



**SECOND  
IMPRESSIONS**  
Lunenburg Micro-Docs  
on 35mm Film

**SEA OF  
CHANGE**  
Docupoems on  
Lunenburg

**FREE ADMISSION**  
**SAT, SEPT 23<sup>RD</sup>**  
**9:30PM**

**LUNENBURG OPERA HOUSE**

**Arts**  
NOVA SCOTIA  
NOUVELLE-ÉCOSSE

**LUNENBURG**  
— DOC FEST —



Canada Council  
for the Arts

Conseil des arts  
du Canada



**Lunenburg Doc Fest is pleased to present  
two commissioned projects, inspired by Lunenburg,  
that showcase Nova Scotian artists of diverse artistic disciplines.**

**SECOND IMPRESSIONS**  
**Lunenburg Micro-Docs on 35mm Film**

**SEA OF CHANGE**  
**Docupoems on Lunenburg**

**PRESENTATION**  
FREE ADMISSION + ARTIST Q&As  
Saturday, SEPT 23, 9:30pm — Lunenburg Opera House  
Essays by Richard Reeves and Tanya Davis

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**SECOND IMPRESSIONS: Lunenburg Micro-Docs on 35mm Film**

Six Lunenburg professional artists from diverse disciplines each created a micro-documentary on 35mm film. The initial images were captured on 35mm motion picture film then the artists directly animated on top of the print (1440 frames of 35mm film), adding layers with hands-on techniques including painting, scratching, drawing, sewing, and more.

The artists were mentored by professional filmmaker, Christopher Spencer-Lowe, and professional animator, Becca Barker. The films premiere at the 4th annual Lunenburg Doc Fest and will also show as a media art installation in Peer Gallery the week after the festival.

**GALLERY INSTALLATION**  
Peer Gallery  
167 Lincoln Street  
Mon - Sun, 10:30am - 5:30pm  
Sept 25 - Oct 1



*Second Impressions: Lunenburg Micro-Docs on 35mm Film is presented with the generous support of Arts Nova Scotia.*

# **SECOND IMPRESSIONS: Lunenburg Micro-Docs on 35mm Film**

## **ROCK**

Doug Bamford

## **GRANDFATHER KWITN**

Melissa Labrador

## **PICASSO HAD HIS BLUE PERIOD, I HAVE MY BLUE ROCKS**

Laurie Swim

## **LUNIQUE**

Sandra Vernon

## **WOODEN DREAMS**

Jay Langford

## **DRAWN TO LIFE DESCRIBED TO DEATH**

Anna Bald

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### **Second Impressions**

by Richard Reeves

In the beginning it was dark, and then there was light, and it was good electric light projecting a beam of inspired imagery onto a silver screen at 24 frames per second.

The films in this contemporary collection are intuitive points of view and if thoughts could be seen, this is what they might look like.

Combining live action film with direct or cameraless animation is a unique and unorthodox technique both revealing and revelling in the centre of its own aesthetic universe. The mixing of these two techniques adds a special quality of artistic invention first by shooting a live action film then unrolling the film and applying handmade images frame by frame.

Scratched, drawn, hole punched and painting directly onto the film goes beyond the trend of today's fascination with smooth digital animation.

We are presented with an assortment of personal, raw and poetic visions transcending traditional documentary filmmaking as if the filmmakers are documenting their minds' inner visions.

The fact that these films are silent aligns them closer to paintings in an art gallery. These motion painted films offer a visual alternative in a radical way and challenge the viewer's perception much like punk rock revolutionized unconventional music.

In this age of instant information, these films present information in a contemplative state of awareness through exploration of personal expression and imagination allowing the viewer to interpret. There is a direct and energetic urgency in conveying the messages that are contained within each film.

Doug Barnford's 'Rock' is hypnotic with waves of tranquil tidal surging plants. It contains over laid messages using a typewriter directly typed onto the film. Eye massaging images rocking back and forth as if the film itself is alive and breathing.

'Grandfather Kwitn' by Melissa Labrador creatively documents the construction of a birch bark canoe. Handwritten subtitles and energetic patterns scratched into the emulsion give life to the still images providing a unique way of storytelling without dialogue. Handmade canoe building is paired perfectly with handmade filmmaking.

'Picasso had his Blue Period, I have my Blue Rocks' by Laurie Swim, transports us through a portal of time and space toward a small building at waters edge. The building is resilient and defiant of change much like the films techniques, withstanding natural elements including a cosmic particle storm painted onto the film.

Sandra Vernon's 'Lunique' captures the vibrancy of a small town through colourful transformations and descriptive handmade subtitles. It is as if we are taken on a subconscious tour celebrating the towns illuminated highlights and special places.

'Wooden Dreams' by Jay Langford presents the passion and motivation for constructing a schooner through an inspiring dream of sailing the boat with bright red sails to an exotic tropical island. In a single pan we observe a before and after effect of the raw materials to completed schooner.

Anna Bald's meditative film 'Drawn to Life described to Death' focuses on a derelict car decaying in a field. An extraordinary phenomena appears to give the car life when its headlights turn on and it dreams of traveling a blue road that morphs into a sacred snake symbolizing transformation in the circle of life.

Each of these films is independently different yet they all share an exploration in storytelling with an experimental design that is both original and informative.

Considering that each of these new filmmakers came from other artistic disciplines demonstrates the power of creative forces within each individual.

My second impression of this collection of films is one of absolute delight.

Richard Reeves

*Richard is an independent animator, film scratcher, looper of loops and projected moving images combining his passion for painting and music by drawing both sound and picture directly onto film.*

## SEA OF CHANGE: Docupoems on Lunenburg

The **Sea of Change: Docupoems on Lunenburg** collaborative film project was designed to foster relationships between Nova Scotia's filmmaking and creative writing communities. Five professional filmmakers were paired with five professional poets to create short experimental documentaries to be performed live at Lunenburg Doc Fest — the films will screen as the poetry/words are performed in unison with the moving image.

### FEATURE PRESENTATIONS & ARTISTS (Filmmaker & Poet)

#### ICE

(on 16mm film)

Yalitsa Riden & Matt Robinson

#### Lunenburg Variations

Dominique Gusset & Janet Barkhouse

#### Sea of Change

Cory Bowles & Andre Fenton

#### E'se'kati

Bretten Hannam & shalan joudry

#### Lunenburg in the Dark

Tamar Dina & Abena Green



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*Lunenburg Doc Fest is pleased to acknowledge the support of  
Canada Council for the Arts  
and Current Studios.*



**CURRENT**

## SEA OF CHANGE: Docupoems on Lunenburg

### Moving pictures, moving words

By Tanya Davis

Cine-poetry. Videopoem. Poem as documentary, as melody, as soundtrack carefully composed.

In striving to tell stories and communicate ideas, filmmakers have countless tools at their hand. They choose cameras, actors, and place. They pick filters, lights, and angles, shots and script. Endless decisions, tiny and grand, from conception to closing credit. Poetry in film has long been present, though in recent years its company more purposefully sought, more clearly seen and heard. These docu-poems join a vast and expanding canon, a genre of filmmaking wherein poetry complements form. Beholden to no piece of paper, poems burst from structure to affect listeners they may have otherwise never reached. The presence of a poet's voice adds dynamism to words, gives a texture, a subjective timbre. As an increasingly accessible—and valued—art form, cine-poetry will no doubt continue to light up movie houses, online venues, and film festivals just like this one.

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a genre of filmmaking wherein poetry complements form.  
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to affect listeners they may have otherwise never reached.*

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These 5 docu-poems tell disparate stories while exploring similar and pertinent themes—the path of history; the colonization of people and land; racism past and present, personal and systemic; and the many changes we need face. Based in and around the town of Lunenburg and the sea alongside, each piece marries the voice of a poet with a filmmaker's eye.

In Yalitsa Riden's film, **ICE**, text takes centre stage as Moira Frier recites a poem by Matt Robinson. With interesting word play and a complex—and tricky!—rhyme scheme, this piece winds its way over ears while ears work to absorb every labyrinthine phrase. Its *skate-steeled rhetoric* is clever and intricate, bringing images of ice rinks, the poetics of hockey, and *the wide open cage with which we are left*.

Dominique Gusset's film, **Lunenburg Variations**, gives a brief yet varied history of āseedīk, of Miriguèche, of Lunenburg. Poet Janet Barkhouse tells a tale that starts with *trails 13,000 summers long* and ends with a reminder

that *the sky is the same*. She wraps history in verse as we learn about this place of many people and many names. Corresponding images punctuate piercing truths: a woven web of unceded territory; the quills of 'ownership'; the clear cuts of war. We are asked to question who owns this. This, the sea. This, the land.

Filmmaker Cory Bowles and Poet Andre Fenton team up in **Sea of Change**, an invitation to look at racism past and present, in Lunenburg and beyond. Fenton writes honestly and unflinchingly about *the blood that has been spilled on this land* while beckoning change, questions, and conversation. He dabbles in metaphors as he challenges us to unravel them, to speak truth in plain language and dig deep.

In **E'se'kati**, by Bretten Hannam, poet shalan joudry takes us through the poetry of disbelief. *What can we say to celebrate? To mourn?* Expressing an inability to comprehend so much human change, she leans on language in attempts to reclaim, to grieve the *Mi'kmaq, disentangled from landscape to make way*. Poet and filmmaker find common ground, merging earthy words and imagery, beats as steady as the ocean.

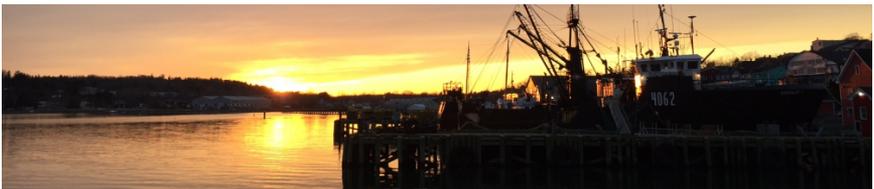
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*Poet and filmmaker find common ground, merging earthy words and imagery, beats as steady as the ocean.*

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**Lunenburg In The Dark** captivates from the opening title sequence and holds us through the poignant, closing phrase. The film is cohesive and creative as it questions our ideas of darkness and light, black skin and white, the absurdity of how *we are afraid of the dark but we relish in our colours*. Filmmaker Tamar Dina elevates Abena Beloved Green's skillful and lyrical writing with shots of subtle colour and vibrant shadow, changing sky of many hues. This work asks us to sit with the darkness, *without shining a light to erase it*.

*Tanya Davis is a poet, musician, and performer currently based in Montréal ([www.tanyadavis.ca](http://www.tanyadavis.ca)).*



## **'MEET THE FILMMAKERS' RECEPTION**

Please join us for an informal reception at  
Risser's Social House (cash bar),  
Lunenburg Arms Hotel, 94 Pelham Street,  
immediately following the presentations.

## **THANK YOU**

Atlantic Filmmakers Cooperative  
Christopher Ball  
Becka Barker  
Centre for Art Tapes  
Magnus Constable  
Current Studios  
Theo Heffler  
Richard Huggard  
Lunenburg School of the Arts  
Christopher Spencer-Lowe  
Hillary West

— **SAVE THE DATE** —

**5th annual**

**LUNENBURG**  
— D O C F E S T —

**SEPT 20 - 23, 2018**