, but multiple histories that render the invisible visible,

reflect upon the colonial experience from minority viewpoints, and challenge the white Canadian viewer’s assumptions about the past. These ethnically diverse works could be considered evidence of Canada’s multiculturalism, which can be defined as recognizing diversity as a positive force in furthering nationhood.<sup>10</sup> However the films, particularly *Seven Fires* and *Continuous Journey*, speak to the systematic elimination of threats to the dream of a “White Canada” during this country’s formative years and therefore reveal the hypocrisy behind official claims of equality and harmony. We learn that white Europeans are the most populous group in Canada because of official policies aimed at establishing and maintaining a dominant white population. The purpose of these videos is not to blame, but to contextualize the presence of various cultures within an historical framework.

*Seven Fires* director Jennifer Wemigwans presents an Ojibway storyteller, Sally Gaikzheyongai, recasting the history of colonization from a First Nations point of view based on the Seven Fires, a traditional Ojibway legend. *Continuous Journey* is Toronto filmmaker Ali Kazimi’s inquiry into the almost-forgotten story of



*Comrade Dad*, Karin Lee. Image reproduction courtesy of Moving Images Distribution.

the *Komagata Maru*, a ship stranded in Vancouver Harbour for 61 days in 1914 while politicians successfully conspired to prevent 376 Indian immigrants from disembarking. *Comrade Dad* presents the life of Vancouver filmmaker Karin Lee's Chinese immigrant father. Each of these filmmakers faced the challenge inherent in representing forgotten and neglected histories: the lack of a substantial visual archive.

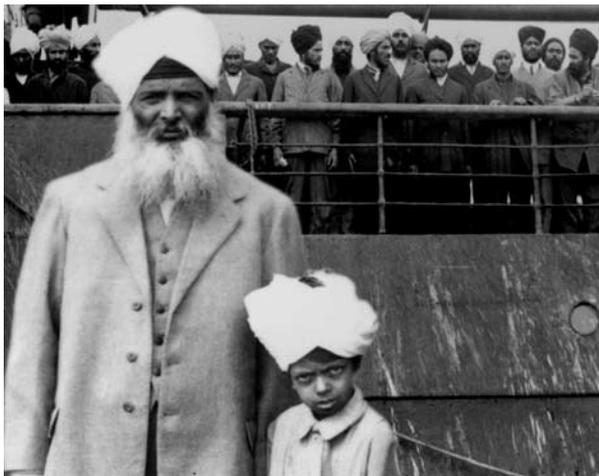
There is an adage of war that the winner gets to write the history. This also applies to visual records, which are usually made from the point of view of the "winner," or in Canada's case, the colonizer. The film and video makers featured here each devised a creative strategy to deal with the paucity of visual archives. *Comrade Dad* combines actors, family films and photos, and cultural objects from the Communist bookstore owned by Lee's father. *Seven*

*Fires* circumvents the problem altogether by eschewing conventional forms of historical documentary and opting for a process based on First Nations oral traditions. Gaikezheyongai is videotaped in front of a small audience as she delivers a 65-minute monologue, complete with Magic Marker and classroom flip charts. This seemingly innocuous format develops into a powerful viewing experience as Gaikezheyongai's story builds into a forceful indictment of colonization. Her

schematic representations on flow charts deepen her interpretation of complex cause-effect relationships within the colonial experience.

Ali Kazimi deals with the lack of film coverage and limited still photo archive of the *Komagata Maru* by using creative post-production techniques such as digital compositing. He is able to combine and recombine his few images in creative ways that literally re-image the neglected event.

When in the latter part of the documentary the viewer learns that Kazimi discovered lost footage of the ship during his research, the sudden appearance of actual film footage (of what has thus far been re-imagined) feels like an amnesiac's cure. *Continuous Journey* is as much about the importance of the visual image, real or imagined, in revivifying moribund histories as it is about a specific historical event.



*Continuous Journey*, Ali Kazimi. Image reproduction courtesy of Vtape.

The documentary film and video makers discussed here are engaged not only with their subject matter, but also with critical questions about the media they use. It is hoped that the clustering of documentary works within the gallery context will help to foster discussion about a neglected area related to documentary production and reception, summed up by An Van Dienderen: "There exists a deeply rooted confusion between the presented and the experienced reality, which is blurring the urge for scrutiny. A viewer is being developed who is highly trained in believing what is being showed. Because of the referential or indexical quality images are wrongly taken for reality, and therefore the production or constructionist level that is located between the experienced reality and the representation is neglected."<sup>11</sup>

Implicit in *Documentary Reframed: Process, Politics, and Aesthetics* is a connection between modes of production, formal choices, and political intent (whether conscious or unconscious). While all of these films are broadly defined as "independent," their content and treatment are nevertheless contingent upon particular production modes. The works here vary from co-productions with

the National Film Board or TVOntario, to artisanal productions funded by arts councils, to collaborative institutional/community projects such as Video in the Village. The *Documentary Reframed* project gestures towards the need for more institutional/structural analysis of documentary production and reception as part of the broader questioning around the politics of form.

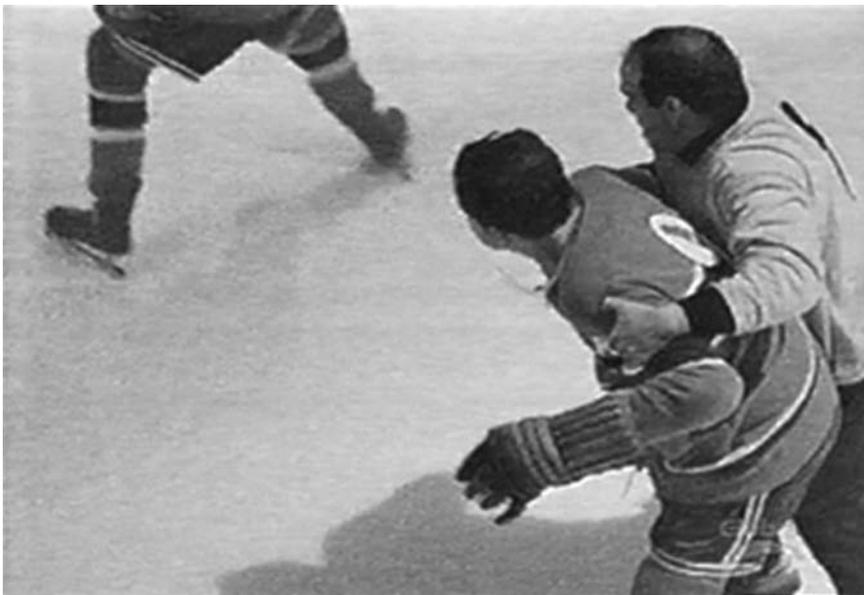
**About the curator:**

Maureen Latta is a writer and teacher. She is currently a lecturer in the Department of Art and Art History, University of Saskatchewan. *Documentary Reframed: Process, Politics, and Aesthetics* is her first curatorial project.

## Notes

1. Robert Enright, "Vérité, Vérité, All is Vérité," *BorderCrossings* 19:3, August 2000, p. 15.
2. Michael Renov, *The Subject of Documentary*, Minneapolis: University of Minnesota Press, 2004, p.75. I borrowed from Renov his categorization of four overlapping documentary motivations (1. To record, reveal, or preserve. 2. To persuade or promote. 3. To express. 4. To analyze or interrogate.).
3. *Reassemblage* (40 min. 16mm), prod. Jean-Paul Bourdier and Trinh T. Minh-ha, dir. Trinh T. Minh-ha, 1982.
4. Joyce Nelson, *The Colonized Eye: Rethinking the Grierson Legend*, Toronto: Between the Lines, 1988, p. 164.
5. Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton: Princeton University Press, 2001, p. 4.
6. Nelson, p. 164.
7. Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan, New York: Vintage Books, 1995.





*When Canadians Attack*, Brett Kashmere. Image reproduction courtesy of Video Pool.

8. *The Creators of Shopping Worlds* is an installation available for continuous on-demand viewing in the PAVED Arts Media Gallery for the duration of *Documentary Reframed*, not as part of the four thematic screenings.

9. Video in the Villages website homepage, [http://www.videonasaldeias.org.br/home\\_ingles.htm](http://www.videonasaldeias.org.br/home_ingles.htm)

10. Based on *The Act for the Preservation and Enhancement of Multiculturalism in Canada*, 1988.

11. An Van Dienderen, "This Special Mystique of Interview Politics: A Flow Between Fact and Fiction," *Film-Philosophy*, vol. 6 no. 16, July 2002, p. 4 <http://www.film-philosophy.com/vol6-2002/n16vandienderen>

## ***Documentary Reframed: Process, Politics, and Aesthetics***

March 20 – April 7, 2007

### **PAVED Arts “Cinema in the gallery” screenings:**

#### **Thursday, March 22**

##### ***Found Footage***

*When Canadians Attack*, Brett Kashmere (Canada, 2005) 4 min.

*Mixed Signals*, Richard Martin (Canada, 2005) 8 min.

*I Thought I Was Seeing Convicts*, Harun Farocki (Germany, 2000) 25 min.

*The Phantom of the Operator*, Caroline Martel (Canada, 2004) 65 min.

#### **Saturday, March 24**

##### ***Psycho-spiritual Realities***

*Ryan*, Chris Landreth (Canada, 2004) 14 min.

*Dreams of Jagodina*, Nora Malone (U.S., 2005) 29 min.

*Happy Crying Nursing Home*, Niklas Sven Vollmer with Lisa Paulsen (U.S., 2004) 29 min.

*I have no memory of my direction*, Midi Onodera (Canada, 2005) 77 min.

#### **Thursday, March 29**

##### ***Encountering the Other***

*Olivia’s Puzzle*, Jason DaSilva (Canada, 2001) 12 min.

*The Day When the Moon Menstruated*, Takuma Kuikaro and Marcia Kuikaro (Brazil, 2004) 28 min.

*Visitors of the Night*, An Van Dienderen (China/Belgium, 1998) 34 min.

*Reassemblage*, Trinh T. Minh-ha (U.S., 1982) 40 min.

#### **Saturday, March 31**

##### ***Re-imaging/imagining History***

*Comrade Dad*, Karin Lee (Canada, 2005) 26 min.

*Seven Fires*, Jennifer Wemigwans (Canada, 2002) 65 min.

*Continuous Journey*, Ali Kazimi (Canada, 2004) 87 min.

Technical assistance provided by:

Division of Media and Technology, University of Saskatchewan, and Performance Productions, Saskatoon

Installation design: David Granger

## **April 1**

### **Feature Presentation**

Roxy Theatre, 320 20th Street West, Saskatoon

*Sisters in Law*, Florence Ayisi and Kim Longinotto, (Cameroon/UK, 2004) 104 min.

Co-sponsored by the Department of Women's and Gender Studies, University of Saskatchewan, and the Roxy Theatre.

## **March 20 - April 7**

### **PAVED Arts Media Gallery**

*The Creators of Shopping Worlds*, Harun Farocki (Germany, 2001) 72 min.

## **April 4**

### **Panel Discussion**

With curator Maureen Latta and documentary filmmakers Tasha Hubbard and Danny Pederson-Bradbury.

Sponsored by the Saskatchewan Communications Network.

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Saskatchewan Communications Network

Division of Media and Technology, University of Saskatchewan

Department of Women's and Gender Studies, University of Saskatchewan

Roxy Theatre, Saskatoon

Performance Productions, Saskatoon

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