

Jason Lazarus | Dagmara Genda | Celia Perrin Sidarous & Charlotte Moth

BlackFlash

Lens Based | Time Based

STUDIO
aaron zeghers
— with —
walter forsberg

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MANAGING EDITOR

Travis Cole
travis.cole@blackflash.ca

DESIGNERS

Lindsey Rewuski, John Shelling

PROOFREADER

Carmelle Pretzlaw

COPY EDITOR

Rhiannon Herbert

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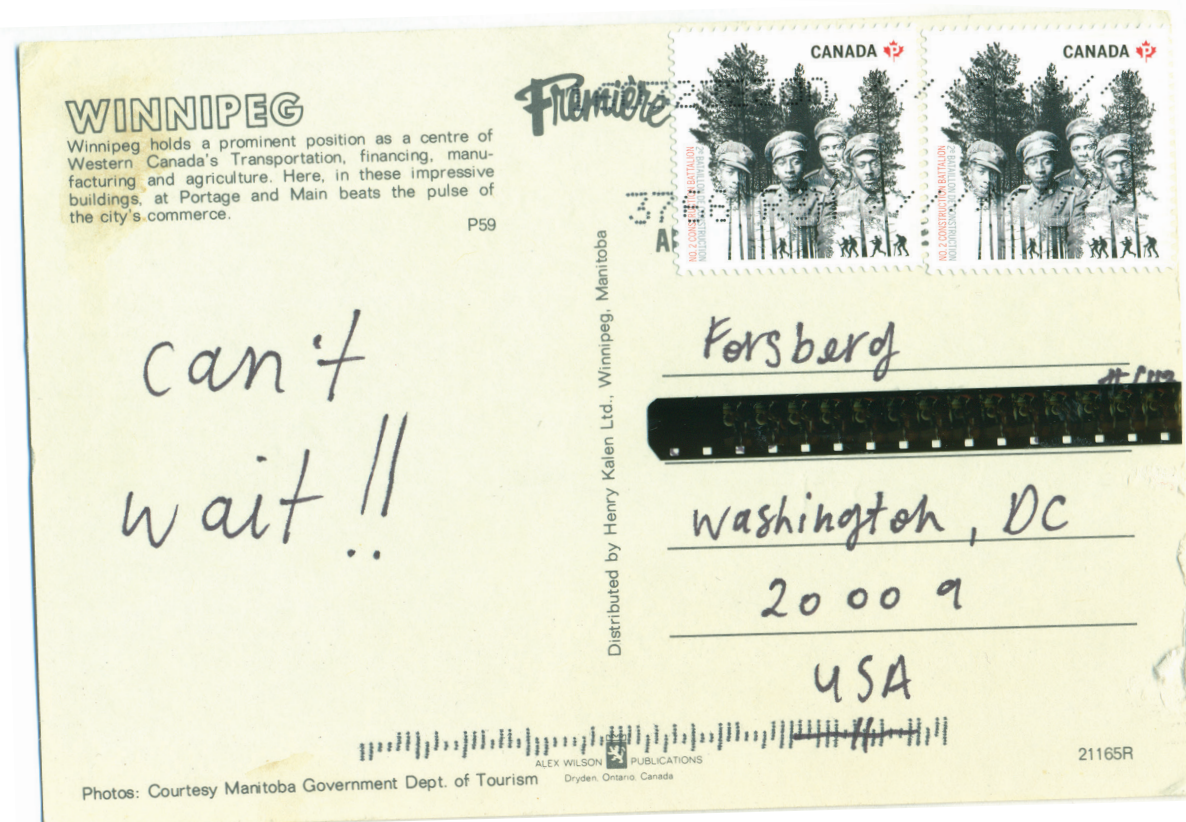
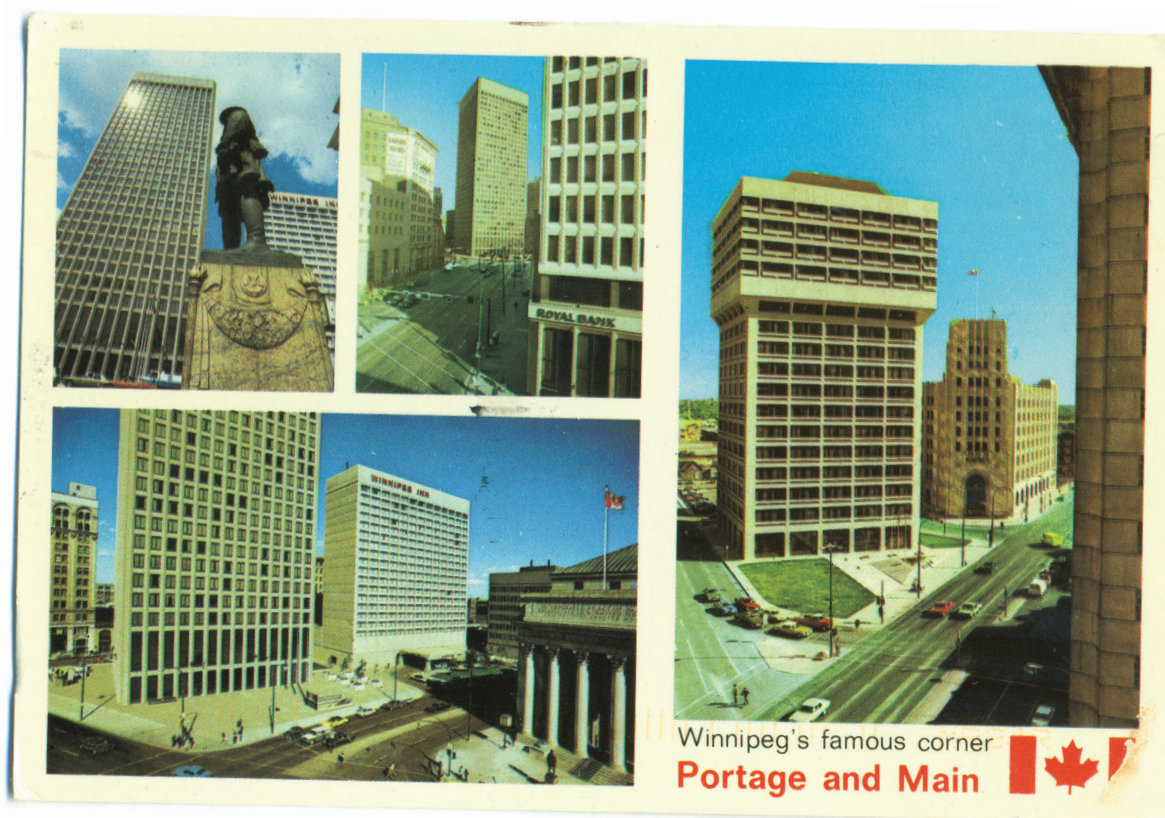
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SUNDAY 8 MAY 2016

NEWYORKERHOTEL.COM DEAR AARON,

THANKS SO MUCH FOR YOUR POSTCARD - COMPLETE WITH B.H.M. STAMPS! I'M GLAD WE ARE FINALLY GOING TO DISCUSS YOUR MOVIE, AS I WAS VERY AFFECTED BY YOUR "PERFORMANCE" OF ITS LIVE, MULTI-PROJECTOR ITERATION AT OTHER CINEMA LAST NOVEMBER. WHAT HAS THE RATIO OF "PERFORMANCE" VS. SINGLE-CHANNEL SHOWS BEEN LIKE, SINCE ITS PREMIERE? HAS IT SHOWN ON THE MANITOBA-TELEVISION THING, YET? I PARTICULARLY LIKE THE PARALLEL PATCH-WORK TROPES THAT YOU INVOKE, WITHOUT BRING AT ALL HEAVY-HANDED - VERY CLEVER. THE FLURRY OF SUPER 8 FRAMES

 **WYNDHAM**
New Yorker

45°
NEWYORKERHOTEL.COM GOING ON, THE DANIEL BARROW-ISH OVERHEAD PROJECTOR TRANSPARENCIES, AND THE OVERLAPPIINGS ARE ALL SUPERLATIVE. I WANT TO KNOW HOW YOU PLANNED/DOCUMENTED/ORCHESTRATED THEIR COMMUNICATING WITH EACH OTHER. WHAT DOES THAT "SCORE" LOOK LIKE? (I CAN'T HELP BUT PICTURE YOU, AS IN THAT RIDICULOUS 'Globe and Mail' BATCAVE PHOTOGRAPH.) AND, SEEING THE WORK PERFORMED - WITH YOUR CHARMING CHANGEOVER CUES, AND KNOB-WRIGGLING HANDIWORK - REALLY DRIVES HOME THE BUSY-NESS OF THE WORK. THAT FRENETICISM DOES SEEM UNLIKE THE CALM-SOLITUDE THRUST OF A LOT OF LANDSCAPE FILMS. HAVE YOU SEEN PETER METTLER'S "PICTURE OF LIGHT"? WHAT, THAT YOU WATCHED WHILE MAKING YOUR

 **WYNDHAM**
New Yorker

30°
NEWYORKERHOTEL.COM MOVIE, WAS INSTRUCTIVE? THE FARM EQUIPMENT AUCTION SCENES MADE ME THINK ABOUT SOMETHING IN THE WFF FILM GROUP CATALOGUE - LIKE, A PASKIEVICH MOVIE, MAYBE? HOW DID YOUR DAD REACT TO THE MOVIE? HE MADE ME THINK A LOT ABOUT MY UNCLE AND AUNT WHO FARM IN GOODWATER, SASK. - ESPECIALLY THE AUDIO ABOUT "SUPPER IN THE FIELD." YOU SHOULD HAVE INCLUDED SOME OF THAT!! ANYWAYS, I'M CURIOUS TO HEAR HOW YOU'RE DOING AND WHAT YOU'RE WORKING ON. GLAD YOU ENJOYED "INCITE FOREVER." BRETT DID A LAUNCH PARTY ON FRIDAY AT ECHO PARK FILM CENTER AND EVIDENTLY SOLD A BUNCH OF BOOKS. I WAS IN NYC FOR WORK, SO KLACSMANN AND I CELEBRATED BY GOING TO K.G.B. BAR. HIT ME BACK SO

 **WYNDHAM**
New Yorker

03°
NEWYORKERHOTEL.COM THAT WE CAN ASSUAGE TRAVIS COLE'S WORRY THAT THIS INTERVIEW WILL NEVER HAPPEN. W.

 **WYNDHAM**
New Yorker

Dearest Watts,

Great to hear from you! It was lovely to see you in San Francisco, albeit too brief. 'Holland, Man.' as you saw it at Other Cinema was performed with three of Colonel Baldwin's trusty Pageants, Super B and digital projector. Regrettably, on that California tour I couldn't be bothered to bring along the instruments, sadly so you missed out on my banjo and violin chops that I usually perform in the heat of it all. Chaos reigns! as you know, the film follows my father as he slowly phases out the multi-generational Zephers family farm in Holland, Manitoba. Like you, most with rural roots find a connection to this story. It's the first very personal film I have made, but I hope that it's a very universal film. The death of the family owned farm I think is a really a microcosm of the greater capitalist narrative... the ever growing beast that really and truly is forcing the means of production into fewer and fewer hands.

I first performed the film live at Antimatter [media art] in Victoria. ²³ Previously the film screened at Montreal's Festival du nouveau cinéma as a single channel film (on DCP no less, that fucking awful proprietary rip-off-of-a-format).

After returning home from FNC I frantically edited together most of the analog version of the film in a week, while my pals at Niagara Custom Lab made me some last minute prints! This footage arrived in Victoria the same day I did and - much to the bewilderment of other attending filmmakers - I finally finished cutting the analog version of the film in the festival's office around midnight the night before ~~transferring~~ my performance. It's good to have a deadline!

Some of the influences you brought up are spot on! I truly love John Parkierich's The North End photo book, which sits proudly on my bookshelf next to your Atelier collection! I of course have seen all of the Mettler's films. Picture of Light and Gambling, Gods and LSD are both exceptional and I'm sure they informed my practise in ways I'll never know.

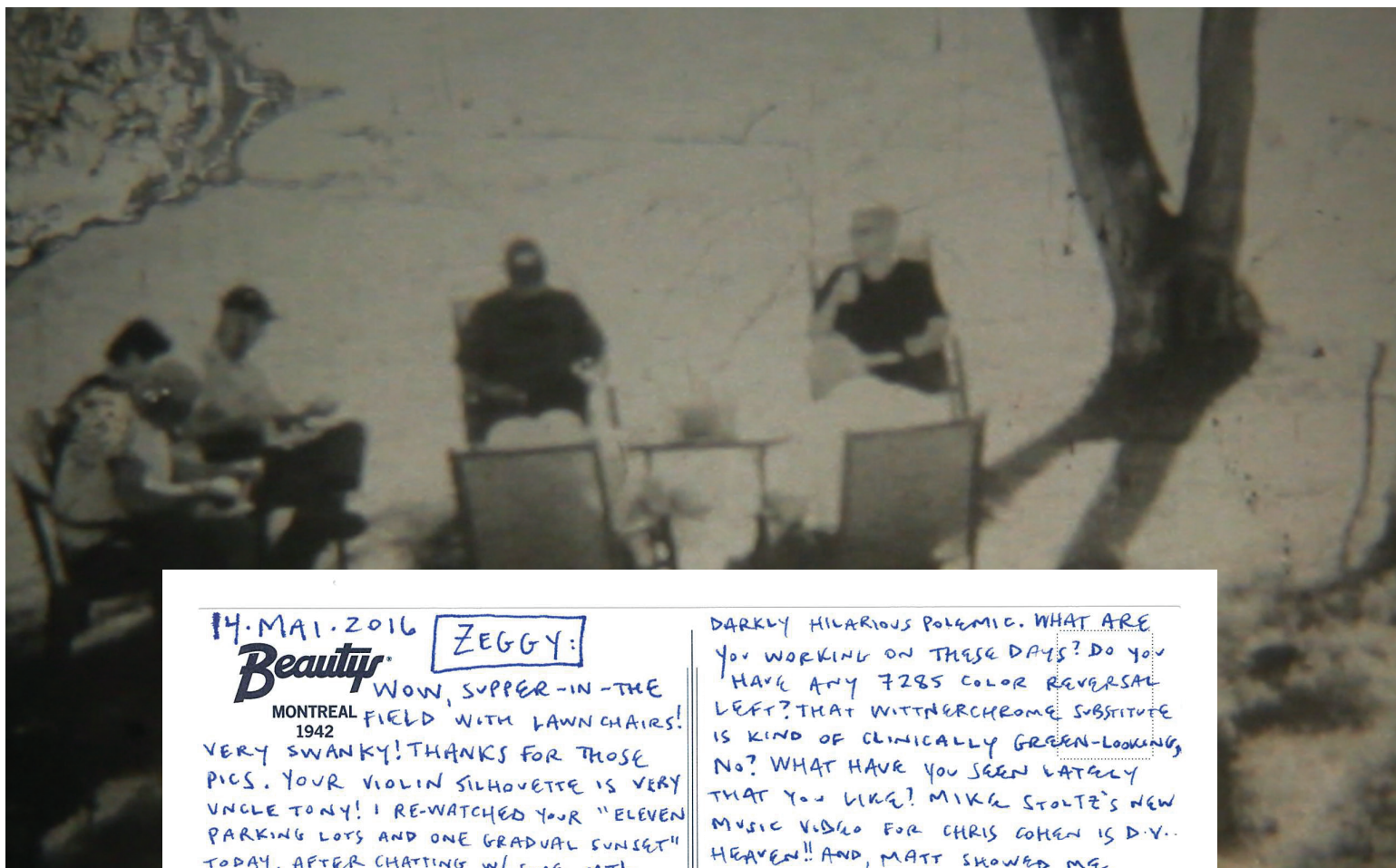
In my early years I probably learned more from Mike Maryniak than anyone. I not only learned a lot of techniques from him, but also benefited from his kind of egalitarian principles of film making that eschewed pretension for playfulness. "FUN FORMALISM!" as we'd proclaim our pal Dr. Clint Enns, who has also influenced me greatly.

For this film in specific I was very influenced by the work of WOBOCA, whose films I absolutely adore. Paul Turano also has a short film called Not Clear Cut that was helpful, and seeing Tony Conrad perform helped to shape much of the soundtrack I perform. Enclosed are a few stills I captured of 'supper in the field.' The scene ended up on the cutting room floor, but here it is for you... exhumed in all it's glory!

Your pal,







14.MAI.2016

Beauty

MONTREAL
1942

ZEGGY:

WOW, SUPPER-IN-THE
FIELD WITH LAWN CHAIRS!
VERY SWANKY! THANKS FOR THOSE
PICS. YOUR VIOLIN SILHOUETTE IS VERY
UNCLE TONY! I RE-WATCHED YOUR "ELEVEN
PARKING LOTS AND ONE GRADUAL SUNSET"
TODAY, AFTER CHATTING W/ SOME MTL
PALS ABOUT "HOLLAND, MAN." AND HAD A
GOOD BACK-AND-FORTH ABOUT THE DIFFS
IN TEMPO AND HEADSPACE FOR REFLECTION.
(MCKENNA REMINDED ME IT WAS THE
PASKIEVICH FILM
"THE PRICE OF
DAILY BREAD"
THE FARM
THAT HAD
AUCTION SCENE.)



ANYWAYS,
YOUR PARKING
LOT MOVIE
IS QUITE
INCREDIBLY
SUCCESSFUL IN

BEING SIMULTANEOUSLY POETIC, WHILE A

DARKLY HILARIOUS POLEMIC. WHAT ARE
YOU WORKING ON THESE DAYS? DO YOU
HAVE ANY 7285 COLOR REVERSAL
LEFT? THAT WITTNERCHROME SUBSTITUTE
IS KIND OF CLINICALLY GREEN-LOOKING,
NO? WHAT HAVE YOU SEEN LATELY
THAT YOU LIKE? MIKE STOLTZ'S NEW
MUSIC VIDEO FOR CHRIS COHEN IS D.V..
HEAVEN!! AND, MATT SHOWED ME
"BRING ME THE HEAD OF TIM HORTON"
WHICH IS THE KIND OF THING THAT GETS
ONE FIRED UP ABOUT MOVIE-MAKING, IMO.
ANYTHING GOOD IN WPG FILM GROUP
LAND? HOPE ALL IS SWELL AND THANKS
FOR SHARING YOUR FILM, SIRE!
PLEASE REMEMBER ME TO
MIKE MARYNIUK.

WORD UP, N.

**TECHNICOLOR
N.G.**





PANDAS IN PERSON

WINNIPEG

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Watts!

Oh man, I do love "Bring Me the Head of Tim Horton" a lot. I filmed the auditions of "Hyena Road" something the "Canadian populist" and seeing Guy tear him (and himself) a new one was priceless.

Speaking of priceless, I just performed "Holland, Man." in Holland, Manitoba... What a surreal experience. My portage relatives all piled into a motorhome and arrived in... quite jovial spirits... The farmers packed the place! although Mono No aware still takes cake for

Produced and Photographed by IMAGE 2

attendance... Easily the best two screenings, and they couldn't be more different.

Here in Winnipeg it's no surprise, Scott Fitzpatrick is killin' it like usual. I have a new super 8 exp. animation I'll share with you soon! As they say...

Can't Wait!

Aaron

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