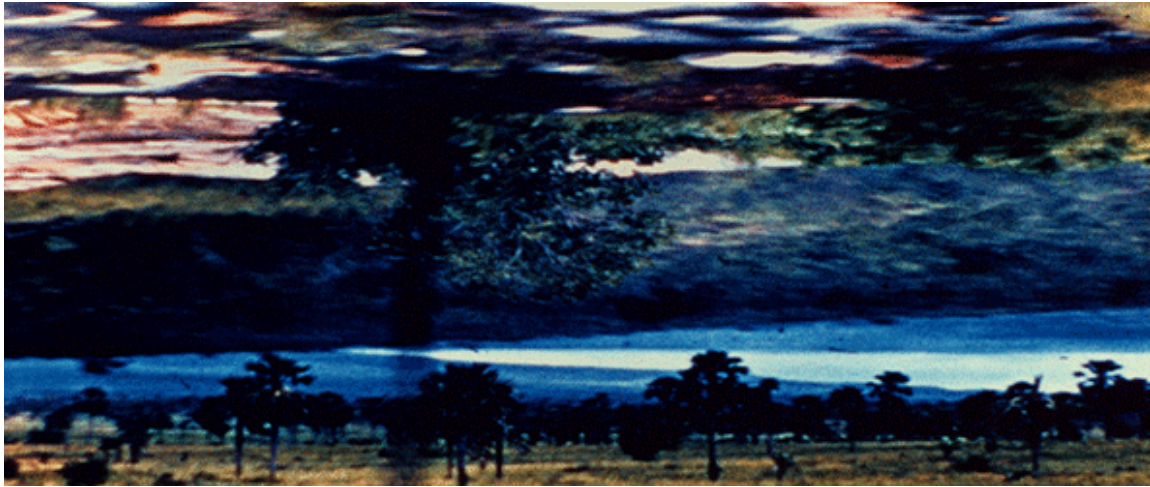


UNCANNY LANDSCAPES:

GEOGRAPHIES OF THE VISIBLE AND INVISIBLE

A program of 35mm films and digital videos curated by Irina Leimbacher

Total running time: 84 minutes



Daichi Saïto ENGRAM OF RETURNING

Today we live in a world that is hyper-visualized, and on a planet that has been comprehensively mapped, tracked, hacked, and ransacked. With Google and its Alphabet, every inch of this earth will soon become accessible for our personal viewing and surveillance. Will curiosity or complacency be the result of such excess of access? What occurs when mapping masquerades as understanding, and will everything reek of the already-familiar and already-known?

The artists whose works are featured in this program are interested in those places and moments where the familiar and unfamiliar mingle. They visualize varied topographies of our 21st century world, terrains continuously marked by the human and by history, or alternately, as construed through memory and imagination. The spatiotemporal sites they explore range from a familiar lakeside path to peregrinations in a vast necropolis; and from an aerial exploration of our planet's third largest megalopolis to a tempestuous depiction of entangled landscapes in the mind. While each work sensuously observes and comments on our understanding of specific environments, together they illuminate and interrogate our perceptions of the earth we co-habit.

BROUILLARD PASSAGE # 14 by Alexandre Larose

2013, 35mm, color, silent, 10 minutes

BROUILLARD-PASSAGE # 14 uses in-camera layering of approximately 30 walks down a bucolic path towards a lake shore to create a dense and luminous landscape that unfolds and disintegrates under temporal displacement.

SOMNIUM by Rosa Barba

2011, digital file from 16mm, color, sound, 19 minutes

SOMNIUM is a hybrid documentary - science fiction film based on excerpts from a novel by Johannes Kepler (1608) and interviews with residents living near a land suppletion project in the Netherlands. We see images of the new land, a storage reservoir for contaminated sludge, and the construction of huge docksides, while listening to one story taking place in the future and another of a local beekeeper in the present.

SITE SPECIFIC_SHANGHAI 04 by Olivo Barbieri

2005, digital file, color, sound, 12 minutes

SITE SPECIFIC_SHANGHAI 04 is shot from a helicopter flying above the city. The uncanny portrait of this postmodern megalopolis is a depiction of Shanghai's extraordinary growth, its architectural and social variability, and its inhuman dimension from a rarely seen aerial perspective.

THE DIGGER by Ali Cherri

2015, dcp, color, sound, 25 minutes

THE DIGGER follows the daily perambulations of Sultan Zeib Khan, the caretaker guarding the ruins of a Neolithic necropolis in the Sharjah desert for the last twenty years. Sultan preserves archeological ruins, keeping them from falling into ruin. Surrounding these empty graves is the vastness of the desert. Here the absence of corpses is more unsettling than their presence.

ENGRAM OF RETURNING by Daïchi Saïto

2015, 35mm, color, sound, 18.5 minutes

ENGRAM OF RETURNING is a 35mm metaphysical travelogue constructed out of found and reconfigured footage and accompanied by an improvisational score by Montreal-based musician Jason Sharp. Re-remembered and fused landscapes pulse and flicker to create ecstatic jolts of color and form.