



MUSKRAT

**THE ARTIST** by Laure Prouvost, GB 2010, 10'. „Look! 15 days with no food!“ An artist's studio. „LOOK! I am sorry, it's a bit messy.“ Short editing, an excited and sometimes confused view onto the environment. The audience is addressed, and the artistic process of fictionalizing daily objects at the same time develop both a commentary and a parody: „of course it doesn't look like grandma, it's a conceptual piece!“ Strange expeditions in a small self-referential environment. <http://www.laureprouvost.com/>

**THE MENDI** by Steve Reinke, Can 2006, 9'. The film deals with archival material and a (fictional) expedition to Borneo: the narrator recounts his taking part as a teenager full of refusal. It also deals with the cannibalistic symptoms of the ethnological drive. One of the background of his film might be Luis Bunuel's surrealist ethnographic detournement LAS HURDES, made in 1933 at the brink of Spanish civil war: I see this connection of the colonial gaze and death, I see loneliness and "otherness" embedded in a radical irony.“ (mb)  
<http://www.myrectumisnotagrave.com/>

**MUSKRAT** by H hne+Gismarvik, Nor 2011, 21'. Danger!!! Nobody will believe us!!! Amidst an seemingly idyllic northern landscape a norwegian nuclear family moves into their holiday resort, little daughter plays with water and soap and soon there is something threatening in the air...

**LOST LAKE** by Zackary Drucker, USA 2010, 8'. „Filmed at the peak of autumn foliage, this experimental narrative posits beauty and fear as inextricable from the psyche of the american landscape.“ (ZD) instead of calling for *Herbert*, a blonde person standing on the veranda of a logcabin shouts for *Pervert*: I suck you suck we all suck... golden leaves, turquoise organza and verbal violence.  
<http://www.zackarydrucker.com/>

**SLIKKK** by Camilla Fagerli, Nor 2009, 1'. A nightly street in Troms , some cars, lights and something comes slowly nearer...

The filmprogram evolves in several directions, at first sight not referring in any way literally to arctic, polar and other icy questions. However it has to do with many discussions we had during our preparation-process: be it about the defining urge of artists and explorers, about movements in the landscape, about the ghostly surplus of exploitation, as well as gender questions linked to nature. The presentation will be enriched by clips and stills. (madeleine bernstorff)

*„The Mendi way of life is not a viable option — even for the Mendi. I want to say that I've been to the dream house, and I've been to the bone house, and I've eaten human flesh and it tasted like ash or it tasted like pork. But they wouldn't let me go to the bone house and when I snuck into the dream house I found nothing. And the Mendi said that they never ate their ancestors, that was those other tribes. But all the other tribes say that as well. I still want to be a cannibal not so much any*

*more for the pleasure of eating human flesh as for the pleasure of vomiting it.” Steve Reinke in THE MENDI.*

**NOBODY WILL  
BELIEVE US**

MUSKRAT



LOST LAKE

**A SPLASH OF  
RED PAINT IN  
YOUR FACE**

from Laure Prouvost's website