



LIBERATED WORDS II

Poetry Film Festival

Bristol Poetry Festival . The Arnolfini Art Gallery . Bristol

**National Poetry Day October 3rd 2013
10.30 a.m. – 9.00 p.m.**

WELCOME!



Welcome to Liberated Words. From an idea first thought up over a cup of coffee in Corsham this festival has grown from a single screening at the MiX conference in 2012 to this full and varied programme. We are delighted that Liberated Words is now a part of the international poetry film scene and is continuing to attract attention. Poetry film is a 'niche' art form but it has its stars and established practitioners, and we have endeavoured to include them in this festival. But Liberated Words is also about those new to the art form. Many of the films you will see have been created especially for this festival. We have been delighted with the breadth of response and the enthusiasm of those who wanted to participate. We hope you will enjoy these films as much as we have.

Lucy English

Welcome to Liberated Words II. This has been an extraordinary year leading up to a truly extraordinary event. As an idea which became a reality Liberated Words has grown faster than an internet virus and today I am so proud to say that we have 88 (an auspicious number in China if ever there was one) films to screen. Poets, film makers, digital media artists, graphic designers and fine artists, spoken word poets, performance artists – every type of human voice/text combination from every corner of the world has taken part. We have works filming place, nature and the environment or creating worlds from scratch through animation. Kinetic text moving in new visual ways with new meanings to works where voice immerses the viewer/listener.

We see here many reflections - water of course literally resurfaces (excuse the pun), and sharply focused interrogations of our lives drenched in media culture, but also some surprising eddies – helicopters whir quietly through the day – try and spot them. On a more structural note and partially following the pioneer videopoet Tom Konyves' manifesto we have divided the Liberated Words open submission into categories: cine poetry, sound text, virtual reality, visual text and performance, but we also had to include one extra genre which we termed hybrid (echoing the definitions by the makers). This was a difficult area since all poetry films by definition combine media – voice or text and sound with image – but the new category attempts to define the melding or fusion of maybe 3d imaging, reality film, appropriated still images, animation and computer graphics alongside voice and other forms of sound.

We would like to gratefully thank our judges: – from one West Coast to another and judging best music or sound – putting the la into LA, spoken word poet Rich Ferguson and short film / music video maestro Mark Wilkinson (creators of the compulsive music-based poetry film Human Condition); and for judging best editing for poetic effect award-winning Bristol-based film maker and artist Joe Magee. Please note throughout the programme we have asterisked the shortlisted finalists M for Music and E for editing (strangely). We would also like to thank our panellists who have given their precious time, wisdom and good spirit to be here on the day, furthering debates around this stimulating subject: Professor Philip Gross, Professor Suzie Hanna, David Johnson, Professor Martin Rieser, Jackie Calderwood and Joe Magee. Sadly Anton Hecht cannot be with us today, although you can catch his great film in the programme.

Liberated Words 2013 begins with a look into the origins and selections from two well-established festivals (also our collaborators) Visible Verse – where Heather Haley mythically on her Vancouver island works an abracadabra of an event almost as a poetic act in itself; and VideoBardo, Buenos Aires where Javier Robledo as a videopoetry event pioneer began a videopoetry archive back in 1996. It is only as I write this that I can see there is a link between Buenos Aires, Vancouver and Bristol – they all face the sea – like St Petersburg for example. Natalia (Fedorova) maybe you have something to say on this? Whilst I am not alienating land-bound bards, there must be something to be said about these cities in flux where humans of all languages have stepped ashore full of stories to lap up and drink in, overcoming alien tongues. The poetic journey and the poetic tale which once set sail now unite a digital universe for everyone to share.

In our Spotlight section we are also drawing attention to selected filmmakers (where we have had to immodestly place ourselves) and of course our two competitions have stunning entries and have been a joy to watch. We are also pleased to be hosting Apples and Snakes *Architects of Our Republic* collection based on a quotation from the speech of Martin Luther King Jr. We would also like to thank Pete Hunter for much wizard webwork and general helpfulness, James Symonds as technical guru, Richard Wood and everyone at Bath Spa University, Peter Bejen and everyone at The Arnolfini. We would also like to thank Intellect Books and Peter and Lucie at Minuteman Press for their support. Last, but of course not least, the wonderful Colin Brown – the hub of the poetry wheel – the man from Poetry Can who took the risk and without whom this would not have been possible. And thank you to anyone I have forgotten to mention - apologies. On a personal note I would say that this has been such a heart-warming experience – criss-crossing the planet in a trice to greet a multitude of poetry film friends / colleagues and kindred spirits, more often than not burning the midnight oil over a hot Apple Mac (poetic apple pies spring to mind for some reason!) endeavouring to make the world a more interesting (vital) and often better place. I would just like to echo two thoughts which particularly resonated with me: one from Jani Sipila – that he produces poems in 'multiple ways to see and understand poetry'– for me this sums up my own feelings on the subject; and secondly from Professor Brian Griffin, the modest photographer of deeply atmospheric and gripping portraits (often without visible faces - see Brian May image) who recently won a Royal Photographic Society Centenary Medal. As he remarked upon the long journey his life had taken from his roots in Derby to standing on that stage last week he recounted one quote that kept him going every day on his rocky but richly mined creative path (my words not his): 'Freedom is seldom given but must be taken' and I would like to re-tweet that thought to you all in the world of poetry film. Keep on poeming.

Sarah Tremlett

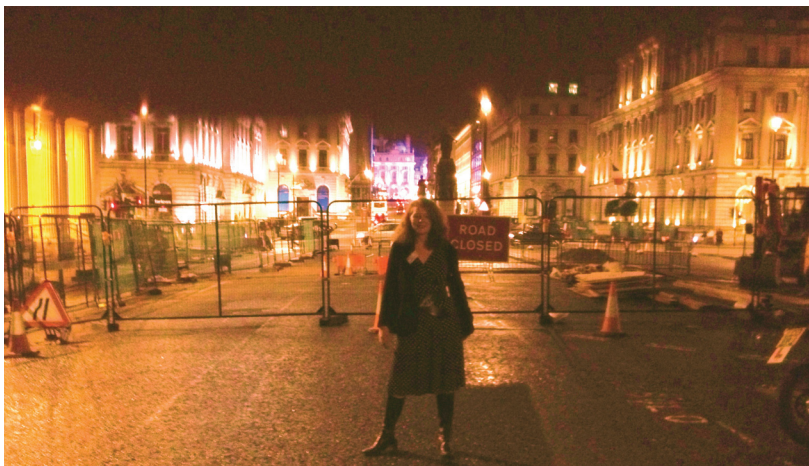


photo: Robin Rees

JUDGES

Best Music and Sound

RICH FERGUSON AND MARK WILKINSON



Rich Ferguson

Pushcart-nominated poet Rich Ferguson has shared the stage with Patti Smith, Wanda Coleman, Exene Cervenka, T.C. Boyle, Jerry Stahl, Bob Holman, Loudon Wainwright, Ozomatli, and many other esteemed poets and musicians. He has performed on *The Tonight Show*, at the Redcat Theater in Disney Hall, the New York City International Fringe Festival, the Bowery Poetry Club, South by Southwest, the Santa Cruz Poetry Festival, the DocMiami International Film Festival, the Topanga Film Festival, Stephen Elliott's "Rumpus," and with UK-based poetry collective *One Taste*. He is also a featured performer in the film, *What About Me?* (sequel to the double Grammy-nominated film *1 Giant Leap*), featuring Michael Stipe, Michael Franti, k.d. lang, Krishna Das, and others. He has studied poetry with Allen Ginsberg and fiction with Aimee Bender and Sid Stebel. In addition, he has been published in the *LA TIMES*, *Opium Magazine*, has been anthologized by Uphook Press (*gape-seed*), greatweatherfor Media (*It's Animal But Merciful*), Smith Magazine (*The Moment*), TNB Books (*The Beautiful Anthology*), spotlighted on PBS (*Egg: The Art Show*), and was a winner in *Opium Magazine's* Literary Death Match, LA. His spoken word/music videos have been featured at Berlin's Zebra Poetry Film Festival (2012), the Vancouver Visible Verse Video Poetry Festival (2011), and L.A.'s Valley Film Festival (2009). Ferguson is host of the weekly Blog Talk Radio podcast Poetscape, and is a regular contributor and poetry editor to the online literary journal, *The Nervous Breakdown*. His poetry collection *8th & Agony* has been published by L.A.'s Punk Hostage Press.



Mark Wilkinson

Director/Cameraman Mark Wilkinson recently directed music videos for Danielle Barbe, Semi Precious Weapons and Miss Derringer as well as spoken-word artist Rich Ferguson who appears on the next 1 Giant Leap project. Concert and performance video directing credits include: Shakira, Phoenix, Silversun Pickups, Weezer, Katy Perry, Alice in Chains, Three Days Grace, Lynyrd Skynyrd, Sean Kingston, Norah Jones, and many others (photo gallery). As a director, editor and post-wizard, Mark has over a decade of experience working on music videos and promotional films for artists Michael Jackson, Ice Cube, BG, Ozomatli, AFI, Finch, Big L, Wyclef Jean, Brooks & Dunn, Delta Goodrem, Junkie XL, Emmy Rossum, and most recently Rebekka Bakken, The Police, ACDC, Chris Botti and Sting.

Described by Kevin Thomas in the Los Angeles Times as "a deep-digging and personal filmmaker," Mark has written two award-winning short films screened at international festivals and made his feature film debut with *Dischord*, an art-house thriller that was released theatrically in 2003 by Artistic License Films and is now available on DVD in 6 countries including the U.S. Called "a great independent film and a spectacular debut from filmmaker Wilkinson," by Chris Gore of Filmthreat, *Dischord* enjoyed an extensive festival run before its release, collecting a total of 10 Grand Prize Awards including: Best Director, Best of Fest, Best First Feature, Best Feature Film and Best Screenplay (press-Videoscope). Mark also wrote and directed two award-winning short films which were also screened at festivals internationally. *The Next Big Thing* (press-Cinefantastique), a science fiction piece about virtual-reality gone awry, won a Saturn Golden Scroll Award from the Science Fiction Academy and has since been declared a "transgressive cinema classic" by British sci-fi fanzine rumourmachine.com. *Sally & Angela*, an action-adventure comedy, garnered multiple directing and comedy awards at festivals around the world and was also screened in Paris during the Festival du Sang Neuf ("New Blood"), an exhibition of the 12 best short films of the year by American and French filmmakers. *Sally & Angela* is part of the iFiim Midnight Classics collection of most popular internet movies of all time and is distributed worldwide for cable TV, the Internet, and VHS and can also be seen on atomfilms.com. Mark's most recent film *Biting Personalities* which he made with his teammates in the 2007 SoCal Cinema Slam 72 Hour Competition won Best Film, Best Screenplay, Audience Award and was screened in the Sundance Digital Pavilion in 2008.

In addition, Mark maintains an active career directing live theatre. Recent productions include Agatha Christie's *The Unexpected Guest* at Theatre Palisades, a regional production of *Mojo* (press-Boston Globe), Jez Butterworth's high-octane thriller set in 1958 Soho, London, Sheila Callaghan's hilarious and poignant play *Scab* (press-LA Weekly) and *Three Lefts* by Christina Bunner. Mark is also one of the founding members of the Alchemy Arts Ensemble, a theatre and film company committed to arts education and community outreach. Mark directs commercials for clients that include Warner Bros., Hoover, Hamilton Beach, DIRECTV, Visa, Procter & Gamble and many more. Mark is a member of the Directors Guild of America, the Stage Directors and Choreographers society, the Lincoln Center Directors Lab, and the Actors Studio Directors Unit.

Best Editing for Poetic Effect

JOE MAGEE



Joe Magee is an award-winning UK film maker and artist. He trained at art school and established a practice encompassing a range of traditional and electronic media, especially moving image work – experimenting with film, animation, video and interactive art. His work has shown widely in both galleries and at film festivals internationally, including, London, Edinburgh, Rotterdam, Berlin and Tampere film festivals, winning several prizes – as well as at The Institute of Contemporary Arts, the Victoria and Albert Museum and The National Portrait Gallery.

He has artworks in the permanent collections of the University of the Arts London and the University of Bath. Magee has twice presented work at the International Symposium of Electronic Arts (Japan, Liverpool).

Magee regularly contributes images to international publications such as Time, The Guardian, Newsweek and Liberation – having upwards of two thousand images published. For the past five years he has been engaged in a series of collaborations with celebrated British comedic performer Bill Bailey writing and directing films and large-scale multimedia works for live performance at venues including Wembley and Sydney State Theatre. In 2010 they co-wrote and directed a short film, Car Park Babylon, shot on 35mm.

In 2009 Magee was awarded two D&AD (British Design and Art Direction) Awards For Outstanding Achievement as the result of a collaboration with designer Theseus Chan's WORK studio in Singapore. The limited-edition arts publication, WERK (No.16), focussed on Magee's substantive back catalogue of work.

Magee's current practice involves various film-based projects, including developing new work with Bill Bailey and writing a feature script, Boxy An Star (an adaptation of the celebrated novel by Darren King) with the support of BFI and Creative England.

Liberated Words II at Bristol Poetry Festival 2013

MORNING

10.30	Introduction Lucy English and Sarah Tremlett
10.45 - 11.35	Visible Verse
11.40 - 12.50	VideoBardo

LUNCH

AFTERNOON

2.00	Introduction Panel Discussion
2.10	Philip Gross
2.30	Suzie Hanna
2.50	David Johnson
3.10	Martin Rieser
3.30	Jackie Calderwood
3.50	Joe Magee
4.10–4.30	Open Discussion

BREAK

5.00	Spotlight
6.00 - 6.30	Apples and Snakes – Architects Of Our Republic

EVENING

7.00	Introduction Liberated Words and 4 x 4
7.05- 8.35	Liberated Words II
8.45	4 x 4
9.00	Announcement of Awards and summing up



BEGINNINGS

In 2010 we celebrated 10 YEARS OF VIDEOPOETRY at Pacific Cinémathèque!

In 1999 the Vancouver Videopoem Festival — the first of its kind in Canada — began as an effort of the Edgewise ElectroLit Centre, a non-profit literary arts organization dedicated to expanding the reach of poetry through new media with programs such as Telepoetics Vancouver and the Edgewise Café electronic magazine. The Vancouver Videopoem Festival became critically regarded owing to its progressive regard for spoken word in cinema, presenting poets both in performance and on the big screen. The audience could explore the merits and distinctions of poetry rendered in these two forms, stage and screen, sparking new dialogue as to the essential nature of poetry. The Vancouver Videopoem Festival then built upon that foundation, with widened explorations into poetry cinema across national frontiers. They presented significant new works from Europe and the Americas, and continued to offer Canadian audiences a remarkably broad selection of new videopoems from their own country.

Pacific Cinémathèque has been the VVF's partner since 2000 and throughout the dissolution of the Edgewise. Founder Heather Haley continues to provide a sustaining venue for the presentation of new and artistically significant videopoetry as host and curator of SEE THE VOICE: Visible Verse. And owing to Vancouver's strength in the film and television production industries, Haley has been able to cultivate critical interest between filmmakers and poets, with positive consequences for both. For more information contact Heather Haley at: hshaley@emspace.com



About Visible Verse

Sometimes I use the term media poet to describe my work though poetry exists beyond media; always has, always will. I tend to push boundaries by creating across disciplines, genre and media as a poet, author, musician, performer and director. My work manifests online, on paper, on stage, on disc and onscreen. I believe Jean Cocteau was the first poet to employ film. In 1930 he produced *Blood of a Poet*, usually categorized as surrealist art. Recently I read about “film poets” from the West Coast abstract school, James Broughton, Sidney Peterson and Hy Hirsh, the latter two collaborating with John Cage in 1947. In 1978 Tom Konyves of Montreal’s Vehicule Poets coined the term “videopoetry” to describe his multimedia work. Rather than get bogged down in semantics, I’d like to point out that I think in terms of moving images and don’t make a huge distinction between film and video. I have worked primarily in digital video as it is accessible and affordable, important considerations to a poet with a small budget and again, poetry exists beyond media. Though most of us in the West are visually literate, it is brave—foolish some say—to adapt the oral tradition to a medium where image is metaphor. I’m drawn to it simply because it’s natural for me, having grown up with television and cinema. According to my mother, I sat with my mouth open through the entire 78 minutes of *Jungle Book*, my first movie theatre experience. It’s a powerful medium and I still can’t resist its lure.

In 1999, as one of the curators of the Vancouver Videopoem Festival, I defined videopoem for a journalist by describing it as “a wedding of word and image.” Achieving that level of integration is difficult and rare. In my experience the greatest challenge of this hybrid genre is fusing voice and vision, aligning ear with eye. Some poets like to see words on the screen. The effect can be exquisite but I find that film/video doesn’t accommodate text well. We are busy listening to the poem with our eyes, assimilating it through our ears. I prefer spoken word. Voice is the critical element, medium and venue secondary considerations. Unlike a music video — the inevitable and ubiquitous comparison — a videopoem stars the poem rather than the poet, the voice seen as well as heard. My friend and associate Kurt Heintz, of e-poets.net and director of award-winning videopoems, states it much more eloquently than I can: “Our extension of poetry into video seems only to ratify a deeper understanding, as poets and performers, that poetry rests in a continuous spectrum of expanded genres, each genre an amalgam, offering aesthetic expressions that conjoin text with some other creation. Poetry music. Poetry performance. Poetry theatre. Poetry film and video. Whole literatures in the cybernetic realm where the computer enacts by proxy the author’s will upon the text. Poetry video is the public’s first step beyond. Even in its most essential form, it demolishes the old assumption that page and poem are one. We construct, save, and transmit these experiences for the future. Images and sounds now operate as words where we had no previous literature because the symbols of our poetry were confined to paper in the reader’s hands. So we have not the end of a literacy, but the construction of a new one: visible, audible, temporal, conscious, tactile, bonding author and reader by their gaze.”

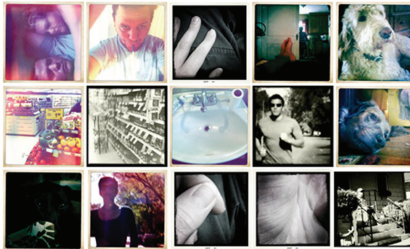


10. 45 a.m.

Visible Verse

www.visibleverse.com

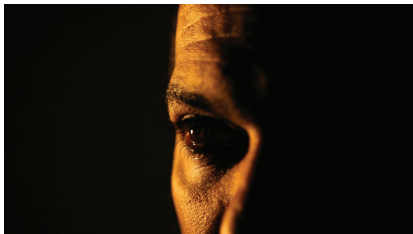
1 RW Perkins (USA) *Profile*, 3 min 19 sec (2012) *E



Intended to poke fun at our new online social identities, the entire voice-over was written and recorded in an hour. 'Profile' is an attempt to integrate a stream of consciousness style of poetry and prose to film. I've found 'Profile' also serves as a fun introduction to the art of videopoetry.

R.W. Perkins, from Fort Collins Colorado is a poet, writer, filmmaker and creator of The Body Electric Poetry Film Festival. Perkins latest short subject film "The Big Wait" is now a finalist in Ron Howard and Canon's Project Imaginat10n Film Contest. Perkins' work has been published on the *Atticus Review*, *Moving Poems*, *The Denver Egotist*, The Connotation Press, *The Huffington Post*, *Denver*; and touring the US with the *Belgium Brewery's Clips Beer & Film Tour* in 2012 and at the *ZEBRA Poetry Film Festival* in Berlin.

2 Habib Afsar and Julien Philippe (Pakistan / France) *My Daddy Loves Me*, 4 min 55 sec (2012)



An old man mourns, for the last seven years, the death of his beloved wife. With self-imposed social isolation, Alzheimer's and senile dementia verbal communication is impossible. His son, having

resented him most of his adult life for being a “weak man”, has returned to re-find the love he knew both carried in their hearts but were unable to express. Closure does arrive for them both in a strange and violent encounter, the last between the two.

Habib Afsar: Following my passion for social change and the arts, I undertook a life-altering Masters in Inter-modal Expressive Art Coaching, Education and Consulting. Through creating art we can increase awareness of the self and others, cope with traumatic experiences and enhance cognitive abilities.

Julien Philippe: I am a French videographer based in Islamabad (Pakistan), shooting, editing, and sound mixing films. I make experimental films with Habib and work on social and cultural issues in Pakistan and with NGOs.

3 Jakob Kircheim (Germany) *Terror Sounds*, 6 min 4 sec (2010)



Tremble, vibrations, a deep smell: “Terrorsounds” visualizes the memory of three bomb blasts. Surrounded by a flood of media images, impressions of vulnerability and threat are entering an apparently calm environment of the here and now.

Jakob Kircheim:

Born in 1962 in Munich, Kircheim studied painting at the Berlin Art High School (UdK) from 1981 to 1987 and obtained his master degree in 1986. He has had numerous shows and screenings. He lives and works in Berlin. Prints–Images–Words - In 1987 Jakob Kircheim conceived his first «Linofilm», a stop motion film based on linoleum prints combining words and images. Since then he further developed his film techniques using photographs, collage techniques and live footage. (Klaus W. Eisenlohr, 2011) website: <http://www.jakob-kircheim.de/>

Teresa Delgado:

Born in 1965 in Madrid, she has lived in Berlin since 1987. She teaches Hispanicities at the Humboldt-University. In 1994 she edited the Spanish poetry anthology ZAS, and began collaborating on poetry films with Jakob Kircheim in 1992. website: www.agencia-tess.de

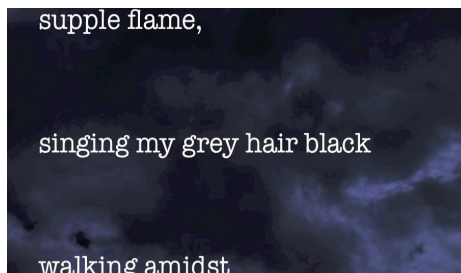
4 Shabnam Piryaee (Iran, American nationality) *Doll House*, 5 min 53 sec (2011)

Shabnam Piryaee is an award-winning poet and film maker. *Miriam's Song* (2010), *dollhouse* (2011), and *A Time to Speak* (2012) constitute a series of three short poetry-films, each of which is based on scenes and poems from the book *ode to fragile* (Plain View Press, 2010). In *dollhouse* we are confronted with the devastating aftermath of war and we hear the poem as a voice-over in conjunction with the imagery and music.



I have the desire to unsettle the audience, to place them directly in their own gaze, so that we are in some ways revealed to ourselves. The films draw from the tradition of Iranian poet Forough Farrokhzad's 1962 film *The House is Black*, a short artistic documentary that meaningfully interweaves poetry and cinema. The films have been exhibited at festivals and galleries in the U.S. and internationally on the "big" screen (theater) as well as the "third" screen (computer screens and other portable movie watching devices).

5 Josie Boyce (Canada) *Gargoyle Weather*, 1 min 51 sec (2007)



A visual/audio interpretation of my poem "Gargoyle Weather." This video poem was created before I started my transition, and still carries my former name Joe Boyce Burgess, as well as footage of me bopping my head en masculin.

Josie Boyce (nee Joe Boyce Burgess) is a writer and interdisciplinary artist living, writing and filming her Art and her Transition in East Vancouver, BC, Canada. With three books of poetry self published in the last 5 years, and dozens of video poems, and other videos on Youtube, ([youtube.com/buddharhubarb](https://www.youtube.com/buddharhubarb)) as well as her Transition Blog josieboyce.blogspot.ca, Josie is interested in the process of creating art in whatever form it ends up taking.

6 Kathryn MacLean (Canada) *Doo-Da, Doo-Da*, 5 min 29 sec (2011)

This poem is based on the journals and correspondence of modernist writer, Katherine Mansfield. In March of 1915 Katherine fled to Paris from England determined to finally get some writing done. Fed up with her lover, writer & critic John Middleton Murry, Paris seemed just the thing. There, residing in the flat of another recent lover, French novelist and soldier, Francis Carco, she laments about being



alone in a foreign land. One evening Germany tries out their latest war weapon – the Zeppelin that looks like a giant fish in the sky. Katherine is fascinated and frightened by it and longs for the comfort of someone – anyone, but alone she must face her fears about the War. *Doo-Da-Doo-Da* is the sound of the emergency vehicles she hears and records in her journal that evening.

Kath MacLean writes poetry, creative nonfiction, fiction, critical reviews and performance poetry. Broadcast regularly, Kath frequently teaches creative writing at Grant MacEwan University and the University of Alberta. Her first book *For a Cappuccino on Bloor* was the recipient of the *New Muse Award* and was short-listed for the *Kalamalka Press New Writers Competition*.

7 Robert Priest (Canada) *In The Next War*, 1 min 38 sec (2007)

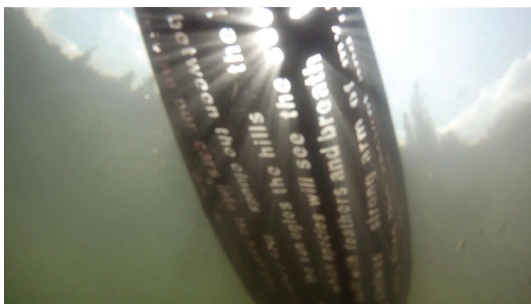
This poem combines two subjects central to my political concerns. War and our food supply. I originally published it as adult poetry but it also works nicely with children. Because of its exhortatory nature it is a fun piece to perform so it seemed a natural for a video treatment and I thought director Allen Booth's take on it added an extra element of humour. It's been republished a lot in textbooks and anthologies.

Robert Priest also known as Dr Poetry on CBC's *Wordbeat* is the author of 16 books of poetry and numerous CDs. His most recent book, *Reading the Bible Backwards*, rose to number two on the *Globe and Mail's* poetry bestsellers list, its sales exceeded only by those of Leonard Cohen.



"Poetry full of flashes of insight. Imaginative in a strange way, he takes inordinate chances with logic, countering absurdity with absurdity, and expanding our sense of human emotional possibilities."
The Oxford Companion to Canadian Literature

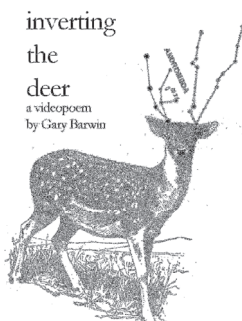
8 Al Rempel (Canada) *The Sky Canoe*, 3 min 1 sec (2012)



The Sky Canoe is a true collaboration between four artists. It began as my poem, *Bring Me My Sky Canoe* from the book *This Isn't the Apocalypse We Hoped For*, and can be seen as a poem that examines both the journey from life into death, as well as from home/safety/belonging into adventure/danger/exploration. It was then carved into a canoe by sculptor Phil Morrison as a memorial piece for his friend. The last time this canoe journeyed on water was to spread his friend's ashes. We then 'launched' the canoe in a lake where Steph St Laurent took underwater video footage and compiled the videopoem, with my voice-over reading the poem. Finally, Jeremy Stewart composed original music for the piece. Enjoy!

AL Rempel teaches at a high school in British Columbia. Publications: *This Isn't the Apocalypse We Hoped For* (Caitlin Press, 2013), *understories* (Caitlin Press, 2010) and a chapbook called *The Picket Fence Diaries* (Lipstick Press, 2010). Journals include: *The Malahat Review*, *GRAIN*, *CV2*, *Event*, and in anthologies such as *The Best Canadian Poetry in English, 2011*, *Rocksalt*, *4Poets*, and *Half in the Sun*.

9 Gary Barwin (Northern Ireland, Canadian nationality) *Inverting The Deer*, 2 min 48 sec (2012)



Through poetry, music, and imagery, Gary Barwin's "Inverting the Deer," explores our relation to the environment and our everyday, symbolic, and/or numinous relationship to the natural world through the figure of the deer. It investigates the idea that our experience of the world — of human culture and of nature — is deeply syncretic. The poem, "Inverting the Deer," appears in his book, *The Porcupinity of the Stars* (Coach House, 2010)

Gary Barwin is a writer, composer, and performer and teaches music at Hillfield Strathallan College, Ontario, Canada. His music and writing have been published and presented in Canada, the US, and overseas. He received a PhD in Music Composition and was the recipient of the KM Hunter Foundation Artist Award for his writing. *Seeing Stars*, a YA novel, was a finalist for both Canadian Library Association YA book of the year, and an Arthur Ellis Award. His latest chapbooks are *Inverting the Deer* (serif of nottingham) and, with Gregory Betts, *Chora Sea* (Emergency Response Unit). garybarwin.com and serifofnottingham.blogspot.com

10 Matt Mullins (USA) *Highway Coda*, 5 min 13 sec (2011) * M



Synchronicities happen to us according to the constant existential choices that cause our time and place. When you're a third shift security guard, you might see a spider crawl the glass web a bullet hole made in a factory window. When you're a working musician you might see your own Highway Coda.

Matt Mullins is a writer, musician, experimental filmmaker and multimedia artist. His poetry and fiction have been published in numerous literary magazines, and his poetry-films have been screened at film festivals in the U.S. and abroad. His short story collection, *Three Ways of the Saw* (Atticus Books, 2012), was a finalist for the Foreword Magazine Book of the Year Award. His literary interfaces can be found at lit-digital.com.

11 Dennis Siren / Penn Kemp / Brenda McMorow (Canada) *On The Other Hand of Time*, 3 min 33 sec (2009)



“On The Other Hand of Time” is a videopoem by Penn Kemp and Dennis Siren. Penn’s poem is addressed to the Egyptian Sky Goddess Nut. It is based on an experience Penn had while sitting overnight between the paws of the Sphinx at Giza in Egypt. This vigil led Penn to contemplate the nature of time and eternity, and the way one morphs into the other. Penn performed the poem at Aeolian Hall in London ON in her sound opera, *Dream Sequins*, with musicians Brenda McMorrow and Bill Gilliam. The performance was recorded and digitally edited by Dennis Siren.

Activist poet, performer and playwright Penn Kemp is the inaugural Poet Laureate for London Ontario and a recipient of the Queen Elizabeth Diamond Jubilee medal. She has published twenty-six books of poetry and drama, had six plays and ten CDs produced as well as award-winning videopoems. Dennis has been documenting the arts and artists in the London area since the year 2000.

12 Adeena Karasick (Canada) *Lingual Ladies*, 3 min 43 sec (2011)



Lingual Ladies is a repurposing of Beyoncé’s pop hit “Single Ladies” and acts as an example of and commentary on Conceptual Poetry. Foregrounding the *process* of hunting and gathering, assemblage, bricolage, cutting and pasting, it becomes a kind of cultural translation, a socio-cultural ideological religious *mash-up*. Along with a “repurposed” Beyonce, it features cameos from the texts or likeness of Gertrude Stein, Wittgenstein, the Italian and Russian Futurists, Marx, Derrida, Levinas, Benjamin, bp Nichol, Spinoza, Helene Cixous, Hannah Arendt, all floating through the boppy mistranslation of a pop song. *Lingual Ladies* is a rallying cry for the women of Conceptual Poetry to ‘put their pens up’, to write and participate in a vital act of cultural translation. Adeena Karasick is a poet, media-artist and the award-winning author of seven books of poetry and poetic theory. She has lectured worldwide and regularly publishes articles on contemporary poetry, poetics and cultural theory. She is Professor of Global Literature at St John’s University, New York.



VideoBardo – International VideoPoetry Festival

As a poet I always understood poetry as a dialogue between verbal, audio, visual and performance language. I had founded the poetry magazine “Bardo” (Bard) with this conception. Experimenting in those areas has always interested me. But from all these languages, audiovisual caught my attention the most because of its growing social advancement. The computer was not yet a mass phenomenon, there was no Internet, no cell phones with cameras, no screens on the streets, or other audiovisual breakthroughs as there are today. However, I realised that the audiovisual emerged as the predominant language of culture and as poets we should intervene to make it poetry. So, in 1996 I founded the VideoBardo videopoetry archive in Buenos Aires, with the purpose of collecting, exchanging, researching and disseminating the genre. George Aguilar was working in the USA with Film Poetry and his activity was my first reference. In Argentina VideoBardo was something innovative. We staged many exhibitions in museums, cultural centers, poetry and video festivals, etc. We started to send samples abroad. To the screenings we added poetry readings and live performances of poetry, because we believe VideoPoetry is one of the many ways to make poetry. VideoBardo is conceived as a collective of art and poetry, open to the inclusion of new poets and artists.

In 1999 we were co-founders of Impa The Factory, a cooperative factory self-managed by its workers, with a Cultural Center within. There, we have managed the Impa Orazio Microcinema until today, with permanent artistic activity. In 2002 we made the screen print “We are Doomed to Success” by Antoni Muntadas, which was presented with a video made by us at the Biennial of Art at the Museum of Fine Arts in Buenos Aires. In 2004 we held the first International Festival of VideoPoetry in Buenos Aires. The criteria were and are: 1) non competitive, although there is selection by a Jury. We found this diversity produced different experiences that enriched the festival. 2) Guests from different countries 3) Exchanges with other video poetry and video art festivals 4) Travelling exhibitions through various cities in Argentina and other countries. In 2012 we carried out the IV Festival and the First International VideoPoetry Symposium with presentations from speakers from all over the world. In 2014 we will carry out the V Festival. What follows is a poem about VideoPoetry, which is always with us:

Javier Robledo

TEXT VIDEOPOEM

Eyes are asteroids symmetrically floating along the limits of the brain's galaxy.
Planets that call for a geographical landscape populated by poetry-like
flora and fauna in which mankind takes in air as a blessing.
Ears are funnel-type bidirectional labyrinths in the human cavity.
Niches that requires Minotaur Ariadnes to sing, voice and blow winds of resonance and remain silent,
where all the possible and unimagined live.

A legitimating screen, a current projection that creates massive reality,
cultural transformation by artistic relay,
a conscious process of enriching based on audiovisual poetry.



11.40 a.m.

VideoBardo

www.videopoesia.com

IV International Videopoetry Festival

Latin American and Spanish artists – video selection for Liberated Words 2013

- 1 Oscar Salamanca (Spain) *Doctor Revolución A*, 2 min (2012)



Through bodily action performance artist Oscar Salamanca explores and exposes the links between movement and political control. Within brutal conditions humour arises or escapes, but we return to a sense of the all-powerful and corrupt voice of authority overshadowing all human attempts at being heard. The viewer has the unnerving sense that they are complicit in this power and yet of course are aware this is a delusion.

- 2 Dier (Spain) *Todos esos momentos se perderán*, 2 min (2011) *E

Dier is recognised as one of the 'grafiteros' of Madrid. He belongs to the avant-garde group Cultura Urbana, combining graffiti, hip hop, drum and bass and reggae. He is known for his human rights murals in the streets of Santander.

'graffiti is a tool base and video is the tool end. The scattered word – multiple meanings beyond the words themselves – the baroque idea of the death of things, people and memory and the idea of the city as a dynamic place displaying marks on the walls revealing the remains of something that had value to someone.'



Translating through Google throws up a scattering of connections and a myriad of further meanings and signs some of which we can grasp and others we must linger over – for example 'tool base' and 'tool end' may sound strange to us in English but they have utilitarian connotations. If we retranslate 'graffiti is an object and the video is the means of communication' then it robs the translation of a certain grittiness. Ironically the process of translating through Google is in some ways not dissimilar to the act of reading graffiti – throwing up questions about the content, who wrote it, and multiple scattered meanings. In translation we find quirky surprises, through the unrelated texts criss-crossing the 'free' wall space we also make new connected meanings. Drawing attention to graffiti has a resonance in Bristol – the home of the 'word on the street' and this film goes feral – into the night with the graffiti artists. It also considers the blanked-out and obliterated spaces where graffiti once blossomed, creating their own minimalist canvases and pointing to a consideration of a visual act of silencing or restoring? Always a constant shift between the two. S

3 Jorge Daffunchio (Argentina) *OK, John, Paul, lo hice...*, 4 min (2010) *M



In this video performance translated as 'Okay John, Paul, I did' artist Jorge Daffunchio (Maldito artista) literally digs the ground in the shape of a horse accompanied by atmospheric neighing and clopping sounds with reference to the song "Dig a Pony" by Lennon and McCartney.

4 Ignacio Mendía (Argentina) *Parásito Polilla Corzaón*, 2 min 42 sec (2012) *E

Ignacio's YouTube quotation is translated as: this is not a documentary about a product of genetic engineering – the moth heart was created to eradicate hatred from the face of the earth.



As someone who has always had an affinity for moths (no disrespect to butterflies of course) I can empathise with this statement, although this film reminds me of man's guilt – subduing nature to our needs. However the hand-drawn moths, the scratchy sound of their wings, the deliberate flickering hair-flecked cine film quality of the screen itself and retro flapping typewriter text combine to create a fragile sense of moth-ness which captivates us instead.

Ignacio Mendia is an art director in multimedia. He works with video installations, projections, alternative graphics, artists books, visual poetry, combining new media technology with practices in painting, drawing, and printmaking. He is also an actor and performer.

5 Antonio Alvarado (Spain) *Mujer de materia gris*, 7 min 20 sec (2012) *E * M

'Grey matter is a mass of nerve cell bodies and dendrites, the highest amount is in the cerebral cortex, the region where intelligence resides.'

This film appears to reflect on how we assimilate information – images seem to float in and out of view even before concepts can be named, yet leaving traces of feelings, sounds and faces. A complex layering of stills, filmed people and small actions overlaid with transparent colours, textures and sounds Alvarado seems to touch again on his relationship with the spiritual through the material.

Alvarado states how the ambiguities of life relate to his work: 'Everything and nothing represents me' and with new technologies these ambiguities are multiplied; we can discover the internal codes that represent or regulate that reality. A multimedia artist and performer, his work includes installations, sculptures and electroacoustic music pieces designed for the computer or Internet.



6 Fundación Hölderlin (Argentina) *Las aventuras de Gatucho*, 9 min (2012)



Glove-puppet animals, animation and simplistic 'see the workings' processes create a magical and mesmeric performance / narrative.

The Hölderlin Foundation is an artistic, poetic and environmental organisation which began in 2006 in a home-workshop in the rural town of Jose de la Quintana in Argentina. From this House Workshop, originated various community workshops for arts and crafts, such as painting, music, theatre, puppetry, carpentry and weaving for children and adults; also lectures, courses, festivals, plays and presentations.

In January 2011, the Foundation decided to move to the town centre and make the Cultural Centre an "Open Space" for the community where there is now also a ceramic and engraving workshop and a community radio - Radio 'La Vecindaria' which airs on 88.1 FM. In addition, and constantly reflecting on the state of the world, they are inspired by the work of the poet Friedrich Hölderlin, whose work they are dedicated to translating. They have a residential Artistic Foundation, where different artists run workshops for the community. They are also involved in environmental initiatives working in the Nature Reserve 'José de la Quintana' on reforestation projects with the community.

7 Yael Rosenblut (Chile) *Escena pasional del arte*, 4 min 20 sec (2007)



Yael Binfa Rosenblut Maren (b: 1978) is a visual artist from Santiago, Chile. Between 1997 and 1998 she studied Hebrew at the Hebrew University and from 1998 to 2000, design at Bezalel Academy of

Art and Design in Jerusalem. During her art studies Rosenblut began to specialize in the field of video art and photography. She was a student of Robert Farriol, Mónica Bengoa, Gaspar Galaz and Justo Pastor Mellado. Working with film, photography and the plastic arts through video art and installations Yael's fresh vision with regard to historical 'constructions' (the subtle relationships caught second by second seeming to cross centuries) also questions those very constructions and the original social contexts. Within the characteristics and assumed importance of her historical figures irony is never far away.

8 Eduardo Romaguera (Spain) *Pez*, 2 min 15 sec (2009)



'The words moving on the landscape (the word Pez is translated as Fish) tell us about the origins of writing.' Romaguera films moving plastic letters which seem to jump on the sand as the steady rhythm of the waves breaking on the shore provides its repetitive soundtrack. In its simplicity this work addresses one of the primary philosophical hierarchical conflicts which has existed for over 2000 years – the domination of cyclical nature or matter by the word and linear discourse or writing. Yet here the word is conflated with nature and we are also pointed to nature's repetitive rhythms – the waves crashing forming their own familiar metronomic, whilst the fish/word leaps, and reversing the culture/nature order, gasps for breath.

Eduardo Romaguera was born in Valencia, Spain, in 1976. He has a degree in Fine Arts with a speciality in animation and sculptural installations from the Facultad de Bellas Artes de San Carlos de Valencia, Spain. He had two scholarships – in collaboration with Universidad Politecnica de Valencia and Fundacion Cañada Blanch. In 2008 he received the Certificate of research proficiency (D.E.A) in Técnico animation. He has shown his work worldwide in countries like Argentina, Bolivia, France, Italia, Portugal, Sweden, and Spain.[Valencia, Spain 1976] A controversial figure, since 1999 he has been participating in numerous individual and group exhibitions and in modern Art Festivals in Valencia, Mexico, Germany, USA, France and West Sahara. His main interests are music and poetry. He has been internationally awarded on several occasions.

9 Tarha Erena (Spain) *Sueño Tierra*, 5 min (2012)

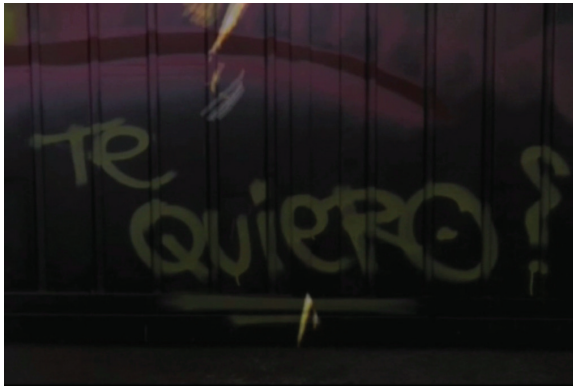
In *Sueno Tierra* or 'Dream Land' Tarha Erena the viewer follows the dream-like motions of a naked woman within a stark and strange landscape. Erena addresses poetic and gender political contexts through photography, video, poetry and body movement. She states that 'One way of making poetry is to do with the body, expressing an idea, a word, a feeling using corporal expression'.

Tarha observes: the stage is a space made for use, we must seize it. A poetic action is related to a concept that becomes verbal action, which may or may not be accompanied by words, and bodily



transformation of a message that is addressed to a specific audience, depending on the space where you want to carry it out. The poetic is a transformation experienced by the subject to circumstances provided for this purpose, a reaction to a poem, a song, a memory, an image, a dream... Working with the most primitive sense of feeling towards an object or subject and transforming it into a poetic action is her approach to making poetry.

10 Lola López-Cózar (Spain) *Principios*, 3 min (2012)



The Google translation of the description of this film is 'early language practice'. A couple make love and graffiti texts appear and disappear across the image with phrases such as siempre – always.

Lola López-Cózar (islasila) was born in Granada, Spain, where she lives. She hosts the radio program *Retahílas* and publishes her work in different magazines. She has illustrated the book “Ángel de cielos que derrumban”, edited by Amphibia (2010). She has shown her work, mainly video, poetry and photography, in festivals, projects, symposiums and exhibitions all over Spain and in México, Argentina, Venezuela, USA, Portugal, China (*eyeseverywhere : East and West women artists*), and Cuba. Lola has been sponsored by the Avant Writing Collection, The Rare Books & MSS Library, the Centre for Latin American Studies and the Department of Spanish and Portuguese of the Ohio University.

- 11 Rafael Álvarez Domenech (Cuba) *Aselvizaje*, 3 min (2011) *M



Rafael Álvarez Domenech Felo is a Cuban performance and video artist. He has taken archival footage which records the first encounter of "religious missionaries" with Huaorani Indians in the Ecuadorian Amazon and combined it with more recent footage. As we see images of stunned faces and helicopters we hear a mix of signal noises and Amazonian bird sounds, skyscrapers at night like digital electronics boards, intermittent texts and reflexive blips in methods of communication with scrolling imaging and colour correction cards culminating in voices from the first moon landing.

This work quietly intermixes the concept of greeting, of communicating across a temporal and extreme anthropological divide which, in terms of the digital screen, combine and create a strange, melody. We feel somehow adrift in time and also from what technology might throw at us next – as if we are all within one huge techno-anthropological experiment, yet also observers, detached, curious, apart.

- 12 Lucas Turturro (Argentina) *Cubicaja o del encierro*, 6 min 30 sec (2010)



A boy dressed in white is stuck in a white cube. The camera is often close in on his face or hands - he has black hair - and a voice-over narrates the conditions of his existence. At the end of the film he finds he can leave the box with the words vinculo (link) appearing and then we see on two sides of a line the words muert (dead) and nace (born). This film performs the states of imprisonment and release within a simple yet psychologically complex series of movements.

A director and teacher Lucas Turturro was born in 1983 in Buenos Aires. He graduated from Universidad del Cine and directed the short films "Gun Smoke" (2004) and "Cubicaja or closure" (2008), worked as assistant director in "Presidents Latin America ", and directed the TV series "Warlords ". In 2011 his first movie: "A King for the Patagonia was selected for both national and international film festivals: 25th Sea Plata Film Festival, 14th Malaga Film Festival, 39th Festival des films du monde, Montréal.

13 Javier Robledo (Argentina) *Samsara*, 5 min (2010)



'The infinite wheel of life-death-life, western 21st century version'. In *Samsara* the sound of a meditative repetitive chant resonates as car wheels appear with the words samsara on the side. Javier's simple yet evocative and hypnotic delivery of this idea draws the viewer in until the uniting of sonic and visual repetitions becomes a form of meditation itself only broken by the noise of traffic.

Javier Alejandro Robledo (anagram of "the young bard red grouse") is a poet, writer, director, performer, visual artist and producer, and perhaps most famously known now for Bardo (Bard) poetry magazine from 1996 to 2004, currently in blog format www.bardopoesia.blogspot.com. In 1996 he founded the VideoBardo videopoetry archive in Buenos Aires, with the purpose of collecting, exchanging, researching and disseminating the genre. In 1999 he was the co-founder of Impa The Factory, and the Impa Orazio Microcinema, and in 2004 he held the first International Festival of VideoPoetry in Buenos Aires.

14 Alejandro Fontana (Argentina) *Catorce de noviembre*, 9 min (2012)

In this film Fontana employs hypnotic images of a multicoloured forest and a bird of prey in moonlight, interspersed with slow and reverse motion and the rise and fall of murmuring voices as if the viewer is half in a dream.



In the translation from his website we read: 'I think in images... They run straight into the maze where philosophers are lost. Images without thought, without guilt. The others sit in a room and are electrocuted in their seats, while watching the show.' Powerful stuff and of course hard to translate properly but we can appreciate the intensity of feeling that this visual artist conveys.

15 Bartolomé Ferrando (Spain) *Sintaxis*, 6 min (2005)



In *Sintaxis* Ferrando continuously repeats letters as if attempting to pronounce them correctly – such as *una pagina* (one page) as if going through the process of learning a strange new language.

Bartolomé Ferrando (Valencia, 1951) is a performer and visual poet. He studied music and philology and is a professor of performance and intermedia art at the School of Fine Arts in Valencia. Founder of the journal *Poetic Text*, as a performer he participates in festivals and meetings held in Europe, Canada, Mexico, Japan, Korea and Chile. He has exhibited his visual and concrete poetry in Spain, Italy and France. As part of *vacuous* groups *Trio Music Workshop Mundane* and *Red*, he is dedicated to developing creative practices located halfway between music, poetry and performance art.

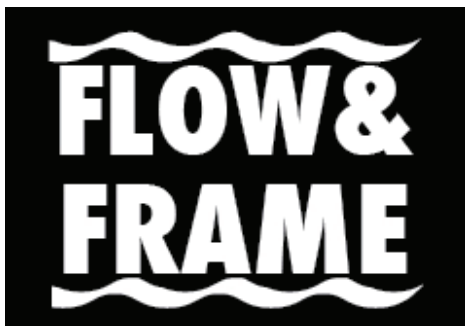
AFTERNOON

2.00 p.m. PANEL DISCUSSION

What Are The Challenges Faced By Adapting An Original Text To Screen?

2.00	Introduction
2.10	Professor Philip Gross
2.30	Professor Suzie Hanna
2.50	David Johnson
3.10	Professor Martin Rieser
3.30	Jackie Calderwood
3.50	Joe Magee
4.10 - 4.30	Open Discussion

2.10 p.m. Professor Philip Gross



Philip Gross's *The Water Table* won the T.S.Eliot Prize in 2009, *I Spy Pinhole Eye* Wales Book of The Year 2010, and *Off Road To Everywhere* the CLPE Award for Children's Poetry 2011. *Deep Field* (2011) and a new collection *Later* (2013) deal with ageing and the decay of language, seen through his father's aphasia. He has published ten novels for young people, and collaborated with artists, musicians, dancers and puppeteers. His work with film-maker Wyn Mason (<http://staff.glam.ac.uk/users/969>) on the In and Between project at the University of South Wales resulted in the interactive poetry-film website *Flow and Frame*. Philip will talk about this and bring extracts, but to find out more, see *Surface Tensions: framing the flow of a poetry-film collaboration* in the upcoming issue of *New Writing: The International Journal for the Practice and Theory of Creative Writing*.

2.30 p.m. Professor Suzie Hanna

Professor Suzie Hanna has been teaching in Higher Education for over two decades, specialising in the subject areas of animation and sound design. During this time she has developed international academic and industry networks, as well as maintaining her own creative practice. She engages in diverse collaborations with other artists, performers and academics to create original films. Her current research includes the creation of animation from documentary material, and the study of

parallels in animation, poetry and sound design. Suzie also designs and animates commissioned innovative theatrical and site specific animation ranging in scale from puppet theatre to architectural projection. She presents papers at international symposia and industry seminars as well as contributing to academic journals and other publications. Suzie will show clips of her own and other artists' work in order to illustrate diverse sonic design approaches to representation of poetry in animation. These will include 'The Lines' (Andrew Motion), 'Letter to the World' (Emily Dickinson) and work in process 'Proem' (based on Hart Crane's 'To Brooklyn Bridge').



2.50 p.m. David Johnson

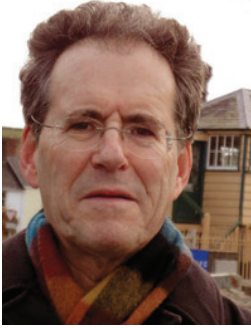
David Johnson is a witty and quirky performance poet, who mixes his stand-up humour with his own verse. His inspiration comes from the bizarre world that we live in combined with a wry commentary on change and progress. David has been a featured artist at poetry and literary festivals in Bristol, Cheltenham, Bath, Kingston, Swindon, Oxford, Hay, Houston and Austin (Texas). He has also appeared at: Nuyorican Poetry Café, New York; and Sweet Lorraine's, New Orleans. In April 2005, he completed a three week tour of the USA. He was a featured poet at the 2009 Austin International Poetry Festival (Texas).

David is co-founder of Paralalia, a poetry partnership dedicated to promoting and encouraging live poetry performance and to bringing poetry to the public ear and eye in new and unusual ways. He is a multi-slam winner: Swindon Literary Festival Slam Champion 2003, Oxford All Star Slam Champion 2004, Lydney Arts Festival 2005 Slam Champion, Thornbury Arts Festival Slam Champion 2006. Runner-up in Bridport Live Festival Slam 2008.

His collections of poems include - *It's funny how one thing leads to another* April 2005 (ISBN 0-9548117-1-2 Paralalia), *Bombazine* (ISBN 978-0-9548117-5-4 Paralalia). *Holding on and looking out* (Paralalia ISBN 978-0-9548117-6-1) was launched in April 2010 (It is also available, as a CD of readings of many of the poems in the volume.)

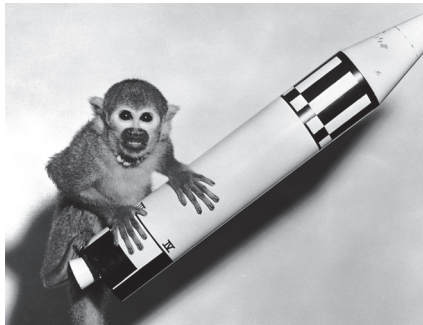
He co-edited, designed and contributed to *City Bristol Today in Poems and Pictures* an anthology of new original verse linked to full colour illustrations of Bristol (ISBN 0954811704).

Diana Taylor, Director of Redcliffe films: Diana has been working with Bristol Poets since 2010 and has produced over 50 poetry films. The films have been shown at the International Film Festival Barcelona, the Portabello Film Festival London, and the Zebra International Poetry Film Festival



Berlin and the BBC Big Screen. In Bristol the films have been shown at the Colston Hall, the Watershed, the Arnolfini, the Harbourside Festival and the Bristol Poetry Festival.

3.10 p.m. Professor Martin Rieser



Martin's practice in Internet art and interactive narrative and poetry installations and films have been seen around the world including Milia in Cannes; Paris; The ICA London and in Germany, Montreal, Nagoya in Japan and Melbourne, Australia, Xian China, New York and Vienna. He has delivered papers on interactive poetry and narrative and exhibited at many major conferences in the field including ISEA: Montreal 1995, Rotterdam 1996, Chicago 1997, Nagoya 2002, Belfast 2009, University of Oslo 2004, Siggraph, 2005, Refresh: Banff Arts Centre 2005, Digital Matchmakers Trondheim 2005, Plan ICA 2005, NAI Rotterdam 2008, Locunet University of Athens 2008, Intelligent Environments Seattle 2008, Barcelona 2009, ICIDS 2009/10/11, ISEA 2009, i-docs 2011/12, ISEA 2011, MIX12, ISEA12 and at many other conference venues across the UK and Europe. His interactive poetry installations include *Understanding Echo* shown in Japan 2002, *Hosts* Bath Abbey 2006, *Secret Door* Invideo Milan 2006, *The Street* RMIT Gallery Melbourne 2008/ISEA Belfast 2009, *Secret Garden*, Phoenix Square 2012. He will be screening "Pets in Space" -animal experiments and the space race and "Golem" -Israeli responses to Palestinian resistance.

3.30 p.m. Jackie Calderwood

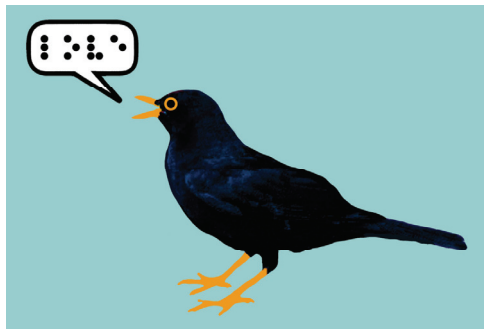
Jackie Calderwood is a media artist, currently completing a practice-based PhD with the Institute of Creative Technologies, De Montfort University. Her thesis 'Pervasive Media for Eudemonia:



Transdisciplinary Research by Practice' presents a model of engagement for people, landscape, media and technology, and is developed through three of her public arts projects: Soundlines, Living Voices and Hunter Gatherer, and an Experimental Walks practice. The projects invite participants to contribute media, narrative and reflective texts, becoming part of the artwork online, on location, as installation or experimental film. Jackie has trained extensively in Clean Language and Space, interrogating its potential as an arts methodology.

Jackie has worked on numerous arts, education and community projects in the South West as a freelance artist, trainer, consultant, and has presented work internationally at conferences, film festivals and residencies. Jackie holds an MA Media (Interactive Arts), UWE and a BA Fine Art (Sound and Image), Bath Spa University.

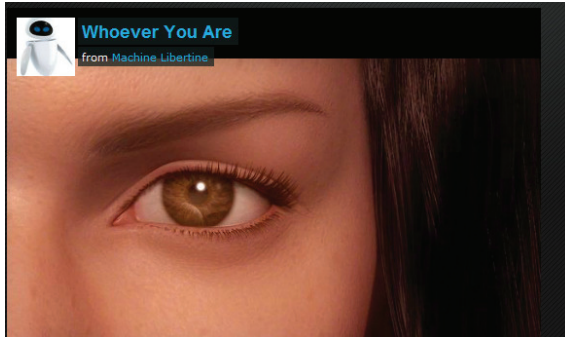
3.50 p.m. Joe Magee



Joe Magee will discuss his practice and his approach to making short films, with special regard to 'Blackbird Has Spoken', (2 mins, 2001) one of the few pieces that he has made that employs text. Joe Magee is an artist-filmmaker based in the south west. He has made over 30 short films that have been seen on TV, in galleries and film festivals worldwide.

5.00 p.m. Spotlight

- 1 Machine Libertine - Natalia Fedorova and Taras Mashtalir (Russia) *Whoever You Are*, 5 min 40 sec (2012)



Whoever You Are is a poem by Natasha Romanova told as a post-apocalyptic dream of Aki Ross, a scientist, the main character in the first photorealistic computer animated film *Final Fantasy: The Spirits Within*. text: Natasha Romanova / music: Taras Mashtalir / visuals: *Final Fantasy: The Spirits Within* (2001)

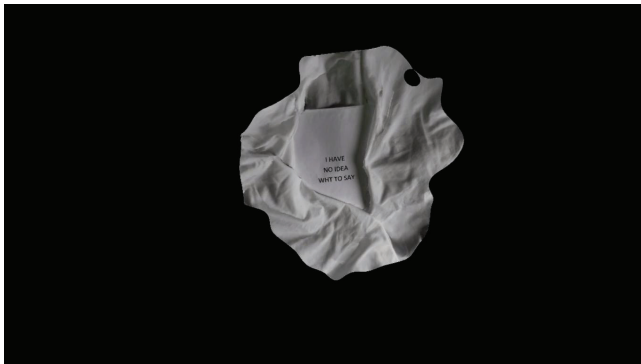
There is no need to close my eyes
In order to see you again
The truth -
may be full of lies
The pleasure
is full of pain
There's no need
to pronounce your name
In order for you to hear
The pride
may be full of shame
The laugh
is a lonely tear
There's no need
to address the gods
In order
for us to manage
The right
may be full of wrongs
The builder
can cause the damage
Whoever you are
my friend
Wherever you are
my lover

My sky will become your land
Your light will become my cover

Natalia Fedorova is a poet, new media artist, literary scholar and translator. In collaboration with sonic artist Taras Mashtalir she founded media poetry project Machine Libertine. Her audio and video poems have appeared in TextSound, Rattapallax, and LIT magazine as well as a number of international festivals (Moscow Book Festival, E-Poetry, LUMEN EX, Interrupt II, VideoBardo). Natalia holds a PhD in literary theory from Herzen State University (St-Petersburg). She is currently teaching text-based art in Smolny College (St-Petersburg State University – Bard College) and editing e-lit and new media writing column in Rattapallax magazine (NY).

Taras Mashtalir is a sonic artist, composer, sound designer and music producer. He is currently also a collaborator at MIT, Cambridge (2011 – present), working with Natalia Fedorova, visiting scholar at MIT Writing and Humanities / CMS on electronic literature, as well as “Ambient Furniture” prototype, working directly with David Rose at Media Lab; Game prototype “Sound Racer”, with Matthew Weise at Gamebit; Video poem “Star Wars, Raw? Rats!” working directly with Nick Montfort at Trop Tank and sound design for Reveal Fashion Show at MIT Media Lab, working directly with Angela Chang at Personal Robots Group. Taras has also produced numerous animations and short films for t.v. including the Discovery Channel, the History Channel, TNT, PBS, FOX, Speed Channel as well as music for commercials. His film Life Focus for PBS has received its third Emmy Award.

2 Jhave Johnston (Canada) *Reading the Wind*, 3 min 53 sec (2011)



In the spring of 2012, I was invited to give a presentation as part of a panel on the future of literature. So I made “Reading the Wind” using a Canon T2i and 123D software to generate swift animated 3D models of printed pages of my talk set on my rumpled bed sheets. The summer light was good by the window that year and the work proceeded swiftly. I have never used the 123D technique again. The ‘Future of Electronic Literature’ panel occurred at *ELO 2012 Electrifying Literature: Affordances and Constraints* on June 20-23, 2012 in Morgantown, WV.

Jhave is a digital-poet who teaches in the School of Creative Media at the City University of Hong Kong. His work focuses on combinatorial poetics and multimedia poetry. He exhibits and performs kinetic multimedia spoken-screen lecture-poems internationally. Since 1999, he has published language-art online (not paper) at www.glia.ca

- 3 Lucy English / Marc Neys (Swoon) (UK / Belgium) *The Perseids*, 3 min 1 sec (2013)



The Perseids: Looking back by looking up.

Lucy English is a Reader in Creative Writing at Bath Spa University where she teaches on the performance poetry module in the UK. She has been a performance poet since the late nineties. She has toured India, Sri Lanka, Thailand and Taiwan for the British Council. She has been involved in two leading Apples and Snakes projects, 'Temptation' and 'Exposed'. Her most recent multi-media show 'Flash' was a collaboration with spoken word artists Glenn Carmichael and Sarah-Jane Arbury. She is currently working on a new show 'Count Me In' with The South West Collective due to tour in 2013-4. '<http://swcollective.co.uk/> She was the organiser of the MiX conferences in digital writing in 2012 and 2013 and one of the founders of Liberated Words. The Perseids was created in response to a sound track devised by Marc Neys. She is planning more poetryfilm collaborations.

Swoon (a.k.a. Marc Neys, born in 1968) is a 'videopoetry addict' and has more than 120 collaborations to his name. As a jack of all trades he is a director who also creates his own soundscapes and his videos have been selected for international festivals worldwide. In 2013 his film 'Drift' won first prize at 'La Parola Immaginata 2013'. From October 2013 Swoon will be the video editor for Awkword Paper Cut magazine (<http://www.awkwordpapercut.com/>) [www.swoon-bildos.be /](http://www.swoon-bildos.be/) <http://soundcloud.com/swoon> aka marc neys

- 4 Rich Ferguson (USA / nationality Scottish / Irish / Italian) and Mark Wilkinson (USA) *Human Condition*, 5 min 20 sec (2010)



'Voices of you and me cry out every day: crying out for justice. Voices of hope cry out every day: crying out for a better tomorrow. Voices of faith cry out every day: saying we must do our best to stay positive while being tested by oppression, personal demolition and spirit submission. The song of We cries out every day: to sing and dance, to witness the potential brilliance in ourselves. Our hearts cry out every day: knowing there has to be more to life than just survival while in this condition, our human condition.'

At its heart, this video is about the struggles we deal with daily: hatred, ignorance and oppression. This video also shows that no matter how much we have weighing against us, we still somehow manage to rise.

Rich Ferguson: Pushcart-nominated poet Rich Ferguson has shared the stage with Patti Smith, Wanda Coleman, T.C. Boyle, and many other esteemed poets and musicians. He has performed on The Tonight Show, at the NYC International Fringe Festival, and with UK-based poetry collective One Taste. He is also a featured performer in the film, *What About Me?* (sequel to *1 Giant Leap*). His work has been widely anthologized, published in the LA TIMES, Opium Magazine, and his spoken word/music videos have been featured internationally. His poetry collection *8th & Agony* has been published by L.A.'s Punk Hostage Press.

As a director/cameraman, editor and post-wizard, Mark Wilkinson has over a decade of experience working on music videos and promotional films for artists Michael Jackson, Ice Cube, BG, Ozomatli, AFI, Finch, Big L, Wyclef Jean, Brooks & Dunn, Delta Goodrem, Junkie XL, Emmy Rossum, and most recently Rebekka Bakken, The Police, ACDC, Chris Botti and Sting. Described by Kevin Thomas in the Los Angeles Times as "a deep-digging and personal filmmaker," Mark has written two award-winning short films screened at international festivals and made his feature film debut with *Dischord*, an art-house thriller that was released theatrically in 2003. Mark is a member of the Directors Guild of America, the Stage Directors and Choreographers society, the Lincoln Center Directors Lab, and the Actors Studio Directors Unit.

- 5 Tom Konyves (Hungary / Canadian nationality) *All this Day is Good For*, 3 min 23 sec (2010)



In this ode to the simultaneous, true and false perceptions collide in a 360-degree panoramic sweep of a moment in time, rendering life and art in equal measure.

The text in this videopoem was assembled from hundreds of spam/scam e-mails I have been collecting over the years, representing the lies we are confronted with every day; yet the random phrases extracted from these passion-laden letters cannot help but contain unintentional glimpses of truth. In between mundane and altered reality lies that precious essence of life I see as poetry.

Born in Budapest and based in Montreal until 1983, Tom Konyves is one of the original seven poets dubbed The Vehicule Poets; his work is distinguished by Dadaist/Surrealist/experimental writings, performance works and videopoems. In 1978, he produced his first videopoem, "Sympathies of War", coined the term videopoetry to describe his multimedia work and is considered to be one of the original pioneers of the form. He is the author of the 2011 "Videopoetry: A Manifesto". Since 2006, he has been teaching screenwriting, journalism and the creative *visual* writing course, Word and Image, at the University of the Fraser Valley.

6 Heather Haley / Tina Schliessler (Canada) *Bushwhack*, 5 min 55 sec (2010)



Bushwhack is a videopoem adapted from the provocative book and unique collaboration by poet Heather Haley and photographer/visual artist Tina Schliessler. *Bushwhack* compels the viewer to see — and hear — the forest in an entirely new way. It has screened at the Women In Film Festival in Vancouver, the International Literary Film Festival in New York and the Edge of the World Festival in Haida Gwaii.

The Siren of Howe Sound, trailblazing poet, author, musician and media artist Heather Haley pushes boundaries by creatively integrating disciplines, genres and media. Published in numerous journals, anthologies and collections *Sideways* (Anvil Press), and *Three Blocks West of Wonderland* (Ekstasis Editions), Haley's verse is described as "a highly fueled poetic ride; fierce, racy, full of stiletto irony and verve, yet rife with sensitivity." Architect of the Edgewise ElectroLit Centre, the Vancouver Videopoem and Visible Verse Festivals, her own works have been official selections at dozens of international film festivals. Haley has gained renown as an engaging performer, sharing her poetry and music with audiences around the world.

7 Sarah Tremlett (UK) *She / Seasons / Contemplating Nature*, 4 min (2011)



On the borders between conceptual moving art and minimal conceptual poetry film this poem is a *pull-quote* (from a series of excerpts from women's magazine text) which disappears and re-appears in conjunction with a dissolving, coloured sphere reflecting the colours of the seasons. This work is an experiment in applying metronomic rhythm and star sounds as a way of integrating and dissolving linear words.

I conceived and co-organised Liberated Words I and II and MIX conference in conjunction with spoken word poet Lucy English. Described as a 'visual philosopher' by Karina Karaeva, (Video Curator, National Centre for Contemporary Art, Moscow), I am a media poet and arts theorist, completing a PhD on minimal screen-based poetry and new digital prosody at The University of the Arts, London. My work particularly interrogates the borders between moving painting and poetics - the spatial and temporal aspects of the text-based moving 'surface' or field.

As a multimedia artist – painter and arts journalist (with a play written about art produced in the USA), I began making short films in 2001 and minimal conceptual poetry films since 2005, and my work often examines processes of remediation. I also work with ekphrastic poetry – a poem on Peter Lanyon being included in the Otter Gallery anthology, Chichester University.

8 Javier Robledo (Argentina) *Humo* (Smoke), 3 min 46 sec (2008)



'Smoke: breathing, speaking in poetry, building the word, magic word concreted as thing/ cigarette /thought, smoked word, the poet performs like the priest sacred Mexican Aztec smoker, looking for the poem.'

In this performance Javier Robledo places cigarettes on a table to spell the word 'Humo' - Smoke and then lights a cigarette. Javier Alejandro Robledo (anagram of "the young bard red grouse") is a poet, writer, director, performer, visual artist and producer, and perhaps most famously known now for Bardo (Bard) poetry magazine from 1996 to 2004, currently in blog format www.bardopoesia.blogspot.com. In 1996 he founded the VideoBardo videopoetry archive in Buenos Aires, with the purpose of collecting, exchanging, researching and disseminating the genre. In 1999 he was the co-founder of Impa The Factory, and the Impa Orazio Microcinema, and in 2004 he held the first International Festival of VideoPoetry in Buenos Aires.

9 Adele Myers (UK) *Racing Time*, 3 min 10 sec (2012)

In this short film, an elderly runner traverses across rough terrain in extreme weather conditions, struggling with the elements, the landscape and ultimately with time itself. *Racing Time* is an adaptation of the poem *Racing Time* by Chris Woods, and inspired by the poet's neighbour Ron Heaton, a 70-year-old fell runner. Woods was impressed by Heaton's resolve to run in all weathers.



The story behind this poem and the words thus inspired the film makers to create a work where the audience travel with him. Directed by Adele Myers & Ra Page, Music by LZN02, narrated by Josh Moran, starring Roger Ashby.

Racing Time was originally published by Comma Press in the collection of poems, *Dangerous Driving* by Woods in 2007. Adele Myers is a Manchester based artist and founder of the DSLR video network – Bokeh_yeah! In this role she co-ordinates workshops, film projects and screenings and has been working to create poem film promotional videos for musicians, arts and educational organisations. Having completed a first degree in contemporary dance and visual arts she went on to study an MA in Fine Art at MIRAD, Manchester Metropolitan University. She has previously exhibited interactive artwork video installations in the UK, New York and Bulgaria. She been resident artist, delivering workshops in New Media for a variety of organisations including Cornerhouse, FACT, Hull Time Based Media, and UHC and has also taught in Universities.

Ra Page is the founder and Managing Editor of Comma Press, an independent UK publishing house specialising in short fiction. He is also coordinator of Literature Northwest, a support agency for independent publishers in the region, and runs Comma Film, an on-going film adaptation project that regularly commissions filmmakers and animators to adapt short literary texts (poems and short stories). He read Physics and Philosophy at Balliol and then took an MA in English at the University of Manchester. He is co-editor of *The New Uncanny* (winner of the Shirley Jackson Award, 2008) and editor of *Litmus: Short Stories from Modern Science*, voted one of 2011's books of the year by *The Observer*. He has presented papers at numerous conferences across the UK and mainland Europe. He has previously worked as a journalist and has been a producer, co-writer and co-director on a number of short film projects.

- 10 Hazel Smith / Roger Dean / Will Luers (UK / Australia) *Film of Sound*, 10 min 13 sec (2011)



Film of Sound: Will Luers (video), Roger dean (sound) Hazel Smith (text). Electronic art video and interactive works generally prioritise image over sound. In *Film of Sound*, however, sound was chosen to be the initiator, sometimes even driver of the text and visual processes at work in the piece. *Film of*

Sound creates a semiotic surface, a skin of image and text on the body of sound. Through the interweaving of text, sound and image, the work explores a number of continua from the pre-verbal to the articulated, from the glimpse to the gaze, from noise to music. Constructed out of collaborative, indeterminate and remix processes, the layers and juxtapositions of disparate media hint at a narrative trajectory — a sleeping man, an evening in a hotel room, and a journey across vast and challenging spaces. But the incipient narrative constantly breaks down into disordered memories of violence and repression, undefined threats, splintered subjectivities, glitches and raw data.

Roger Dean is a composer/improviser, and since 2007 a research professor in music cognition and computation at the MARCS Auditory Laboratories, University of Western Sydney. He founded and directs the ensemble australYSIS, which has performed in 30 countries. His creative work is on 30 commercial audio CDs, and he has released many digital intermedia pieces. The creative work revolves around keyboard improvisation, and computer music composition, though he also writes instrumental music and performs ensemble jazz with the australYSIS Electroband and in other contexts. His 400 substantive research publications include 7 humanities books. Previously he was CEO of the Heart Research Institute, Sydney, researching in biochemistry, and then Vice-Chancellor and President of the University of Canberra. His brief biography is on Wikipedia at [Roger Dean \(musician\)](#).

Will Luers is a visiting professor at the Creative Media & Digital Culture program at Washington State University, Vancouver where he teaches multimedia authoring, video production and mobile app design. His current research and artistic interests are in database narratives, remix video and the multimedia book. In 2010, he was awarded the Vectors-NEH Summer Fellowship to work on his database documentary, *The Father Divine Project*. In 2005, he won the Nantucket Film Festival and Tony Cox Award for Best Screenplay.

Hazel Smith is a research professor in the Writing and Society Research Group, the University of Western Sydney. She is author of *The Writing Experiment: strategies for innovative creative writing*, Allen and Unwin, 2005 and *Hyperscapes in the Poetry of Frank O'Hara: difference, homosexuality, topography*, Liverpool University Press, 2000. She is co-author of *Improvisation, Hypermedia And The Arts Since 1945*, Harwood Academic, 1997 and co-editor with Roger Dean of *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009. Hazel is also a poet, performer and new media artist, and has published three volumes of poetry, three CDs of performance work and numerous multimedia works. Her latest volume of creative work, with accompanying CD Rom, is *The Erotics of Geography: poetry, performance texts, new media works*, Tinfish Press, Kaneohe, Hawaii, 2008. Formerly a professional violinist, she is a member of australYSIS, the sound and intermedia arts group. She has performed her work extensively in US, Europe, UK and Australasia. Hazel was the founder editor of *inflEct*, an online international journal of new media writing based at the University of Canberra (2004-6), and is now co-editor with Roger Dean of *soundsRite*, a journal of new media writing and sound, based at the University of Western Sydney. Her website is at www.australysis.com

11 Jani Sipilä (Finland) *Silent Scene*, 13 min (2013)

J.P. Sipilä's new videopoem *Silent Scene* is a commentary on the world of rising graphs and growing numbers. It deals with an individual's hopes and the changing world, where it is easier to pretend to be indifferent than to be indifferent.



J.P. Sipilä (b. 1981) is a Finnish videopoet. In his works Sipilä is looking for new and various views to approach poetry on screen, whether this means re-thinking the relationship of image, sound and text or the possibilities of different poetic spaces. It's very common that his works create multiple ways to "see" and understand poetry. Sipilä's works can be seen at festivals, galleries and poetry clubs around the world.

"What I do is videopoetry. It has a somewhat different approach to film and poetry than poetry film. I see poetry films as visual and kinetic illustrations of certain poems. But as far as videopoetry is concerned, video and sound are not mere reflections of certain poems, but a puzzle or juxtaposition of the three elements, video, sound and text." Sipilä describes videopoetry: "A good videopoem creates a new overall poetic experience from the three elements used. For me the video is the paper and screen is the mouth of my poetry. Videopoetry is poetry on a different paper."

6.00 p.m.



Poetry, music and film commissions marking the 50 year anniversary of the march on Washington and Martin Luther King Jr.s' *I Have a Dream* speech.

As part of the Architects of Our Republic project, Apples and Snakes commissioned 5 poets from across the UK to collaborate with filmmakers to produce short poetry films. Using the *I Have a Dream* speech and the themes and questions raised by the march as inspiration, the films create contemporary and unique responses to this historic moment in history. Find out more about the project on architectsofourrepublic.co.uk Twitter: @rageandradiate or applesandsnakes.org



1 The Trouble With Dreams

Written by Rik Sykes

Film maker Batch

Rating - U

Length – 4 Minutes 10 Seconds

This film is a visual interpretation of Rik Sykes' poem, 'The Trouble With Dreams', that explores the way dreams become fragmented and broken with time and the difficulty we have if we want to keep our dreams alive. Shot on Super 8 and edited together with family archive Super 8 footage the film aims to create a dream-like effect that personalises the family tragedies of high profile racial attacks we find so often in the media.

2 Inkprint

Written by Vanessa Kisuule
Film maker Misha Vertkin
Rating - U

3 Letter to a Minnesota Prison

Written by AJ McKenna
Film maker Laura Degnan
Rating : PG
Length - 6 minutes 57 seconds

In 1963, Martin Luther King compared the US Declaration of Independence to a bounced cheque. In 2012 CeCe McDonald, a black trans woman, was imprisoned for manslaughter, and a bounced cheque was used as evidence against her. This film examines the double standards by which, fifty years after the Civil Rights March, some people are still judged not by the content of their character but by other variables such as race or gender identity.

Laura's worked in development roles at Kudos, RS Productions and BBC Drama. She recently directed 'Nah', a fantasy short combining live action, puppetry and CGI. In 2011 she directed a feature teaser after becoming a finalist in the pan-Northern 'Triangle' scheme, and devised and directed the music video for The Guillelots single 'I Don't Feel Amazing Now'. Laura wrote and directed 'Between You and Me' as part of the 2010 'Digital Shorts'. Her earlier film 'Blind Eye' screened at the Palm Springs 'Shortfest', the Newport festival and the New York 'Athena' festival. She's represented by MacFarlane Chard Associates.

4 Over Toast

written by Debris Stevenson
Film maker Chris Keenan
Rating: U
Length: 6mins 30s

5 Gotta Live

Written by Conrad Kira
Film maker Mellow 9
Rating - U
Length - 5 mins

Gotta Live is about a young black man and his journey towards a job interview. He doesn't want to end up as another robot in the rat race. The job takes him across town and he crosses paths with the robots. We find out in the end that the job is for a shoe-shine boy and Conrad ends up as just another robot. Mellow 9 Productions is a production company specializing in film, TV and audio visual productions. We have a passion for films and story-telling; our team consists of two professional script writers. We are advocates of poetry and all things Spoken Word and have produced our own in-house Spoken Word films called Word 9. So far poets such as Dean Atta, Raymond Antrobus, Suli Breaks, Indigo Williams and Pete The Temp have featured. We love filmmaking challenges and the filmmaking process. It was an honour to work with Conrad Kira on 'Gotta Live' and we hope our visual story-telling does the song justice. Our motto is keep it Mellow 9.

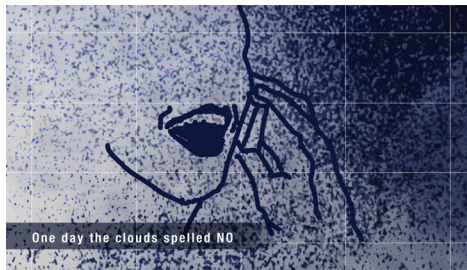


7.00 p.m.

Liberated Words II

Cine Poetry

1 Martha McCollough (USA) *It Turns Out*, 1 min 53 sec (2013) *E



An undefined catastrophe leaves the subject without “normal” technological aids, creating a sense of helplessness and drift, of speaking into a void.

Martha McCollough received her BFA from the University of Michigan, and an MFA in painting from Pratt Institute. She has twice been a fellow at the Fine Arts Work Center in Provincetown, and is a member of Atlantic Works, a co-öp gallery in Boston. Her videopoems have been exhibited at festivals and conferences in Greece, Canada, the U.K., Ireland, and the United States, and have been published in online magazines *Rattapallax*, *Gone Lawn*, and *TriQuarterly*. She lives in Massachusetts.

2 Yves Bommenel (France) *Septentrion*, 2 min 58 sec (2013)

“Septentrion” is about the winter. It’s an ode to the cold season, to the invigorating frost, to the warm evenings, to the magic of snow... It talks also about the cycle of the seasons like the cycle of life itself. Its leitmotiv “Winter is not the death” means that life always finds a way out, a trick. The bear, the rabbit or the raven find their own way to survive. There’s no darkness, every little thing is mystical. Yves Bommenel aka bobie says: ‘After playing BPI Pompidou, Japan, etc as a bassist in a rock band, and a graphic designer my goal became to confront the combination of text, sound and image. My videopoems do not illustrate poetry; it is an aesthetic research about what emerges and changes. A sound played with an image, an image based on a text; we see meaning change and give birth to a new poetic object’.



3 Glenn Carmichael (UK) *A Trip to the Local Shops*, 1 min 57 sec (2013)



It's a film of a man walking to his local shops; only showing the legs and feet. The theme is that everything has a numerical value and cost. The walking footage is interspersed with stills of things with numbers on them: street signs, manhole covers, telegraph poles etc.

Glenn Carmichael has been involved with the spoken word scene for years. His early poetry films were voiceovers with 'ambient' visuals and music. 'A Trip To The Local Shops' is his first venture into combining words with visuals. Glenn says, 'If I can do it, then you can do it.' This piece was inspired by:

- a) Writing poems and taking photos for a promenade show, 'Count Me In' – which explores the importance of numbers
- b) Seeing the film 'We Are Poets'
- c) Owning a digital camera with a video facility, and the software on my computer, that made shooting and editing a relatively easy affair.

4 Valerie LeBlanc (Canada) *Missing Parade Notes*, 4 min (2012)

A summer parade opening the Calgary Stampede celebrations, July 6, 2001 is presented in triplicate. The visuals provide a focus for reflection on events that only weeks later marked changed levels of social innocence. *Missing Parade Notes* was assembled and edited into a short video documenting



highlights of the parade. Slow motion and colour treatment were added to age the footage. The result is reminiscent of archived film footage from an earlier time. The video was then assembled in triplicate as a base to carry the poetry text. Recently composed, the text message appears to have been added using analogue typewriter technology. Overall, the intention is to bridge the time disconnect and to verbalize current thoughts toward past events. The audio component is a mixed cacophony of music and cheering rising up to the spectator.

Pluri-disciplinary Artist, Writer and Educator Valerie LeBlanc (b. Halifax, NS) has presented throughout Canada, the United States, Europe and Australia. Her creations travel between poetry, performance, visual and written theory. She has been creating video poetry since the mid 1980's. In the fall of 2012 she published her play *The Raft*, through *Basic Bruegel Editions*.

5 Irina Nedelcu (Romania) *On The Dot*, 4 min 24 sec (2012) *E



Maria is looking for love in all the wrong places until she (re)discovers the meaning of true love. An experimental visual narrative for the poem *Time* by Irina Nedelcu, *On the Dot* challenges our perception of love, our reactions to and because of it, and most of all love's relationship with the coming and going of time. Irina is a third year PhD candidate in Creative Writing at the University of Edinburgh. *On the Dot* is her first attempt at filmmaking with the support of ingenious director Bogdan Lazar and the brilliant acting of Maria Roman.

6 Calvin Walker (Jamaica) *The Cage*, 2 min 11 sec (2013) *E



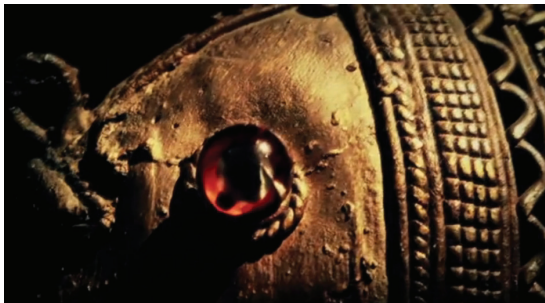
Calvin Walker is a sound designer and filmmaker. He was born in Jamaica, grew up in the UK and later moved to France where he now works for the French National Film Commission in Paris. Although initially a stills photographer, the moving image and sound have become his preferred medium of expression. *The Cage*, a short poem written and read in Italian by Angelo Laudisa, was originally recorded by Walker for an audio project in 2001. Walker recently rediscovered the recording and decided to create visual imagery for the poem.

Loosely translated, the poem reads:

They have locked me up,
like a ferocious animal.
However I am not ferocious
as they would have me appear to be.

Calvin Walker is currently producing a series of art videos and preparing a short film.

7 Rachel Laine (UK) *Coelacanth*, 1 min 26 sec (2013)



An allegorical interpretation of loss, hate and love, visualized as a be-jewelled and deathly fish.
Filmed and edited by graphic artist Rachel Laine, poem written & read by Charlotte Henson, music by Serpent Tooth.

8 Sergej Bezuglov (Lithuania) *With Only My Hands*, 1 min 52 sec (2013)



The collaboration between graffiti artist Cece Nobre and poet Zakariya Amataya in Bangkok is the subject of the documentary style poem *With Only My Hands*, which focuses on the working process and completion of the artwork. Both artists produce the painting together – Cece Nobre painting and Zakariya Amataya reading and signing it in Arabic language.

Born in Lithuania in 1984, Sergej Bezuglov is an underwater videographer, musician and filmmaker. After travelling around Europe and Asia he moved to Thailand, where he has worked and studied for the last 7 years. Driven by a great passion for street art, filmmaking and music Sergej started a collaborative project BEZocEAN, gathering together artists from different countries and different backgrounds.

9 Marc Neys (Belgium) *Hunting for Peace / One Thousand Pieces*, 3 min 51 sec (2012)



Hunting for peace: Looking for peace by looking into one's self: "there are more silences now than ever in my life. A universal peace that rips me into a thousand pieces, each part is suddenly renamed..." (S. Simmons) Poem: One Thousand Pieces by Sharif Simmons

Swoon (a.k.a. Marc Neys, born in 1968) is a 'videopoetry addict' and has more than 120 collaborations to his name. As a jack of all trades he is a director who also creates his own soundscapes and his videos have been selected for international festivals worldwide. In 2013 his film 'Drift' won first prize at 'La Parola Immaginata 2013'. From October 2013 Swoon will be the video editor for Awkword Paper Cut magazine (<http://www.awkwordpapercut.com/>) [www.swoon-bildos.be /](http://www.swoon-bildos.be/) <http://soundcloud.com/swoon> aka marc neys

10 Davor Sanvincenti (Croatia) *Ana Is Gone*, 2 min 50 sec (2009)



This video re-edits silent found footage from the end of the 1970's, reconstructing a possible narrative – a lost love in the life of one young poet. The poet Rade Vojinović merged his poem "Ana is gone" to the footage, and the music interpretation is directed by Croatian composer Ivan Arnold. Exhibited widely, Davor Sanvincenti (b.1979) is a multimedia artist from Croatia. He is specifically interested in the field of audiovisual research and anthropology of visual culture, particularly focused on the conditions and forms of human sense and perception. His artistic practice crosses film and video, photography, light and sound installations and live media performances. In 2010, he was the recipient of the Radoslav Putar Award for the best Croatian artist under 35.

11 John Scott (Canada) *First Death in Nova Scotia*, 5 min (2012)

The imaginative world of a young girl opens up as she is forced to consider what has happened to her recently deceased infant cousin Arthur. This adaptation of Elizabeth Bishop's poem was shot in Great Village, Nova Scotia – the town where the poem is set.

Part of it was shot at Bishop's grandparent's home where Bishop lived for a time as a girl and where critics believe Bishop experienced the events that happen in the poem. Scott has won many awards and distinctions as an independent filmmaker and television producer. Among his most recent work is the widely reviewed, multi-award winning feature-length documentary *Scouts Are Cancelled* (CBC Documentary 2008-2011) and *Notes on Liberty* (2009) which was chosen to represent the United



States abroad in a program entitled The American Documentary Showcase. Currently he is working on a project featuring the life and work of Elizabeth Bishop that includes adaptations of her poems. More at www.magpieproductions.com or contact at magpieproductions@gmail.com.

12 Dorit Weisman (Israel) *Sestina for a Cashier*, 2 min 10 sec (2013)



The sestina is a poem with a highly structured form that dates from the 12th-century. The film "Sestina for a Cashier" shows poet Dorit Weisman reading her sestina at a supermarket. Weisman's film challenges the social order by giving centre stage to a woman cashier, a generally anonymous presence in our lives. The monotonous reading of items and their bar code numbers brings us to understand the daily grind of people who perform the dull work of punching numbers and items into a cash register.

Director, poet and translator Dorit Weisman is the winner of the Yehuda-Amichi Prize for Poetry (2003). She has published 10 volumes of poetry and prose and created two medium-length documentaries: Poetry Ltd. (2011, 41 minutes) and Searching for the Peach Orchard (2006, 28 minutes).

13 Sandor Salas (Spain) *The Hollow Man*, 4 min 59 sec (2013)



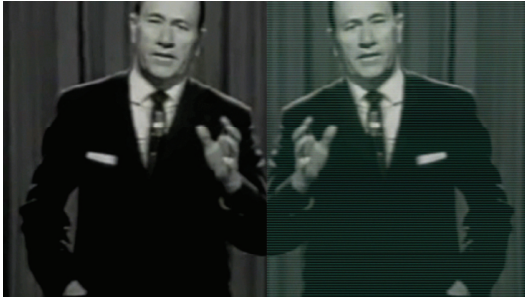
The work explores the emptiness of modern man in a form of social and philosophical criticism, proposing the need for purification or annihilation of this human type.

Sándor M. Salas studied at the Andalucian School of Cinematography in Seville (Spain), specializing in editing and digital postproduction. From a young age he explored the audiovisual world in an autodidact way, trying out different disciplines such as video art, film or music video. In these early works Sándor was in charge of the whole process, taking care of everything from writing the screenplay to directing and editing the piece. In 2007 he formed Anador Productions, an independent video production company based in Seville, with his life partner Anacinta Alonso. Through this platform they produce the work of other artists as well as their own, maintaining the initial spirit of taking full responsibility for the entire process.

14 Matt Mullins (USA) *Our Bodies (A Sinner's Prayer)*, 2 min 20 sec (2012) *E

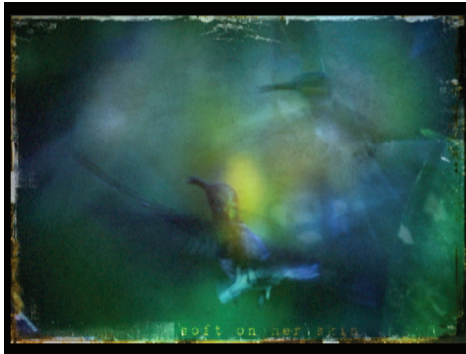
Matt Mullins carved *Our Bodies (A Sinner's Prayer)* from public domain footage of an Oral Roberts sermon. The result is a film-poem in praise of rational humanism that reveals an essential truth: In the end, it's humanity that's holy. As a work that has taken language and imagery from another source/context to create something entirely new, Mullins considers that *Our Bodies* literally exemplifies the concepts at the heart of Liberated Words.

Matt Mullins is a writer, musician, experimental filmmaker and multimedia artist. His videopoems have been screened at conferences and film festivals worldwide. Publications include: *Mid American Review*, *Pleiades*, *Hunger Mountain*, *Descant*, and *Hobart*. His debut collection of short stories, *Three Ways of the Saw*, was published by Atticus Books in 2012 and he was a finalist in *Foreward Magazine's* 2012 Book of the Year. Matt teaches creative writing at Ball State University where he is an Emerging Media Fellow at the Centre for Media Design. You can engage his interactive/digital literary interfaces at lit-digital.com.



Sound Text

15 Dr Meriel Lland (UK) *Flowerkisser*, 3 min (2013)



Flowerkisser is an incantation taking inspiration from Mojave stories of hummingbirds guiding humans to light. Here the birds lead a woman to rediscover her voice once silenced by grief. Betrayed by words as she gives her Beloved "permission" to die, all sounds fade. But the Beloved gifted her seeds to plant – in a secular ritual she feeds cake to the rainforest and we witness the moment she consents to life. Legend tells that hummers were made from scraps of feathers, and so with the re-birth to colour, sound and language of this woman. Fragmentary, they find nectar together.

Dr Meriel Lland is a writer, photographer, Interdisciplinary Artist and Lecturer who passionately explores the relationships between the natural world and human experience and through adventures in poetry, art and science. She has a 20-year record of commended performance as a tutor/enabler for under-graduate and graduate students, with a special interest in poetry, scripting, film, documentary, non-fiction, journalism and interdisciplinary work.

16 Trama afonA (Italy) *Cradling Vanished Words*, 2 min 59 sec (2011) *M

This work draws inspiration from the custom observed by natives of the New Guinea island quoted at the end of the video. I pictured that a little girl, in clandestine and solitary resistance, could oppose such a holocaust. She could change an assigned destiny by devising a secret alphabet – saving words by putting them inside verses written by herself. The narrator is indeed one of the rescued words...



Lorenzo Scacchia (Roma, Italy – 1977) 'unveiled' the identity of Trama afonA in 2005 to create sound/visual/literary dreams. Since then he has had exhibitions in Italy and abroad, received awards and a CD published by Greytone records in April 2010. He has made appearances on compilations, and collaborated with bands, performers, actors, and poets, and taken part in several historical documentaries produced by RAI - the Italian public broadcast company.

17 Carmen Thompson (UK) *Gestapo Boy*, 3 min (2013)



Found in the Pocket of a Gestapo Boy is a poetry-film inspired by Nancy Spero's art and in particular her work 'Death Figure / Gestapo' 1994.

Saltburn-based writer Carmen Thompson (left) and film maker and editor Laura Degnan (right) have created *Gestapo Boy* which combines two stories exploring the power of memory over both the one remembering and the one remembered. In the film we experience longing from the point of view of a boy remembering his lost love, his need for her making her almost real; whilst the poem anticipates and responds to his longing from the point of view of the Jewish Girl, who was captured, killed and photographed by her 'Gestapo Boy'. Told together these two stories question what it is to be remembered, to be captured forever and the need to disappear – to be set free.

Virtual Reality

18 Henry Gwiazda (USA) *Boredom*, 5 min 30 sec (2011)

What is that experience we call "boredom"? Henry Gwiazda is a new media artist/composer whose artistic trajectory has taken him from sampling, sound effects, and immersive technologies to his current work with new media. This new work is a comprehensive artistic approach that has resulted in



work that is multimedia in nature and focused on movement. Gwiazda's works are regularly screened in festivals and galleries throughout the world including New York, Paris, Madrid, Cairo, Amsterdam, Beijing, Berlin, Sao Paolo, Naples, Marseilles, Seoul, Damascus, Athens, Istanbul, Moscow and many others. He won First Prize at Abstracta Cinema (Rome, Italy), Magmart Video Festival (Naples, Italy), Festival InOut (Gdansk, Poland), Second Prize at the Crosstalk Video Art Festival (Budapest, Hungary), Third Prize at the GIGUK Video Art Festival (Giessen, Germany), and the Grand Prize for Best Audio at the 2008 DIGit Media Exposition (Narrowsburg, NY). His work is available on Innova Recordings.

- 19 Belen Gache (Argentina, Spanish nationality) *Aurelia: Our Dreams are a Second Life*, 2 min 57 sec (2013)



In *Aurelia: Our dreams are a Second Life*, the author's avatar wanders through Second Life landscapes reading fragments of Gerard de Nerval's text that begins with this sentence: "Dreams are a Second Life".

One of the leading figures of the French Romantic movement, Nerval's prose poem *Aurélia* gives an autobiographical account of his fall into madness. Nerval committed suicide aged 47, hanging himself from a lamppost with a rope that belonged to the Queen of Sheba. *Aurélia's* manuscript was found in his pockets, where the poet categorizes sleep as a "supernatural" state, a "second life".

Belen Gache (born 1960) is an internationally acclaimed Madrid-based Spanish poet, novelist, art historian and discourse analyst. She was co-founder and co-director of the website *Fin del Mundo* (1995-2005) one of the first Spanish-language platforms for the circulation of netart. Since 1996 she has been creating experimental, interactive poetry and conceptual hypermedia pieces e.g. the *Word*

Toys – an anthology of works from 1996-2006, where she reprises scriptural avant-garde and neo avant-garde strategies.

Visual Text

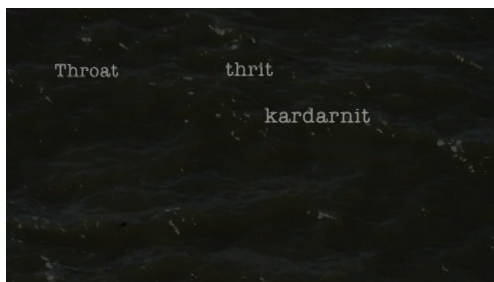
20 Steve Fossey (UK) *Thought/Acts*, 1 min 42 sec (2013)



Returning home on a train from a performance I had given, I became interested in the way the light coming through the train window distorted the words on the performance script that I was reading. As the train passed objects that broke the rays of the sun, the light on the paper brought the words in and out of focus. It appeared that the words from which I had just made a performance were themselves performing on the page with the light of the sun and the movement of the train.

Steve Fossey is an artist and lecturer based in the East Midlands, showing work internationally at academic conferences, galleries and festivals. He is currently working on a mixed-mode PhD exploring site-specific performance using an interdisciplinary approach that combines Text, Video and Live Art. The practice-led research investigates how the mechanics of social space and the experience of everyday practices might be explored through performance.

21 Chaucer Cameron (UK) *Sloat Thrit*, 1 min 37 sec (2013)



Sloat Thrit was initially a page poem, inspired by a poem about a murder in London, near water. It was my personal response to dark material as experimental writing. The visual images came months later in the form of the river Thames at night time and a non identifiable shadowy figure sewing bodies by the water. The concept for *Sloat Thrit* developed after I took stills of a series of light beams against a dark background. After uploading the images, I recognized immediately that the pictures had an affinity with a poem I'd written previously. I revised *Sloat Thrit* specifically for the film.

I work, not only on my own, but also collaboratively with a photographic artist Helen Dewbery. In 2013, we produced a thirty-minute poetry film *There is Nothing in the Garden*, which was screened at the University of Gloucestershire and at the Cheltenham Poetry Festival 2013, and is to be screened again at the Swindon Poetry Festival in 2014.

22 Sarah Tremlett (UK) *Mistaken Identity*, 3 min 38 sec (2005)

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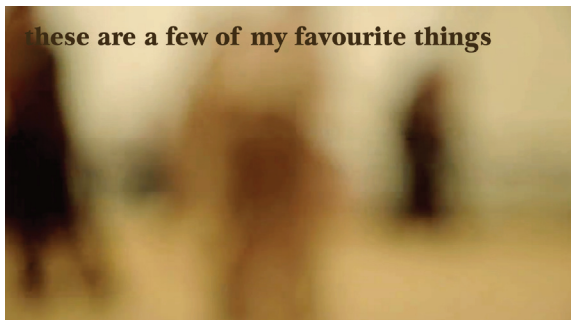
Appropriated text from women's magazines announces its directives whilst an error sound beeps every time the red words 'error' and 'home' scroll to the top of the screen.

Described as a 'visual philosopher' by Karina Karaeva, (Video Curator, National Centre for Contemporary Art, Moscow), I am a media poet, film maker and arts theorist, completing a PhD on rhythm and media poetry at UAL. Originally a painter and arts journalist, (with a play written about art produced in the USA), I began making short films in 2001 and minimal conceptual poetry films since 2005. My work often interrogates processes of remediation and I also write ekphrastic poetry – a poem on Peter Lanyon being included in the Otter Gallery anthology, Chichester University.

I conceived and co-organised MIX digital media conference and Liberated Words I in 2012 with the performance poet Lucy English. I was also on the steering panel for MIX 2013.

23 Lees and Rooney (UK) *the big cool true natural picture*, 23 sec (2013) *these are a few of my favourite things*, 36 sec (2013)

The big cool true natural picture juxtaposes video footage and music with found text from ads and other forms of mass communication on and around the London underground; a 'life n death/soundbite that employs the language of advertising to say things that might actually be true. *These are a few of*



my favourite things juxtaposes video footage with found text from advertising posters and public notices, giving an ad-length glimpse behind the masks we present to the world; a look at the disconnect between publicly declared choices and private proclivities.

Lees Rooney is a collaborative partnership between poet/ writer Janet Lees and photographer/ videographer Rooney. Originally an advertising team their film work examines consumerist society and the bombardment by commercialism determining how we should live our lives.

24 Udo Prinsen (Holland) *Common Side Effects*, 2 min (2013) *M



After a tragic accident, a boy loses his brother. He is dealing with his feelings of guilt by writing about his life.

Common Side Effects is a touching poetic short film directed by Udo Prinsen. The film is inspired by the novel *The Shock of the Fall*, paintings by Henk Chabot and produced in cooperation with Ambo|Anthos publishers. The novel is written by Nathan Filer and published by HarperCollins in the UK and as *Where the moon isn't* by St. Martin's Press in the USA.

Animator Udo Prinsen (b: Doetinchem, The Netherlands, 1974) began his career at the TV department of Valkieser Solutions, creating leaders for TV networks whilst creating his own concepts for films. In 2000 Prinsen moved to England for *The Bristol Animation Course*, which was set up by Aardman Animations; then spent a year working for Phew TV!/BBC Education. Back in The Netherlands, Prinsen created his label Carambolas Films producing work across all forms of animation.

Performance

25 Silvana Dunat (Croatia) *Silent*, 1 min 16 sec (2007)



In terms of content (the content plane) *Silent* examines the relationship between human beings and language; communication and the inability to communicate, and the function of language as a substitute for action. The power and the meaninglessness of words are expressed in opposition to the power and the inability of action, where one single word functionally, but inadequately, not only stands for, but replaces both. *Fuck!* is the expression of the *Silent* and the very action by which the *Silent* is expressed and repressed. On the expression plane *Silent* examines the possibilities of language as a visual medium.

Silvana was born in Zadar and lives in Split, Croatia. She has taught English and French at the University of Zadar, and the History of Film at the Arts Academy of the University in Split. She also gives lectures on the History of Film at the Film School of Kino Klub, Split and has shown her work in festivals and online.

26 Anton Hecht (UK) *Angelus Septentrio*, 2 min 40 sec (2008)



People pose with their bodies as the words of a poem. I wanted to make a work that was performative and illustrative of the poem *Angelus Septentrio*, and would generate text as image in an epic yet everyday way. Working with five dancers, a diverse range of people of all physical abilities and ages were filmed around Gateshead town making the words with their bodies. The poem was written by Kevin Kadwallender.

I am an artist whose main material is people. I create linked communities through art concepts and I attempt to make totemic works which show geographical areas and locations that are often deprived or seen in a negative way to an international audience. I am interested in the epic in the everyday and creating events that change, for the time they are happening, the way that people see themselves and their environments. I show work online and in festivals, I also create installations and performance works and write and direct plays. I have worked in radio and in TV documentary.

27 Pablo Dias (Brazil) *Places of Memory*, 3 min (2012)



The encounter of one's inner universe with shared external spaces. In this work as well as in his research, Pablo Dias creates via re-contextualization; for example when he transfers an intimate motivation to the public context; when his live actions are translated into the video medium and when he borrows shared mythologies to create individual narratives.

Pablo Dias is a visual artist working mainly with video, performance and programming. His work is based on the act of appropriation and re-contextualization, which comes from his curiosity towards the world and everything that surrounds him. He is particularly inspired by the communication potential of the human body and by verbal discourses. Currently his research revolves around myths, personal poetics and the experience of time. Dias aims to combine the audiovisual medium with the live experience. Part of his artistic research was developed within the ArtScience master course (2010-2012) at the Interfaculty (Royal Academy of Arts / Royal Conservatory / Leiden University), The Hague - The Netherlands.

Hybrid

28 Edward Kulemin (Russia) *Not Groundless*, 3 min 27 sec (2011)



The Earth and the sky, death and immortality, fear and overcoming, worm and man, plexus as a different metaphorical series, constitute a single visual-poetic composition within this film.

From Russia, Edward Kulemin is an artist, poet, and author of many projects. He is the founder and organiser of various creative societies (KEPNOS, Group of Unknown Artists, Smolensk School of Apologists, etc.). He is also a participant in various poetic events, exhibitions and seminars in Russia, Germany, France, Italy, Norway, Belgium and Macedonia, and author of the books: "It seems to have begun"(1994), "Odnohujstvenny Ulysses"(1995), "By the artificial way" (1998), "Multimatium"(2002).

29 Helen Moore / Howard Vause (UK) *Greenspin*, 3 min (2013) *M *E



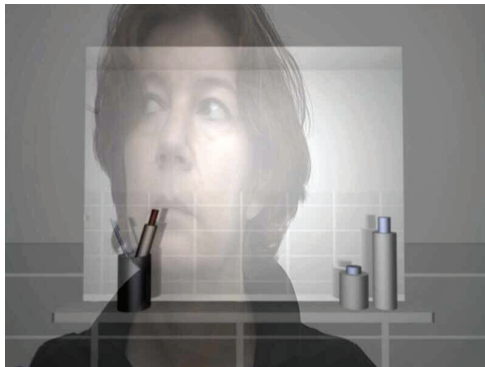
Greenspin liberates and exposes the language of corporate advertising and 'greenwashing'. It references the creative practice of subvertising through the medium of satirical videopoetry – in this

case a blend of cinepoetry, with elements of voice, music and animation superimposed over still and moving graphics (constituting an ante-narrative (in the form of an 'ad' for the spoof Greenspin PR company) followed by the performance of the poem 'From Greenwash, A User's Manual', where the sound of the drum is visually united with the drum of the washing machine.

An award-winning published poet – Hedge Fund, *And Other Living Margins* (Shearsman Books, 2012) and ecopoet based in Frome, Somerset, Helen publishes poetry, essays and reviews in a wide range of anthologies and journals, and regularly performs her poetry at literary events and environmental conferences around the UK. She offers tailor-made poetry/creative writing/storytelling workshops to adults, young people and children, and has a wide experience of directing arts projects and working in the field of community arts.

Howard Vause - media artist, performer and co-founder of Frome Media Arts. In 2010 his animated film-noir "Driver" bagged the top Shepton Digifest Animation Award. He is passionate about using creative technologies to enrich learning.

30 Suzanne Wiegner (Germany) *My Homeland*, 1 min 33 sec (2012)



Wiegner says: [meine heimat] is a poem by Ulrike Almut Sandig, that describes a mnemonic space or a landscape, that is not clearly defined. "Heimat" is a very special German word that can't be translated into other languages, because it means as well as a specific place a certain landscape or an abstract feeling. During the Third Reich in Germany, the word "Heimat" was barbarously and fanatically glorified and misused with the result that many people lost their "Heimat" and their lives. In the video a picture of a concentration camp is projected on the words [meine heimat] blended with a train ride through my own homeland that also makes an association with the terrible deportations, and shows the ambiguity German's feel when thinking about their "Heimat".

Susanne Wiegner is an architect and 3D-artist in Munich, Germany, creating 3D computer animations dealing with literature and virtual space. She has exhibited widely and in 2011 her film "just midnight" was the winner of the festival award "la parola immaginata" in Bergamo, Italy.

31 Maciej Piatek (Poland) *Words*, 5 min 38 sec (2012) *E

This short movie is based on the poems of Polish immigrants. The poems are Kupilimy cegiełki by Honorata Chorąży-Przybysz, Wulgarni by Jacek Raputa, and I'm telling you, mate by Paweł Lysak. It's



an artistic interpretation of images and lyrics about the life of immigrants, their losses and gains, their reality and dreams, their wanted and unwanted stories. Words is also a short story about homesickness and life inbetween. All the poems used in the movie are taken with permission from *Kobieta w UK* (Woman on Island / in the UK) -- an internet portal for Poles living in the UK. www.kobietawuk.info.

Maciej Piatek is a Polish video artist based in the UK. He started his adventure with movie making while preparing a short film "Dictator" for a mobile phone movie competition "Take it and Make it" a part of Off Plus Camera 2009, Cracow, where it came tenth. Since then he has been involved in many projects, including producing music videos for various local music bands and emerging international musicians such as: Soolee/ South Korea, Program/Canada, Kid Savant/US, Stems/UK. Taking his interests further, Maciej has been focusing on his short films working alongside Karol Wyszynski and other Yorkshire-based artists. In addition, Maciej has been curating short movie showcases at Halifax Festival 2011-13. He is a founder and curator of a Polish short movie showcase "Projektor" and co-founder of Halifax-based electronic music event *Kórnee Shōny*, where his alter-ego Vj pietrushka performs visual sessions mixing live his own video samples taken from cinematic classics of the 20th-century.

32 David Richardson (USA) *21 Instructions Before the Retreat Begins*, 2 min 59 sec (2013) *M *E



After listening to several audio-casts of practical approaches to meditation practice and to Dharma talks of Buddhist teachings, I began to see images of a teacher, an unknown Roshi, suddenly leaving before a scheduled intensive meditation retreat begins.

Dave Richardson is an Assistant Professor of Graphic Design at Eastern Illinois University, in Charleston, Illinois, USA, where he teaches interactive and motion design in the Art Department. His MFA is from Indiana University, Bloomington, and his print and motion design work has been exhibited in solo and group shows across the United States. He divides his creative work between personal literary projects and client-based graphic design. Some of his recent presentations include speaking on simplifying the complexities of interactive design at the University and College Designers Association in Chattanooga, TN, May 2013, and on integrating digital media into traditional 2D art foundation courses. His blog is rockyhillstudio.com.

8.45 p.m.

4 x 4

The Shipwright's Love Song

Jo Bell

1 Helen Dewbery (UK) 2 min 28 sec



The Shipwright's Love Song is a video of the poem by Jo Bell. It was filmed in Watchet, Somerset with sound added later in the 'studio'. The idea developed quickly after the first reading. I knew that I wanted to film a red boat (which I eventually found on the North Devon coast) and to use the hauntingly beautiful sound of Kittiwakes. The voice over, merging with the Kittiwakes, adds haunting ambiguity.

I work collaboratively and individually with poets and artists. My interest lies in all aspects of the collaboration process concerning text and film. My film There is Nothing in the Garden, a collaboration with the poet Chaucer Cameron, was screened at Cheltenham Poetry Festival 2013.

2 Marc Neys (Belgium) 2 min 51 sec



The Shipwright's Love Song: An ode. A split view on love, lust and the pain of absence.
Poem: The Shipwright's Love Song by Jo Bell.

Swoon (a.k.a. Marc Neys, born in 1968) is a 'videopoetry addict' and has more than 120 collaborations to his name. As a jack of all trades he is a director who also creates his own soundscapes and his videos have been selected for international festivals worldwide. In 2013 his film 'Drift' won first prize at 'La Parola Immaginata 2013'. From October 2013 Swoon will be the video editor for Awkword Paper Cut magazine (<http://www.awkwordpapercut.com/>) [www.swoon-bildos.be /](http://www.swoon-bildos.be/) http://soundcloud.com/swoon_aka_marc_neys

3 Othniel Smith (UK) 1 min 24 sec



An extension of the poem's "ship as woman" metaphor, juxtaposing images of male fantasy, femininity and militarism.

Othniel Smith is primarily a writer. He has worked with theatre companies such as Made In Wales, Talawa and True/Fiction, and penned a number of short stories and plays for BBC Radio Four, as well as episodes of children's television series such as "The Story Of Tracy Beaker". As well as having made several short films (<http://www.vimeo.com/othniel>), he is also a blogger (<http://blakeson.blogspot.com>); a reviewer for the British Theatre Guide; and the author of a number of novellas which are available to download from Amazon's Kindle store. He has a doctorate in Independent Film from the University of Glamorgan.

Take Me to the City

Lucy English

1 Jon Conway (UK) 1 min 12 sec *M *E



The poem, to me is a description of memories of a 'City.' As I read I felt as though the poet was conversing directly with me about her experiences. I tried to visualise what I saw, and how the words themselves impacted the poem. By combining colours, imagery, typography and audio spectrums, the piece reacts with the words of the poem, creating new colours, and visuals. I like to think that what the piece looks like is similar to the imagery our mind creates when we listen to a story for the first time.

Jon Conway works as a graphic designer at imprint Ltd. More often than not Jon's work will include a form of conceptual thinking, always trying to find meaning behind what he does. Jon is also dyslexic and colour blind, so a piece of work centred on poetry and the use of colours and visuals was a challenge for Jon. This is Jon's first opportunity to present a videopoem, but he has certainly got a taste for this new type of medium.

2 Helen Dewbury (UK) 2 min 10 sec

Take Me to the City is a video of the extract from the poem by Lucy English. It was filmed in Bristol with the unique and talented voice of Hebe Reilly.

Take Me to the City led me to the derelict re-development site at Torpoint Road in Bristol. It is an area that has an air of tension about it and that tension was also clearly mirrored in the poem. I worked with Megan Ryan who provided a contrast to the dying city and the old man. I also wanted a strong, youthful voice and felt Hebe Reilly's performance was just right for that part. I work collaboratively and individually with poets and artists. My interest lies in all aspects of the collaboration process concerning text and film. There is Nothing in the Garden, a collaboration with the poet Chaucer Cameron, was screened at Cheltenham Poetry Festival 2013.



Heaps

Philip Gross

John Oughton (Canada) 2 min 42 sec



Responding to the mood and imagery of the poem "Heaps", the video blends scenes from the cemetery next to the director's Toronto residence, one in which poets, artists, and some of the founders of Toronto's economy are interred. Meditating on mortality, stones, dirt, flowers, and the passing of people and time, it attempts not a literal but a visually poetic response to the text.

Bill Blake's Birthday Cake

Jonny Fluffypunk

Keith Sargent (UK) 2 min 43 sec *M *E

This film was produced in 3 days. The poem is a tickertape feed: a line. The elements are: a newsreader, current news, there is old news vying with meaning on the tickertape and the voiceover is David Icke justifying his first appearance on Wogan. This is a mash, an exquisite corpse, a cut-up



technique, an overload of information, a collage of visuals, sound and words. It follows a train of connections and coincidences or not. This is the news and the drama never changes. "Let smart bombs become truly smart."

Keith Sargent (born 1963), has worked as an educator, illustrator, film-maker and graphic designer since graduating from the RCA in 1988. Creative Director of multi-disciplinary design company imprint ltd, his films have been commissioned for commercial projects with clients such as sony ericsson, Canonical (Ubuntu), Vodafone, MTV, Artangel and the D&AD. His poetry films have been shown at: Bath mix 2012, Berlin Zebra film festival 2012, invited to show three films at the inaugural Athens poetry film festival in 2012, selected to show at the Visible Verse poetry film festival Canada 2013. He lives and works in London.

9.00 p.m. Announcement of Awards and Summing Up

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Key: asterisk *M = shortlisted for music / sound award
*E = shortlisted for editing for poetic effect award

BATH SPA UNIVERSITY

