



3 Minutes

Poet's Dream

Lawrence Jordan
USA, 2006, English
6 minutes ■ Colour/16mm
CONTACT: Canyon Cinema
(see page 430)

lions and tigers and bears

Rebecca Meyers
USA, 2006, No dialogue
12 minutes ■ Colour/16mm
CONTACT: c/o Rebecca Meyers
(see page 430)

Swivel

Oliver Husain
GERMANY, 2005, No dialogue
16 minutes ■ Colour/Betacam
CONTACT: V tape
(see page 430)

Lancia Thema

Josef Dabernig
AUSTRIA, 2005, No dialogue
17 minutes ■ Colour/35mm
CONTACT: sixpackfilm
(see page 430)

3 Minuten

3 Minutes
Christoph Brunner
AUSTRIA, 2006, No dialogue
3 minutes ■ Colour/35mm
CONTACT: sixpackfilm
(see page 430)

Ema•Emaki II

Ema•Emaki 2
Takashi Ishida
JAPAN/CANADA, 2006, No dialogue
7 minutes ■ Colour/16mm
CONTACT: islands
(see page 430)

This collection of striking and colourful films and videos takes us to a series of distinctive spaces: observed, imagined and recombined.

The great surrealist animator Lawrence Jordan's new work, *Poet's Dream*, begins in sleepy darkness but soon bursts into brilliant colour. It is a work of exquisite, languid beauty set in a wilderness of nineteenth-century engravings.

In *lions and tigers and bears*, Rebecca Meyers focuses on the urban wildlife, both real and simulated, with which we share our cities. The most unlikely creatures somehow survive in a hostile environment, while animals are also invoked in artworks, corporate logos and other icons. Pets and animal icons testify to a human longing for proximity to wildlife, while the urban landscape offers its fugitive creatures artificial substitutes for the tree limbs and tunnels of the wild.

Oliver Husain's *Swivel* creates a kind of Frankenstein portrait of the new Shanghai, digitally stitching together shots captured all over the city by an insistently panning camera. Locations shift from the suburbs to the city and back. The result is an oddly mesmerizing picture of a city whose architecture becomes a highly theatrical space for its inhabitants.

Little known in North America, Josef Dabernig is an established photographer and filmmaker whose sense of the uncanny is matched by a rigorous practice. In *Lancia Thema*, a mysterious man travels through an unsigned European landscape in the titular vehicle. Though shot in the tradition of European art cinema (Antonioni's *Red Desert* and *The Passenger* come to mind), the film playfully raises narrative expectations that become increasingly untenable.

For *3 Minutes*, Christoph Brunner created three one-minute shots of a train station platform by running the same strip of film through the camera 240 times over the course of four

hours. The result is an image in which moving objects appear only as the most subtle of ghostly impressions in a mysteriously empty space.

Takashi Ishida's *Ema • Emaki 2* is also composed using a series of minute-long units. In this film Ishida animates organic linear forms that grow ever upwards. Each piece of animation is then recombined with the others in a series of variations created through multiple exposures.

■ **Andréa Picard & Chris Gehman**

Lawrence Jordan's films include *Duo Concertantes* (64), *The Old House, Passing* (67), *Our Lady of the Sphere* (69), *Once Upon a Time* (74), *Cornell, 1965* (78), *Sophie's Place* (86), *The Visible Compendium* (91), *Enid's Idyll* (04), *Chateau/Poyet* (04) and *Poet's Dream* (06).

Rebecca Meyers received her M.F.A. from the University of Iowa. Her films include *how to sleep (winds)* (00), *night light and leaping* (01), *glow in the dark (january - june)* (02), *things we want to see* (04) and *lions and tigers and bears* (06).

Oliver Husain has completed many short films and videos, including *FuZe* (04), *Shrivel* (05), *Squiggle* (05) and *Swivel* (05).

Josef Dabernig is a multidisciplinary artist, who works in sculpture/installation, architecture, photography, writing and film. His films include *Wisla* (96), *Timau* (98), *Jogging* (00), *WARS* (01), *automatic* (02), *Parking* (03), *Rosa coeli* (03) and *Lancia Thema* (05).

Christoph Brunner's *3 Minutes* is part of his "Orte in Zeiten" project – a collection of avant-garde films using a new method for cinematic compression. Others in the series include *Busstation* (05), *Café Prückl* (05) and *Schwarzenbergplatz* (05).

Takashi Ishida is a distinguished abstract animator working in Tokyo. His films include *Emaki* (95), *Gestalt* (99), *The Art of Fugue* (01), *Chair/Screen* (03) and *Ema•Emaki 2* (06).

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