



Mind Officially Blown

**A one-night screening of film and video
programmed by Deirdre Logue**

Thursday, November 20, 7:30 pm

Gallery TPW

Mind Officially Blown V.1

As part of my work in the media arts, I have attended a lot of film and video festivals over the past fifteen years. The majority of them have been close to home, either local, across Canada or in the United States. More recently, I have ventured a little further a field, to Europe where there seems to be no shortage of film and video festivals and the stamina it takes to consume them.

One particularly interesting event is the fifty-five-year-old Oberhausen International Short Film Festival in Germany. I have attended the past three, (my first on the eve of quitting smoking), and have been struck each visit by a combination of successful contradictions there. For five days in May, a quiet town of 200,000 people is suddenly flooded with hundreds of film and video artists, programmers, curators, distributors and critics from all over the world. Despite the commotion, the town itself seems completely unfazed, almost indifferent to the strange culture invaders. The festival also manages to show a significant amount of local productions, commercial shorts, music videos and children's programs parallel to significant curatorial endeavors, international distributor presentations and, almost in opposition, daily theory-heavy discussions.

It is in the later part of the festival's activities that I have had the privilege of seeing some really incredible film and video, including rare and hard to find historical works running along side more contemporary works by some of the art world's brightest stars. Many of these works have maintained an active place in my imagination long after their exhibition at Oberhausen, and though only a few of these works were available for inclusion here, they are the rationale for this program.

For this, the first iteration of *Mind Officially Blown*, I have focused on a selection of works from the international distributor presentations that seem to reflect a powerful visual and conceptual dynamic in experimental film and video – a reliance on dualities, fragments and contradictions. Like the festival itself, the works often encourage disparate parts to fit together, wearing each other into shape, asking us to consider bringing their parts together, joining surfaces to substances. Unfamiliar to me then, these are works that now feel like favorites. They remain works that ask for a re-appreciation of film and video's often curious combinations.

Deirdre Logue 2008

Feeling Free with 3D Magic Eye Poster Remix

Shana Moulton, USA

8 minutes, 2004

Deriving its title from an inspirational segment of an Angela Lansbury exercise program, *Feeling Free* subjects the appropriated footage to eccentric visual and audio displacements, culminating in a psychedelic dance sequence set to a remix of the program's insipid theme song.



Bruce Lee in the Land of Balzac

Maria Theresa Alvez, Germany

2 minutes, 2007

What does a Brazilian artist do when confronted with the vast beauty of the French landscape?



Liitäjät (Gliders)

Anissi Kasitonni, Finland

15 minutes, 2005

Gliders is a narrative about a young squirrel's growing pains resulting from the crossfire of his parents' expectations. The squirrel family pretends to be an endangered species, *Pteromys volans*, the Siberian flying squirrel, in order to save their home forest.



Interfield

Martijn van Boven, Netherlands

6 minutes, 2007

Interfield builds upon Martijn van Boven's interest in abstract, experimental film and early computer art. In this work, image and sound develop into an autonomous composition, increasing in intensity, building to a point of collision and synchronicity.



All the Parts from Simon and Garfunkel's 1984 Central Park Performance Where Garfunkel Sings With His Hands in His Pockets

Cory Arcangel, USA

7 minutes, 2004

Arcangel brings a willfully lo-fi aesthetic to bear in manipulating a consumer video document of a twenty-year-old Simon and Garfunkel concert; his concerns lie as much with the event's reproduction and dissemination as with any of its supposedly original qualities. Investigating the social production of celebrity and its representations, Arcangel touches on issues of bootlegging, amateurism, and a culture in which participation can border on obsession.



Ambidextrous Performance 5 of 8

Lars Siltbery, Sweden

2 minutes, 2006

An uncanny performance takes place in the artist's studio.





Almost Like One of the Family

Astrid Goransson, Sweden

10 minutes, 2007

In 1933 Anna-Helén Johansson wrote 30 letters to her sister Clary. As a young farmer's daughter Johansson had a chance to live in an urban household in Stockholm. There is a flow of descriptions in these letters and above all — a flow of feelings. Johansson was supposed to be like a member of the fine opera-family Stiebel. Instead she became a maid.



Julio & Lupita

Aurora Reinhardt, Finland

4 minutes, 2004

Julio & Lupita is a video work in which a middle-aged Latino man, Julio, dances with a life-size doll named Lupita. With a ghostly Latino rhythm playing in the background, Lupita bends into strange and perverse positions. The dance with the doll is based on the Latin-American custom of an abandoned husband making a doll in the likeness of his wife and dancing a last dance with it, after which the doll is burned.



Fossilization

Kurt D'Haeseleer, Belgium

9 minutes, 2005

At first sight, *Fossilization* looks as if the magnetic videotape escaped from the cassette, was badly wrinkled, then stretched out again and fiddled back onto the reel. A syrupy cobweb of threads and lines lies over the images, they merge smoothly into each other and mix with the soundtrack by David Shea. Images of people carrying heavy loads whilst struggling against the wind; of groups of people relaxing on the beach; of somersaulting cars that seem to float.



Pipeline

Liv Strand, Sweden

5 minutes, 2007

Pipeline is a work that takes the viewer on an uncharted journey through the 10-kilometer pneumatic pipeline system at the Karolinska University Hospital in Stockholm. The artist's basic interest was to be able to see the unseen, to view the idea of moving.

ABOUT THE PROGRAMMER

A Toronto based artist and cultural worker, **Deirdre Logue's** film, video and installation work focuses on self-presentational discourse, the body as material, confessional autobiography and the passage of 'real' time. Recent solo exhibitions of her work have taken place at Oakville Galleries, the Images Festival — where she won both Best Installation and Best of the Festival — the Berlin International Film Festival, Beyond/In Western New York, Art Star in Ottawa and at Article in Montreal. As a valued arts organizer and programmer, she was a founding member of Media City in Windsor, the Executive Director of the Images Festival, the Executive Director of the Canadian Filmmakers' Distribution Centre, and is currently the Development Director at Vtape.

Cover image: Lars Siltberg, still from *Ambidextrous Performance 5 of 8*, 2006

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Gallery hours: Tuesday to Saturday, 12:00 pm to 5:00 pm

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