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Works in the Video Postcards programme

Video Postcards from MIC, Moving Image Centre, Auckland

21 April

MIC Toi Rerehiko in collaboration with Auckland City Council and the Living Room 09 programme presents a selection of outstanding local filmmaking talent whose works examine our understanding and experience of identity and belonging, and the past and present impact of such narratives on our ability to construct a sense of place, space and culture in a global age.

Summer Agnew, *Patu Ihu*, 2008. 14'

Director: Summer Agnew, Screenplay: Summer Agnew, Producer: Angela Littlejohn

Patu Ihu is a beautifully shot, emotionally loaded story that explores the childhood memory of a lesson learnt from a game of cards.

Sima Urale, *Coffee and Allah*, 2007. 14'

Director: Sima Urale, Screenplay: Shuchi Kothari, Producers: Sarina Pearson, Shuchi Kothari

Coffee and Allah is a visually stunning meditation on cultural alienation and human connection. An Ethiopian Muslim woman journeys to a strange new land (Mt Albert), where an appetite for coffee, Islam and a good game of badminton lead to unexpected friendships.

Tearepa Kahi, *Taua*, 2007. 15'

Director/Screenplay: Tearepa Kahi, Producer: Quinton Hita

Taua (War Party) features an impressive 50-foot waka at the focal point for this compelling historical tale that examines a young boy's compassion amidst the rivalry of Maori tribes at war. Filmed in the Waitakere Ranges.

Maria-Elena Doyle, *Rain*, 2006. 4'

Director/Producer: Maria-Elena Doyle

Rain is an eloquent and affecting animation that takes inspiration from the Hone Tuwhare poem by Auckland-based filmmaker Elena Doyle.

Kirsten Green, *Fish 'n' Chip Shop* 2007. 10'

Director/Screenplay: Kirsten Green, Producers: Angela Thomas, Stephen Lovatt

Fish 'n' Chip Shop is an urban love story about a young girl bound by the confines of the family run West Auckland business.

Video Postcards from The New Zealand Film Archive - Contemporary Auckland Video Art

23 April

Each video in this programme, compiled by The New Zealand Film Archive, documents an action or activity. Each action or activity is a set-up, the camera is static. It watches as events unfold around it like a fly on the wall. This compilation of video art features Richard Frater's collapsing structure, Tyler Fox's flooding machines, Tiffany Rewa-Newrick's descending inflated object, Daniel Webby's difficult game, and Christina Read's reading list.

Richard Frater, *Sweet Apparitions*, 2008. 19' 30"

A built structure is dissolving and parts float away in a video of mild mannered destruction.

Daniel Webby, *Parabola*, 2008. 9' 25"

Daniel Webby's video involves two masked players and at least a dozen eggs. Blinded, the players attempt to throw and catch each others eggs.

Christina Read, *A List of Books I Would Like To Read*, 2007. 9' 30"

This video is a list of books, running through the screen like film credits. Even though the list only represents title and author, reading this list is somehow satisfying, like reading a good book.

Tyler Fox, *Flood*, 2007. 6' 30"

Tyler Fox's video merges a 3D environment with an everyday city object, the parking meter. A dramatic reversal takes place where instead of receiving money, the meter becomes the font for a beautiful waterfall. This is the third in a series of three films where Fox uses everyday city objects as catalysts for 'natural beauty'.

Tiffany Rewa-Newrick, *Untitled (Conduction)*, 2008

This video stars a large inflated object, and a large set of industrial stairs. The descending object appears huge but somehow elegant as it, like many of us do everyday, descends the stairs.

In Profile: Tsui Kuang-Yu

22 April

24 April

Tsui Kuang-Yu (b.1970, Taiwan) has an eye for the absurd sides of life and reality. His very short films reflect on the relationship between man and his environment but he uses a visual language related to sketch and comedy, as in Monty Python's Flying Circus. He has a rising international career, traveling between exhibitions and residencies throughout the world. This is his first presentation in New Zealand.

Tsui Kuang-Yu, *Eighteen Copper Guardians in Shao-lin Temple and Penetration series*, 2001

Spontaneous, 2001. 01'25"

Penetrative, 2001. 02'11"

Perceptive, 2001. 03'07"

Tsui Kuang-Yu, *The Shortcut to the Systematic Life—Superficial Life series*, 2002-2005

I am fine, I don't get wet, 2002. 03' 04"

Superficial Life, 2002. 09'00"

City Spirits, 2005. 4'50'

Tsui Kuang-Yu, *Invisible City series*, 2006-2008

Sealevel Leaker, 2006. 04'40"

Amstel 88 III 2006. 01'46"

Liverpool Top 9!, 2006, 14'03"

Taiparis York, 2008. 05'03"

In Profile: Lilibeth Cuenca Rasmussen

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Lilibeth Cuenca Rasmussen (b. 1970 in Manila, lives in Denmark) uses and investigates her double heritage as both 'Filipino' and 'Danish'. Her own family relations have been a departure

point, as well as the indigenous cultures of both cultures and autobiographical aspects of love and disappointment. Currently on a residency in New York, her work has travelled the world and been shown at Haus der Kulturen der Welt in Berlin, Brooklyn Museum in New York and the Busan Biennale in Korea. One of her works was recently included in the group show Mash Up at Artspace, Auckland, but this is the first extensive presentation of Lilibeth Cuenca Rasmussen in New Zealand.

Family Sha-La-La-La, 1998. 4'

Lilibeth Cuenca Rasmussen's instant international breakthrough while still a student at art school shows all her family members contributing, as best they can, to this choreographed dance video. Everyone forms his or her own identity in this seemingly uniform event, sometimes out of pace, always in earnest.

Shout, 2001. 4'

Documenting the turmoil of religious meetings in Manila, Lilibeth Cuenca Rasmussen later compiled this music video, now choreographing the congregations in rhythmic waves of emotional movement and ecstasy.

House of Hope, 2006. 9'

This is Lilibeth Cuenca Rasmussen's first work where she mixes hip-hop beats and lyrics with a documentary approach. Filming from a home and school for *Ego Song, 2006. 5' 10"*.

Distorted Heart, 2008. 17'

Looking for a remedy for her broken heart, Lilibeth Cuenca Rasmussen ventures into the practices of witchcraft and fortune-telling in the Philippines. She is partly a curious stranger, but also involuntarily drawn into the belief systems of healers and charlatans.

Cockfight Song, 2006. 3'

Ego Song, 2006. 5' 13"

The Artist's Song, 2007. 4' 12"

Video Postcards from Saigon-Hanoi

21 April

The art scene in Vietnam is developing rapidly, despite the very limited freedom of speech and official emphasis on Social Realism and traditional expressions. As society changes under the strange auspices of market economy and post-communism, artists are looking for new ways of expressing themselves and opportunities to team up with overseas artists on collaborative projects. Hanoi Future Art was a recent art event in Hanoi where, among other constellations, Vietnamese and Scandinavian artists found ways to work together. This screening also includes works from young artists based in Saigon, officially known as Ho Chi Minh City.

Selected by Jes Brinch and Sandrine Lloquet

Hoang Duong Cam, Elephant, 2009. 2'

Le Nguyen Manh, Performance, 2009. 5' 10"

Le Nguyen Manh, Christian Falsnaes and Le Van Son, Trash Mind/Tri Tue Rac, 2009. 4' 50"

Christian Falsnaes, You're My Heart, You're My Soul... , 2009. 3' 32"

Hoang Duong Cam, Falling Cloud, 2009. 2'

Video Postcards from the Philippines, Indonesia and Singapore

20 April

The video works from the Philippines, Indonesia and Singapore, reflect a diversity of interests emanating from living in urban areas. Using the city as anchor upon which to deflect their interest, each artist talks about their part within the city's web, whilst exploring its extra-urban links – a fantastic tableau set in a forest within the city; a poem rendering its way across physical address, cocooning in order to disappear; dusk and dawn happening simultaneously on a city street observed from the artist's studio; men incongruously placed in suits to give their work the skin of apparent respectability; and faces of a city flit across the screen. The videos delve into the experience of city life, desiring to make sense of it through strategies of distancing, disappearance and fantasy.

Selected by Joselina Cruz

Poklong Anading (Philippines), *Drybite*, 2008. 5' 58"
Ariani Darmawan (Indonesia), *City of Desire*, 2000, 4'20"
Bea Camacho (Philippines), *Enclose*, 2005. 5'
Charles Lim Yi Yong (Singapore), *Wrong Turn*, 2007. 6' 30"
Poklong Anading (Philippines), *Dusk and Dawn*, 2004. 07' 54"
Martha Atienza (Philippines), *Man in Suit*, 2007. 5' 41"

Video Postcards: Nordic Animation

21 April

24 April

In recent years young artists in Nordic countries, particularly in Denmark and Sweden, have turned towards animation. Simultaneously, animation as a short film genre has developed a rather high profile and has become much more than just entertainment for children. The liberty of working with drawings, clay and other hands-on techniques have moved art towards narrative, and animation as a genre towards the integrity of an art form in its own right.

Selected by Pontus Kyander

Cecilia Westerberg, *Cry Me a River*, 2007. 04'09"
Cecilia Westerberg, *Sara and Tobias*, 2004. 03'11"
Cecilia Westerberg, *Meantime*, 2004. 01'37"

Cecilia Westerberg (b. 1967) is a painter and animation artist, whose focus is on human relationships and existence, using simple and poetic images that capture our vulnerability. Her animations are usually part of larger installations.

Lasse Persson, *Honey-Bunny*, 1992 5'40"
Lasse Persson, *Hand in Hand*, 1996. 4'17"
Lasse Persson, *...And Half the Kingdom*. 5'56"
Lasse Persson, *Bikini*, 2004. 7'

Lasse Persson (b. 1960) has a long career in animation and has received a number of international prizes for his films. His works deal humorously with our secret desires, wishes and fears. Not every ballerina is a dancer and not every frog will have its spell lifted by a princess' kiss.

Maria Borgström, *Behind the Gates*, 2003. 3'

Born in Seoul and brought up in an orphanage, Maria Borgström (b. 1970) returns in *Behind the Gates* to scattered memories of her earliest years before coming to her adoptive parents in Sweden. Her film is poetic as well as realistic, with surreal and dreamlike transitions enhancing the vagueness of distant memory.

Lisa Jeannin, *No Place Like Space*, 2006. 8'

Lisa Jeannin (b. 1972) has received much attention in Sweden for her installations and video works, where she frequently uses stop motion animation techniques. Her animations have a

homemade touch, where the music and sound is provided with simple means by the artist. The main character of *No place like space* reflects her passion for a variety of odd animals that appear in her video works and installations.

Video Postcards from Helsinki

22 April

Following the success of the mega star video artist Eija-Liisa Ahtila (not included in this selection), Finland has developed a very strong scene for video art, where keen observations on everyday realities sometimes create near to surreal effects. This selection reflects a mostly younger generation, working with a great range of approaches to the media, but all with a low-key relationship to storytelling and fiction. A documentary tendency is obvious in these artists' work.

Selected by Pontus Kyander

Ykon, *M8*, 2006. 7' 48"

Ykon is a group of artists, who from time to time work together (although formally Ykon is a registered association, open for applications). The artists are currently Sasha Huber, Tellervo Kalleinen, Oliver Kochta and Tomas Träskman. The video *M8* seems to document a round table meeting between countries and well-dressed men and women, from where and what they are up to is uncovered as the camera travels around the table.

Hannu Karjalainen, *Man in a Blue Shirt*, 2006. 5' 20"

Hannu Karjalainen (b. 1978) works primarily with video and photography. His examination of the relationship between portrait and painting can be, as in this video, very direct.

Elena Näsänen, *Night*, 2007

Elena Näsänen (b. 1968) works in a strongly cineastic language, where sometimes very elaborate camera moves are applied to something that is far from a story in usual terms. Sound is essential in her works, and a sophisticated way of dealing with light and darkness.

Aurora Reinhard, *Julio & Lupita*, 2004. 4' 35"

Aurora Reinhard's (b. 1975) work deals with how men and women relate to each other and how gender is defined and created in this encounter.

Anu Pennanen, *A Monument for the Invisible*, 2003. 12' 23"

Anu Pennanen (b. 1975) studies in this remarkable film the daily routines of a blind girl and the city of Helsinki. How is a place experienced by other means than by eyesight? This beautiful film explores the borders between reality and a dreamlike state, where events can take unexpected turns.

Sanna Kannisto, *Bee Studies, Orchid Bee Males*, 2004. 6' 13"

In her photographs and video works, Sanna Kannisto (b. 1974) relates to nature in a way similar to a scientist, like an entomologist studying insects. Her work is just as much about the scientific gaze itself as about the chilling and fascinating staged absurdity of the laboratory.