

PRAIRIE TALES: A HISTORY

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**WRITTEN BY
KRISTEN HUTCHINSON AND
POPULATED WITH INTERVIEWS
FROM ALBERTA'S MEDIA ARTS
COMMUNITIES, PRAIRIE TALES: A
HISTORY TELLS THE SEVENTEEN-
YEAR STORY OF SHARING SHORT
FILMS AND VIDEOS MADE BY
ALBERTAN ARTISTS.**

Since 1999, Prairie Tales has evolved, expanded, and created connections between media artists and communities across Alberta and beyond. I am very grateful to Kevin Allen, Trevor Anderson, Tom Andrukiuk, Vicky Chau, Eva Colmers, Kelaine Devine, Heather Dolman, Bill Evans, Leslea Kroll, Ian Leung, Dave Morgan, Mari Sasano, Zoe Slusar, Sandi Somers, Sharon Stevens, and Jill Watamaniuk for taking the time to do interviews with me. A special thanks to Dave Morgan at FAVA Edmonton for digitizing and cataloguing all of the short films so that I could view them and to Alberta Media Arts Alliance (AMAAS,) Alberta Foundation for the Arts, Calgary Arts Development Authority and the Edmonton Art Council for making this history possible. - KRISTEN HUTCHINSON

A MALE VOICE SPEAKS IN AN INFOMERCIAL TONE: “LADIES, DO YOU NEED SOMETHING TO DO WHILE YOUR CAKES ARE BAKING? EVER THOUGHT OF MAKING AN EXPERIMENTAL FILM?” WHAT FOLLOWS IS A HUMOROUS TAKE ON HOW TO CREATE AN EXPERIMENTAL FILM.

A 1950s-esque blonde woman is guided to spray the emulsion side of the film with a household cleaner, scrape the film with a razor blade, stretch out and replace the pictures onto the film strip, and “Voila, you’ve just made an experimental film!” In Lindsay McIntyre’s one minute, 16mm film *How*

Make a Phantastik Film, the how-to dialogue and the woman learning to make the film are overlaid with a tinned laugh track and intercut with abstract, rapidly moving, colourful abstract imagery, and discordant music. Kelley Bolen notes: “Even though the housewife façade appears innocuous, she has

a darker side. These experimental clips expose her complexity and create tension with the two dimensional mom she portrays.”¹ The grimace on the woman’s face as she, upon instruction, puts the filmstrip into her mouth to find the emulsion side, seems to mimic the audience’s



LINDSAY MCINTYRE, *HOW TO MAKE A PHANTASTIK FILM*, 2003

potential initial response and reluctance to embrace the splendours of experimental film. Many of the 224 short films and videos screened throughout *Prairie Tales'* seventeen-year history share McIntyre's approach: unusual juxtapositions, innovative story telling, and the questioning of assumptions.

The birth of *Prairie Tales*, an annual touring collection of short films and videos by Albertan artists, coincides with the early days of the Alberta Media Arts Alliance (AMAAS). Created in 1991, AMAAS had five founding members including Edmonton's Metro Cinema and the media production co-ops The Film and Video Arts Society of Alberta (FAVA), The Calgary Society of Independent Filmmakers (CSIF), EMMEDIA, Quick Draw Animation Society (QAS). Its early mandate was to create connections and co-operation between these member centres. In 1998, AMAAS' funding was increased to \$30,000 and it was agreed that the money would be split evenly amongst its members to create five new projects.² Metro Cinema's project was to curate a program of Albertan media

art to tour the province. Bill Evans worked at Metro Cinema and was on the first AMAAS board. Evans, one of the founders of *Prairie Tales*, said the program was "just kind of a one-off but it was very successful and it was good way to bring all the communities together. Initially it was just me driving around the province with a 16mm projector and a bunch of films in my car."³ Kevin Allen, former executive director of AMAAS and

occasional *Prairie Tales* juror, said about the early history of AMAAS, "In the 90s, it was competitive in relation to funding. We were 'frenemies' with our sister co-operatives. We wanted to collaborate but we also wanted to look out for ourselves.

AMAAS helped change that discourse and I think *Prairie Tales* was a vehicle for that."⁴ He remembers the first *Prairie Tales* screening at CSIF's Sofa Cinema screening room, "The format back then was we hired an artist who was in the package who had technical skills to travel around with the collection and screen it." Allen noted that during the early years of *Prairie Tales* screenings at CSIF the audiences were primarily made up of members of Calgary's artist run centres

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2 For an excellent discussion of AMAAS' early history, see Kevin Allen's Sweet Sixteen: an amble through the history of the Alberta Media Arts Alliance Society, AMAAS, 2007. <http://www.amaas.org/amaas/wp-content/uploads/2012/09/AMAAS-history-vf1.pdf>

3 Interview with Bill Evans, Dec. 2, 2016

4 Interview with Kevin Allen, Oct. 28, 2016



TOM BERNIER & ALAN WATAMANIUK, *THE THREE BROTHERS*, 1997

Prairie Tales coordinator Mari Sasano agreed about the impact of the program: “A lot of Albertan artists grow with *Prairie Tales* so it is a place where if you don’t have

and included an introductory talk, a screening of the films, and a question and answer session: “Since some of the films were experimental, it would give some context of what you were watching.” He described those early audiences as “really receptive. Filmmakers were thrilled to see their work screened. The community liked to come out and see the films...I think it was a kick-start for a lot of media artists, having a paid piece that got travelled. They used it as a springboard for other things. It put money in the pockets of artists, which is something that shouldn’t be underestimated... Of all those early AMAAS programs, I think it was the most successful.” Tom Andruik, who had a video work in the first *Prairie Tales* and was an AMAAS board member, commented that series was part of the organization’s push during the 1990s to create “different initiatives for distribution, to deal with the problem of getting work out there. *Prairie Tales* has since evolved into the festival circuit, which is great, and is now shown in existing cinema houses.”⁵

a lot of festival experience or those kinds of experiences, it is a way into a community...Because it is a curated touring package that really creates a sense of the amount and quality of work that is being created in Alberta. People see it. To be seen is really important and it’s hard for short films.”⁶ Sharon Stevens, the current executive director of AMAAS, agreed about the significance of the series for artists, “I think *Prairie Tales* really helped a lot of filmmakers in the province to get their bearings and get a good footing. For those who were in it year after year, you could see the improvement of their work, and their pride and their ownership of it.”⁷ Zoe Slusar, a filmmaker whose work was in *Prairie Tales* five times and a current AMAAS board member, is originally from the small Alberta town of Black Diamond. She talked about how important it was for herself, and her filmmaking partner Bailey Kerluke from Millarville, to be included in the program: “We were super rural, isolated. We were also really young when our first film got in. And so it gave us, as filmmakers

5 Interview with Tom Andruik, Nov. 17, 2016

6 Interview with Mari Sasano, Oct. 20, 2016

7 Interview with Sharon Stevens, Nov. 25, 2016

getting into a festival, a good yes from the universe and it keeps us going a little bit.”⁸

Evans was the first curator of *Prairie Tales* and its two-part program had the longest screening length in the series’ history thus far. The first *Prairie Tales* set the tone for many of the collections to come. It was exceedingly diverse in terms of genres, narratives, and filmmakers. Of particular note was Tom Bernier and Alan Watamaniuk’s 1997 film *The Three Brothers*. This stop motion animation short recounts the Inuit legend of a struggle for survival. Three orphaned

and resourcefulness in reaction to adversity. The themes explored in *The Three Brothers* return throughout many of the works in *Prairie Tales* and this story of resiliency and overcoming great odds is particularly relevant to artists in general and media artists in particular.

THE MANY THEMES OF PRAIRIES TALES

One aspect that struck me while watching the films and videos included in *Prairie Tales* over the years was the recurring themes throughout the programming. Some years appeared to be strongly curated, perhaps inadvertently, around a specific theme. The films and videos in the series depict longing, the particularities of place, illness, overcoming difficulties, the multiple facets of identity such as gender, race, class, religion, and sexuality, narrative twists, environmental destruction, injustice, a vast array of emotional states from melancholy to joy, violence and trauma, finding oneself and what it means to be human, exploring history, desire, dystopia, escape, struggle and perseverance, and experimentations with the processes of filmmaking and story telling.



brothers are starving and unsuccessfully looking for animals to hunt. The oldest brother transforms himself into a wolf, the middle child becomes a fox, and the youngest a raven. In their animal forms they are able to find a caribou and survive. They remained as animals so they would never go hungry again. With striking and mesmerizing animation and sound, the film stresses the importance of transformation, struggle, co-operation,

Many of the years of *Prairie Tales* had definitive themes or at least themes that seemed apparent to me. Whether the prevalence of a certain type of subject matter was the result of the zeitgeist of a given year or the product of curation by the jury, the films in numerous years revolved around a specific theme including identity, place, struggle, the processes of film making, injustice and adversity, and longing. These themes were rarely

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openly stated in the program guides or other promotional materials but were left up to viewers to discover for themselves. While the theme of identity and a strong focus on narrative is prevalent throughout many years of the series, it was a definite focus in *Prairie Tales 11* with Hans Olson's *Baby Boots*, Corey Lee's *In Translation* and Trevor Anderson's *The Island*. In *Baby Boots*, David Bilodeau, who has cerebral palsy, plays a son living on a farm with his father after the recent departure of his mother. A female stranger arrives at the farm and sparks changes in both father and son. Olsen's "intention wasn't to make a film about disability, or to be overtly careful portraying it. He knew Bilodeau previously and cast him for his generous character and

quick, understated humour."⁹ Bilodeau certainly shines in the film as Olsen represents him as a complex person rather than a one-dimensional character only defined by disability. *In Translation* portrays the miscommunications of a male and female couple and their misunderstanding of each others unspoken signals, as Lee commented, it is about "our search for truth, the price of knowledge and the compromises and sacrifices we

choose or are forced to make day in, day out...It was, at times challenging: how disconnected their thoughts were from what actually comes out of their mouths."¹⁰ *The Island* combines both live action and animation as Anderson responds to a piece of homophobic hate mail by imagining an utopian tropical island populated only by gay men. In the experimental film *Leaving Me* by aAron Munson, "a young man recounts his experience with mental illness and how it impacted the life he knew... [Munson] layers images that appear to represent or recall ways we understand the brain and its connection to the self: reflections that inform attempts to know ourselves but are inevitably tinged with uncertainty, concealed in shadows."¹¹ Lyle Pisis's animated film

9 Ian Leung, *Prairie Tales 11 Program Guide*, 2009

10 <http://www.nsi-canada.ca/2011/08/in-translation/>

11 Ibid



CONOR MCNALLY, *THE VALE*, 2012

Visages is about a discovery of the good and evil sides of identity through a puppet hero/anti-hero called Ely. It is a battle between “reality and comfort, escaping and existing, addiction and coping that manifests in the choices we make about identity.”¹²

One of the recurring themes in *Prairie Tales 15* is the exploration of place including Conor McNally’s visual poem *The Vale*, the experimental film *Pump Jack* by Lea Rogers, Nathan Davies’ narrative film *The Prairies of Canada*, and the documentary *Stapled* by Scott MacDonald. *The Vale* explores Edmonton’s river valley and “the ways in which locales are shaped and imprinted by historical events. It is a poem about how nature inspires both the mind and feet to wander.”¹³ *Pump Jack* examines an oil extraction machine

on the Alberta prairies from a variety of different angles and vantage points and makes the viewer consider how oil has shaped our landscapes. The poetry of Forrest McGregor is juxtaposed with stark winter images of Edmonton in *The Prairies of Canada* as a woman talks about her experiences of childhood abuse. *Stapled* focuses on the role of urban street posters in the creation and sustenance of artistic communities in Edmonton.

Experimentation and observations about filmmaking are prevalent themes with the series as a whole. *Prairie Tales 7* had a particularly strong experimental film bent while also investigating the processes of filmmaking. In *Element of Light* by Richard Reeves, lines, colours, shapes, and patterns pulsate

12 <http://prairietales11.blogspot.ca/2009/06/visages.html>

13 Mari Sasano, *Prairie Tales 15 Program Guide*, 2013

to an abstract soundtrack: “The images rendered for the film were developed by colouring shapes onto the celluloid, and the sounds were created by drawing directly onto the optical soundtrack of the 35mm film.”¹⁴ In Kari McQueen’s *The Calling*, a blurry calico cat moves around the screen, appearing and disappearing. The text reads: “For the cat it is simple. I call her and she comes. This is her calling.” Leslea Kroll writes about the film, “The staccato motion of the cat is underscored by the pulsing rhythm reminiscent of breath...*The Calling* presents physicality as vital, immediate, and fleeting... [The cat’s] presence and subsequent absence ask us to reflect on existence and mortality.”¹⁵ Sheryle Carlson’s *An Urban Sprawl Thinking Piece* comments on our reliance upon oil and cars, and the downsides of continuous urban expansion through a collage of found archival footage and contemporary news footage. Grant Poier observes, “The dated images and attitudes are reinterpreted by the artist and turned around to become part of a new narrative and critique – one that implicates us. Carlson gives us a condensed history of where science and planned neighbourhoods have taken us. The report is not good. We are just now recognizing the degree to which we have

into the same shiny dream.”¹⁶ The fast moving edits and extreme proliferation of images propels Carlson’s message and critique. In all three of these films from *Prairie Tales 7*, the experimental techniques echo the subject matter in complex and compelling ways.

Injustice and adversity are pervasive themes in both *Prairie Tales 12* and *Prairie Tales 13*. Andrea D. Mann’s *A Dozen Ways* is a surreal look at economic recession where eggs become currency



SHERYLE CARLSON, AN URBAN SPRAWL THINKING PIECE, 2004

and a woman struggles to survive in the midst of this unjust, dystopian world. In the beautifully shot *Water under the Bridge* by T.J. Lynch, the male protagonist remembers the traumas of his childhood when he returns to the rural family home as his mother is dying and reflects that “perhaps it is human nature to cling to the things that hurt

14 Leslea Kroll, *Prairie Tales 7 Program Guide*, 2004

15 Leslea Kroll, “DigiKu” Found in Translation: Writing on *Prairie Tales 7*, AMAAS, 2005

16 Grant Poier, “Thinking Amidst Urban Sprawl” Found in Translation: Writing on *Prairie Tales 7*, AMAAS, 2005

us.”¹⁷ In *Punchlines*, created as a self-portrait assignment for the Toronto Film Festival Talent Lab using clips from mainstream films and TV shows, Trevor Anderson talks about the bullying and physical violence he experienced growing up gay. Sheryle Carlson’s *Glimpses of Injustice: The Annual Olive Harvest in Palestine* is a documentary about Palestinian olive growers trying to access their groves in the occupied zone of Palestine’s West Bank. Xstine Cook’s *Suckathumb* is a bizarre fairytale combining puppets, animation, and live action about a child’s imaginings of terrifying events due to hearing horrific bedtime tales. In *Felt Up*, Simon Glassman uses puppets to portray disturbing and embarrassing personal anecdotes told by real people. *The Lifer* by Christopher Markowsky is another dystopic tale where a postal



worker’s dreams of a better life evaporate as his worst fears come to fruition.

The examination of adversity, particularly in regards to personal struggles, is also a main theme in *Prairie Tales 10*. In the short narrative film *Sleepless* by Mike McLaughlin, a young man tries to find ways to combat his extreme insomnia. Thea Killen-Smith shows the intricate



and often painful aspects of unrequited love in the digital animation *For Me?*. In Corey Lee's *What You're Ready For*, a man turns to the self-help guru who he, at first, blames for the loss of his wife and the consequences are dire. *Beech-Nut* by Cameron Woykin takes a lighter look at personal struggle through the narrator's quest to make the perfect paper airplane.

relationships against the backdrop of the province's wide-open prairies and towering blue skies."¹⁹ The young woman in the film wants to marry her lover but discovers he is already married.

DIVERSITY OF GENRES

Prairie Tales 17, the last year of the program, had a number of films that focused on the theme of longing. In his short narrative film *The Little Deputy*, Trevor Anderson wishes he had put on the dress offered to him when having his picture taken with his dad at an old time Western portrait studio in the West Edmonton Mall. In Carlo Ghioni's *Journey in my Own Land*, a young woman longs to transform and escape from her confining existence. The animated film employs "a compelling mix of 2D and 3D animation techniques, this short concerns a young girl's experiences in getting to know her own body while lost in a beautiful Italian countryside. When she undergoes an utterly unexpected metamorphosis, the girl reveals her real self to be different from any preconceived expectations."¹⁸ The documentary *Do You See Me* by Ramin Eshraghi-Yazdi investigates the idea of longing by discussing human rights and combating homelessness in Calgary. Longing is also a primary aspect of Dylan Rhys Thomas' *This Wind*, a love story set in post-war 1940s rural Alberta "about

The diversity of *Prairie Tales* is not simply the remarkable multiplicity of narratives told but also the genres of films presented: animation, documentary, experimental, short narrative (aka live action), autobiographical, historical reconstructions and period pieces, music videos, and dance films. Stevens, who has participated in *Prairie Tales* as an artist, a jury member, and as frequent audience member, said, "It gave a broad perspective of what film and video can be." Filmmaker Dave Morgan, whose works were included in the series three times, commented on "the incredible diversity of the program. You watch ten short films in a row and everyone of them is a completely different take on the short film."²⁰ These sentiments were echoed by Evans, "there's such a diversity of work that was represented. It was always surprising to see how much was out there. I mean we kind of had an idea there was a lot there [when we began the program] but we didn't really know."

18 <http://www.amaas.ca/journey-in-the-land-of-my-own/>

19 <http://www.amaas.ca/this-wind/>

20 Interview with Dave Morgan, Oct. 28, 2016

The most popular and frequently represented genre is short narrative, also referred to as live action. A strength of the series is how it provided a space for artists to tell stories that might otherwise not be told in feature length films or be given a space to screen in public. *Teenage Dance* (PT 16) by Adam Bentley represents trans identity through the story of a teenager who prepares to go to a dance while imagining attending as a girl rather than a boy. Jennifer Yates' *Vacancy* (PT5) considers the life stories of two down-and-out men who meet by chance in a dilapidated hotel room. In Smita Acharyya's *Second Coming in the Second*

Grade (PT 6), a young Hindu girl eats a stolen Eucharist in an attempt to fit in with her Catholic classmates. Things go sideways when her brother convinces her that Christ is now growing in her stomach. The film successfully captures the childhood experiences of feeling different from your peers and profoundly believing in things that aren't real.

BBQ Muslims (PT 1) by Zarqua Nawaz, who went on to become the creator and

show runner of the critically acclaimed TV show *Little Mosque on the Prairie*, deals with anti-Muslim sentiments. "In this short comedy, two Canadian Muslim brothers are sleeping in their home when the barbecue in the backyard explodes. They are immediately suspected of being dangerous Middle Eastern terrorists. Their neighbourhood turns against them, as does the news media and the legal system. Meanwhile, the environmental terrorists/activists who perpetrated the crime are frustrated as their attempt at sensationalizing their cause goes unrecognized by the news media. This film was inspired by events following the Oklahoma City bombing."²¹

In *The Perfection of the Moment* (PT 9), written and directed by Corey Lee, a man imagines a number of different consequences to an incident of being yelled at by a couple of homophobes from a pickup truck. Michelle Wong's *Do Wok a Do* (PT 3) is about "a young Chinese girl from St. Paul daydreams of the freedom of a world outside of her small town after her parents separate."²² *Change of Face* (PT 6) by Richard Kealing examines the societal norms of masculinity by reflected upon facial

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hair. In Laura Pollock's *Transit* (PT 3) a young woman questions the differences between friendship and intimacy.

An offshoot of short narrative is historical reconstruction films and period pieces that delve into the history of Alberta and its inhabitants, often from a semi-fictional vantage point. *The Post* (PT 16), directed by Kyle Thomas, tells the sad story of an RCMP constable stationed in rural Alberta during World War II who struggles with loneliness. In James Reckseidler's silent film *Ice Climbers Waltz* (PT 10), a mountaineer and explorer treks across the Rocky Mountains. Based on Robert W. Services' 1907 narrative poem, Branden Brickner's *The Shooting of Dan McGrew* (PT 17) is about "greed, jealousy, betrayal, love and revenge. The film showcases the Klondike as a vast, beautiful and dangerous setting; full of interesting, outlandish and relatable characters."²³

The Emperor (PT 5), shot on an antique hand-cranked camera and directed by John Kerr, is a silent film on the subject of the 1922 killing of a police constable in Coleman, Alberta.

In *Van Diemen's Land* (PT 4) by Tate Young, filmed in Alberta's Badlands, is about a group of male prisoner escapees who fight to survive the harsh landscape and each other in the early colonial history of Tasmania. In Michele L's *Ethyl Mermaid* (PT 3), the longest film to screen in *Prairie Tales*, "an intuitive 10 year old girl from 1950s rural Alberta seeks to explain the complex questions in life through traditional institutions, but must eventually cast her eyes and heart toward her eccentric mother to find answers in understanding life's journey."²⁴

Animation is the second most popular genre with every year containing an array of experimental and narrative animated shorts using digital, stop



SMITA ACHARYYA, SECOND COMING IN THE SECOND GRADE, 2003

motion, shadow theatre, claymation, and hand drawn animation techniques. *Wanik'wo: The Woman Who Came Back* (PT 16) is "an oral narrative shared by elders

²³ <http://www.amaas.ca/the-shooting-of-dan-mcgrew/>

²⁴ Laurel Ferster, *Prairie Tales 3 Program Guide*, 2001



KYLE THOMAS, *THE POST*, 2013

from the Tlicho region of the Northwest Territories. The story follows the journey of the first Tlicho to make contact with Europeans in the 18th Century. After being subjugated and forced to travel with a neighbouring tribe, the protagonist escapes to a trading post where she learns of new knowledge that she brings back to her region. The film is a collaboration between youth and elders in the community of Behchoko, and filmmaker Adolfo Ruiz²⁵ *1.1* (PT 5) by Richard Reeves takes an experimental approach to animation by using lines to show the relationship between sound and image through cameraless scratch filmmaking. In Carlo Ghioni's *Walk in the Park* (PT 15) an older woman knits in an urban landscape while supernatural creatures dance. Building on footage from Christ J. Melnychuk's last unfinished film, nineteen animators from Quickdraw

Animation created *C'est La Vie* (PT 14), a memorial to Melnychuk and his battle with tongue cancer. Melnychuk's hand drawn cel animation *Zap Girl Makes Toast*, where an alienesque woman becomes increasingly frustrated with a toaster, was featured in *Prairie Tales 10*. The hand drawn animation *Stampede Eats Me Up Inside* (PT 2) by Trevor Mahovsky is a humorous consideration of nightmares of the Calgary Stampede. In Lyle Pisis's stop motion animation piece about loneliness and lost chances *The Empress* (PT 12), disfigured marionettes interact in a bar.

In Art Curry's digital animation *Pen Pals* (PT 7), a pen and a pencil battle to gain the attention of another pencil by drawing images of flowers and cowboys. Kevin D.A. Kurytnik & Carol Beeches *Intergalactic Who's Who*

series about imaginary life forms on the planet Zig 5 made several notable appearances throughout *Prairie Tales*. The *Intergalactic Who's Who* animated shorts show “a world that’s populated by fantastical creatures who are generally either very, very fierce or very, very frightened.”²⁶ In Don Best’s *Spare Change* (PT 3), the contents of a pocket are explored through abstract forms created with hand-scratched animation. Scott Portingale’s *Midnight Matinee* (PT 11) uses stop motion animation to tell the story of an analogue camera making its own film. One of my all time favourite animated films in *Prairie Tales* is Haleigh Toney’s *The Decaf Vampire* (PT 15). In the shortest film in the history of the series, two vampires fly onto a tree branch.

you wanna drink some blood?” The other vampire replies, “Nah, I only drink decaf. What? Don’t give me that look! You see her eyes. They’re crazy!”²⁷

There have also been many examples of experimental films throughout the history of *Prairie Tales*. Experimental films can be both challenging and rewarding since they often move beyond narrative, focusing on the visual and audio aspects of the film rather than a strict linear narrative. Sasano talked about how important it is to include experimental films in the series: “A lot of people will never see an experimental film. Having people watch experimental films makes them think about media art in a different way. When they see



A COLLABORATION BETWEEN FILMMAKER ADOLFO RUIZ & YOUTH AND ELDERLY IN THE COMMUNITY OF BEHCHOKO, WANIK'WO: THE WOMAN WHO CAME BACK, 2013

One says to the other while eyeing a woman passing by drinking coffee, “Do

something about form rather than narrative, they realize, ‘Oh right! Film

26 Ian Leung, *Prairie Tales 12 Booklet*, 2010

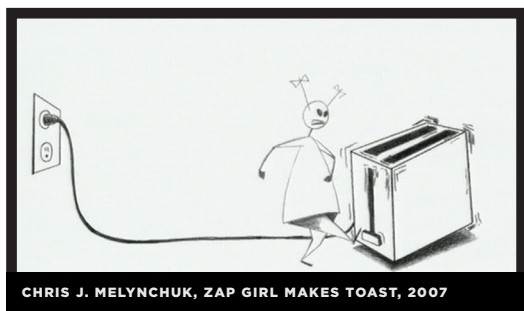
27 *The Decaf Vampire*, 2013. Director: Haleigh Toney

is also about visual aesthetics! It allows people to think about even commercial films in a different way, what are the decisions they are making and why.” The inclusion of experimental films goes back to the very first *Prairie Tales*. In *Where the River Flows* (PT 1) by Rolf Shrader “imagery of native culture and traditions jar against the modern white world.”²⁸ Linda Melnychuk’s experimental film *Memory Loss* (PT 1) represents “memory as a geographic/architectural space, imprinted with a sequence of images.”²⁹ In his Super 8 film *Sublimit A* (PT 6), aAron Munson creates a mesmerizing video collage of flickering lights, blurry images, nature

frame-by-frame using evolutionary algorithms set to music composed using open source loops.”³⁰ In *i close my eyes and they disappear* (PT 13) by Kyle Armstrong, images of urban and natural landscapes are set against ominous music. Armstrong describes the piece as “a non-narrative dream film that explores the thin membrane between waking and sleeping.”³¹

Other notable experimental films in the series include aAron Munson’s *Something Strangely Familiar* (PT 15) described as “an apocalypse in ink, soap and 35mm film, shot in high definition video”³² where the processes of different

forms of filmmaking collide. Don Best’s *Bleach* (PT 17) also uses an experimental approach to think about filmmaking by combining “the exploratory nature of camera-free animation with digital film software. Combining two completely different approaches to filmmaking, namely the directness and intimacy of



CHRIS J. MELNYCHUK, ZAP GIRL MAKES TOAST, 2007

images, urban spaces, human faces, and street signs juxtaposed with a calmingly repetitive soundtrack. John Osbourne’s *Evolution* (PT 10) combines colourful patterns and lines “captured

camera-less/handmade animation with the technical capacity of After Effects/digital media software program into a finished film.”³³ *Scape* (PT 14) by Leslea Kroll and Kyle Armstrong uses original

28 Bill Evans, *Prairie Tales 1 Program Guide*, 1999
 29 Ibid
 30 http://www.metrocinema.org/film_view/1845/
 31 Ian Leung, *Prairies 13 Program Guide*, 2011
 32 <https://vimeo.com/41827010>
 33 <http://www.amaas.ca/bleach/>



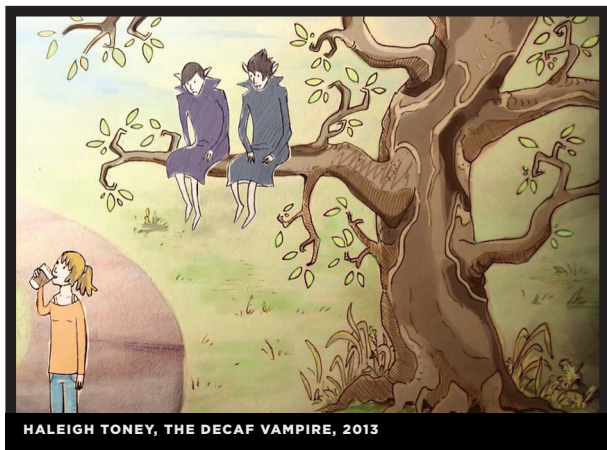
KEVIN D.A. KURYTNIK & CAROL BEECHER,
THE INTERGALACTIC WHO'S WHO:
VEGETATION OF ZIG 5, 2009

and found footage superimposed with text. They link experimental film making techniques to a message about environmental degradation: “the images are evidence of a planet on the edge of ecological and spiritual catastrophe with film altered and manipulated with chemical and erosive processes.”³⁴

Prairie Tales has also seen its share of documentaries, which often address how identity collides with place including Kurt Spenrath's *The Match* (PT 17) about Nizar Watfa, a Muslim immigrant wrestler fighting under the name Sheik Abdul Shibaz. *From the Farmer's Mouth* (PT 14) by Kevin Kossowan focuses on Alberta's organic farmers while *Tricoter*, directed by Lynn Eldershaw looks at a community of knitters in Edmonton. In

Shelaine Sparrow's *Eat This!* (PT 8), a group of women throw a dinner party that investigates the politics of food. Jaro Malanowski's *Hot Summer Road Trip* (PT 8) takes viewers on a road trip to interview residents in rural Alberta communities. My favourite documentary is *Why Dad MMXI* (PT 14) because

it discusses what it means to be an artist in a family of artists. This documentary examines filmmaker Wednesday Lupypiciw's relationship with her artist father: “My father's art practice has been a sensitive topic in the past few years, and making this video allowed us to have an honest talk about what exactly his creative output and challenges are. I realized that most of the reasons why he would stop making art are totally the reasons why I would throw in the towel at any moment. Conversely, or rather



HALEIGH TONEY, THE DECAF VAMPIRE, 2013

most importantly, we discovered that the reasons to keep producing are shared too.”³⁵ In the end of the film, they place their hands on a stack of art books and vow to keep making art.

One of the most powerful experimental documentaries of the entire series is Xstine Cook & Jesse Gouchey’s *Spirit of the Blue Bird* (PT 14), which tells a very personal story to interrogate the injustices wrought on Canadian aboriginal peoples. “Using spray paint on a fence and garage where Aboriginal mother and grandmother Gloria Black Plume was brutally murdered in 1999, Cree artist Jesse Gouchey paints a large scale animation of a bluebird in flight. The beauty and freedom of the bluebird’s motion is contrasted with remembrances of Gloria’s surviving family members, which give an emotional glimpse of a woman lost to violence and the injustice of the legal system. *Spirit of the Bluebird* is a fitting tribute to a woman who embodied the bluebird spirit and speaks to deeper themes of the ongoing mistreatment of Canada’s Aboriginal peoples by the criminal justice system and the long term negative effects of the residential school system.”³⁶

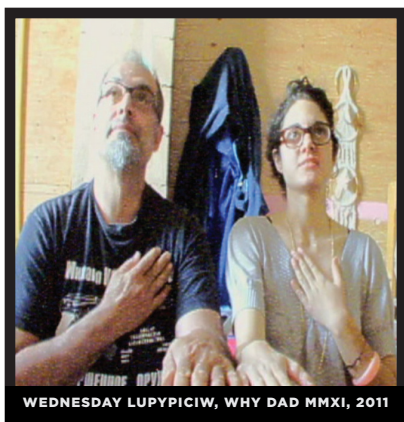
**THE STRENGTH
OF THE PROGRAM
FROM YEAR TO
YEAR CERTAINLY IS
ITS DIVERSITY OF
GENRES.**

The pairing of music with images is an obvious match and there are occasional appearances of music videos throughout the years. In *Let it Burn* (PT 15), the Edmonton based heavy metal band Striker dramatically shoot flames from their guitars before distributing kegs of stolen beer to an appreciative crowd of fans. *Prairie Torch Song* (PT 11), directed by Dave Morgan, provides a behind-the-scenes glimpse into the making of a music video for Wendy McNeill. The Wet Secrets’ *Nightlife* (PT 16), written and directed by Trevor Anderson, stars SCTV alumni Joe Flaherty as a vampire humorously aggravated and bored with contemporary society.

My two favourite music videos of the series are *Black Angus* (PT 5) and *I Am* (PT 11). In the beautifully paced *Black Angus*, again directed by Morgan, McNeill walks through the FAVA building with her dog, playing the accordion and singing as projections of her performances flicker across the walls. The video end with her dancing on the rooftop under a dark blue sky with the buildings of downtown Edmonton in the background as her dog happily follows her. In *I Am*, directed by Christopher Markowsky, the urban landscape of Calgary, seen through the

35 http://www.metrocinema.org/film_view/4382/

36 <http://prairietales14.blogspot.ca/2012/08/spirit-of-bluebird.html>



WEDNESDAY LUPYICIW, WHY DAD MMXI, 2011

eyes of an Aboriginal photographer, is contrasted with images of aboriginal dancers and drummers and Donna Kay singing. In the video, “we are forced to consider that civilizations including our own, can come and go while the land and the spirit of those that live and have lived close to it –ghosts from the past, bodies in the present, and the progeny of the future – endure from breath to breath.”³⁷

Dance films also occasionally pop up throughout the series. In *Cea* (PT 9), directed by Dominique Keller and Andrea Pass, dancers move gracefully through a prairie field of wheat. In Eva Colmer’s experimental film *Luz* (PT 11), dancer-choreographer Tania Alvarado plays with light and dark, “twitching and writhing sensually to the whims of a hanging light” in an attempt to achieve some modicum of balance “a delicate thing that must be

learned.”³⁸ In Sandra Swatsky’s *Bellyboat Hustle* (PT 2), fly fishers in bellyboats dance in a river. A group of diverse men and women create bizarre synchronized dance movements in a Montreal Metro station to a discordant violin and voice soundtrack in *Plamondon* (PT 6) by Brigitte Dajczer. Rebecca Fairless’ *Girl’s Heart Explodes* (PT 5) depicts “a young woman in a deserting back alley, moving through the isolation of her physical space and the confinements of her heart.”³⁹ My top pick for best dance film is *empazar, in pieces* (PT 14), directed by Rosanna Terracciano, a gorgeously filmed experimental consideration of flamenco dancing focusing upon parts of a woman’s body in movement.

The strength of the program from year to year certainly is its diversity of genres, stories told, and production techniques. Leslea Kroll, tour coordinator for *Prairie Tales* commented, “I feel that one of the things that made *Prairie Tales* unique and challenging (for both curators and viewers) was the wide variety of works included in the program. The programs were very diverse. It also seemed great that potentially, first time animators, video artists, and filmmakers had the opportunity to have their work featured alongside established, award winning media artists.”⁴⁰ Kelaïne Devine, past president of AMAAS, praised the quality level of the programming and curation

37 Ian Leung, *Prairie Tales 11 Program Guide*, 2009

38 Ibid.

39 Leslea Kroll, *Prairie Tales 5 Booklet*, 2002

40 Interview with Leslea Kroll, Nov. 7, 2016

of series, “It stands up over time and it’s still enjoyable to re-watch and let me say as someone who took it everywhere and showed it everywhere, I could find new things in it on the eighth time or the twelfth time of viewing it.” The diversity of programming certainly does allow for the pleasure of multiple viewings and new appreciations of how the flow of each program is put together by the curators each year.

FOCUSING ON ALBERTA

In its first seventeen years, *Prairie Tales* has been a venue for the screening of films solely by Alberta artists. Given the name of the series, it makes sense that narrative films about the intersections between storytelling and living in Alberta were frequently curated into the yearly programs. This connection goes back to the first *Prairie Tales* whose second part of the program focused on “film and video, which explores the position of identity in relation to geographical and social spaces.”⁴¹ This focus on the correlation between narrative, identity, and place continues in Tim Folkmann’s *Last Light* (PT 5) where a lone man struggles to keep warm and survive through a harsh Alberta winter in a cabin in the woods. The film captures, albeit dramatically, the daily struggle of coping with the severe winter temperatures on

the Prairies. *High Level Bridge* (PT 13), by Trevor Anderson, examines the dark history of Edmonton’s landmark bridge as a site for suicides. Magali Simard of the Toronto International Film Festival writes, “Anderson documents the bridge’s history and its place in collective psychology with insight and wit. Finding



humour in dark territory, *The High Level Bridge* showcases chilling shots of the North Saskatchewan River, and pays homage to the people and events surrounding an odd landmark. The film culminates in a final enigmatic jump – a brilliant cinematic gesture.”⁴² The jump she refers to is Anderson dropping his camera off the bridge while it is still filming “in memory of those who’ve jumped.”⁴³

Pop (PT 15) by Zoe Slusar and Bailey Kerluke is a playful consideration of place as a young girl blows bubbles that float through her neighbourhood, enjoyed by onlookers and a curious cat

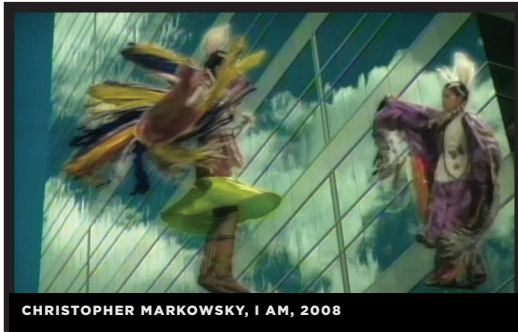
41 Bill Evans, *Prairie Tales 1 Booklet*, 1999

42 <http://www.dirtcityfilms.com/films/the-high-level-bridge>

43 Ibid

before magically coming back to her. The implication is that small acts of kindness bring karmic rewards. The Alberta

about how films produced in Alberta aren't as well known in other parts of Canada, "I think Alberta is generally a little under-represented in terms of having a visible presence within Canada. Alberta generally is pretty much off the radar for a lot of places in Canada. Unfortunately that remains a problem to this day." *Prairie Tales* from its beginnings wanted to showcase the media art of Alberta to Albertans and beyond and disseminate



Badlands provide a surreal backdrop in Janet Hawkwood's *The Skating Party* (PT 2) where a young girl experiences her first skating party and her first encounter with a nun who strums a guitar atop a hoodoo. *Dad, Don't Be Mad* (PT 8) by Danya McCleod is a humorous film about being the lesbian daughter of an RCMP officer in Westakawin.

Many of those I interviewed mentioned how *Prairie Tales* is an important platform for Alberta artists. Ian Leung, tour coordinator for *Prairie Tales*, said the series subverted "public perceptions of Alberta in an interesting way by showing there is a great diversity of voices within the project."⁴⁴ People certainly do have very specific, and often stereotypical ideas, about Alberta and this can extend to how the art created here is viewed by other parts of the country. Evans talked

the multiplicity and diversity of work being produced in the province. Stevens hypothesized that the perception of biases against Alberta could result in artists having an inferior complex when it comes to how their works are perceived: "I really feel like Alberta artists aren't always very proud of themselves. I don't know how else to describe it. Maybe there's a sense of, I don't know if its insecurity or shyness or whatever, but sometimes, and I fell into this category when I was first a filmmaker, we make work, and then we just put it aside and we don't every really want to showcase it." Eva Colmers, former AMAAS president and jury member whose films were included in the series five times, said about Alberta artists, "I think we still don't have easy access. It is harder for us to knock on certain doors. For us filmmakers to network is really crucial.



To have something where we don't compete with everyone else, where it is just Alberta, it is a bit more likely that your work is included within the wide range of work being produced here."⁴⁵

Prairie Tales gave Albertan media artists a consistent and widely viewed arena to connect with other media artists and to present their films and videos to audiences across the province. Sandi Somers, who participated in the series as both an artist and juror, said "one of the things that I think that *Prairie Tales* did a really good job of was really giving a home to local filmmakers."⁴⁶ Vicki Chau, a juror who has also screened the series at EMMEDIA in Calgary many times,

said, "*Prairie Tales* is a chance to see and celebrate the works coming out of Alberta. It's a unique program where you see the diversity of content created out of one province. It is a chance to see other fellow artists that are close to home and understand and relate to some of the themes and locations that are connected to Alberta and its artists."⁴⁷ Devine talked about how the series reflected the diversity of films being made by Alberta artists in any given year: "It was not about the best films in Alberta. It was kind of about the state of the union, so to speak. It was like, what are media artists thinking about? What are they doing this year?" She commented on the continued importance of focusing the program on

45 Interview with Eva Colmers, Oct. 21, 2017

46 Interview with Sandi Somers, Nov. 17, 2016

47 Interview with Vicki Chau, Dec. 2, 2016

Alberta artists because “you can see the growth of Alberta artists, you can see sort of what is going on in people’s heads from year to year. I think it really needs to be an Alberta focused program. It’s a record, a document of our community.”

to travel with the work and be in an audience to answer questions and demystify the medium a little bit more for the mainstream public.” Slusar talked about how influential screening her films and doing workshops in the small rural Cree community of Hobbema was

THE TOURING ASPECT

One impetus for the creation of *Prairie Tales* was to provide opportunities to screen short films to audiences beyond the province’s large urban centres. The series toured to many small cities and towns including Lethbridge, Pincher Creek, Grande Prairie, St. Albert, Red Deer, Wetaskawin, Banff, Coaldale, Didsbury, Forestburg, High Prairie, Okotoks, Penhold, Rocky Mountain House, Onoway, Milk River, Sundre, Ryley, Taber, Fort McLeod, Lloydminster, Hobbema, and Jasper. The majority of those I interviewed commented on the significance of the touring aspect of the program, how the films were screened throughout the province and artists would often attend the screenings to discuss their work and in some instances give workshops. Stevens noted that the *Prairie Tales* Visiting Artist Program provides “an opportunity for artists



ZOE SLUSAR & BAILEY KERLUKE, POP, 2012

for her as a filmmaker: “*Prairie Tales* changed my life in a really significant way because it gave us the opportunity to develop workshops as filmmakers and we created some really, really meaningful connections with Hobbema. We went to Hobbema multiple times and we actually went back once *Prairie Tales* had stopped. We have developed a relationship with that community.” She went on to discuss how crucial she thinks it is to bring the program to rural communities, “Those really rural places don’t get that stuff. Some of the schools we were in, it’s like video cameras just aren’t even a thing.

And when you're sharing something that is really joyful for you, then obviously there's going to be a connection there with other people. You're seeing their minds be sparked and I remember being sparked to love video when I was a kid. I think it was also neat to be like, 'Hey! This can exist in your space.' You don't have to travel somewhere to access this, or be a part of something like this. It can happen right where you are."

Anderson, the filmmaker who had the most works screened in *Prairie Tales*, spoke about how much he enjoyed showing the series at his alma mater Red Deer College: "I've enjoyed the chances to meet the current students, talk to them about what I've been doing since I left, hear about their art and their desires and plans. It's a good way for me to connect to this place where I was studying theatre and kind of dreaming towards whoever I was going to become."⁴⁸ Somers also stressed the continued relevance and strength of screening the series throughout the province, "I keep thinking of some of the smallest places that *Prairie Tales* has gone to, maybe seeing short films for the first time or seeing them that once a year. I

think that's really special. As a filmmaker there's something special about a live screening. There's something to be said about having it projected large and you watching it in a room with other people. There's something about that experience that I think is really important." She recounted her experience of growing up in Cape Breton and remembered seeing a cello player in the school gym at her elementary school and how "had that not happened to me, I wouldn't have known

about the world of symphony music. I just wasn't in a community where that was part of my world. When things are brought into the community that help elevate the arts on another level, it is inspiring." Screening *Prairie Tales* in rural communities across Alberta is a crucial aspect of the

program's success. Having grown up in a small rural town in Quebec, I can relate to the importance of exposing different audiences outside of the metropolitan centres to films being produced in your own province.

Andruik talked about presenting *Prairie Tales* in Pincher Creek during the first year of the program: "It was screened at the Lapelle Mansion which is a larger

**HELEN FOLKMAN,
ARTIST, ARTS
ADVOCATE AND
AMAAS' FIRST EVER
STAFF PERSON,
SHOWED PRAIRIE
TALES AT SOUTH
COUNTRY FAIR AS
GUERRILLA STYLE
INSTALLATIONS.**

colonial home where arts groups are located. It was presented to a group that was generally outside of the media arts but very much interested. It was a very successful screening. It was in a parlour of the house, it wasn't a cinematic space. I was a younger artist in my mid twenties. It was eye opening for myself because I had never gone down to Pincher Creek. It was great to meet the people and present the work." He added that the idea to present the series to smaller centres around Alberta was a "very positive outreach initiative at the time." Devine also commented on the value of the touring aspect of the program and the visiting artist program, of "taking media artists out of their natural habitats and putting them into places that might not have access to filmmakers and to those types of films."

Prairie Tales has been presented in many different venues and locations including numerous innovative types of presentations. For example, Devine screened *Prairie Tales* in a variety of venues including bars, galleries, the South Country Fair, and even at a pyjama party with mimosas. She talked about the unusual screening surfaces at South Country Fair in Fort MacLeod, Alberta: "We used tents, we used the side of a trailer one year out in the middle of the field which, actually, that one we had the most children come to the screening. And they were dancing through the video stream and just loving it. [Screenings were often at] midnight because you can't show it unless it's dark. Then we

started sharing the tents with the poetry people. So I'd show it before and after the poets. We were even under a tornado watch once, but we always were able to somehow show it." Devine spoke of how Helen Folkmann, artist, arts advocate and AMAAS' first ever staff person, showed *Prairie Tales* at South Country Fair as guerrilla style installations: "She used to have a generator, drive around in a truck, and project it on the side of people's tents while they were sleeping, while they were having psychedelic trips and South Country Fair really wants that, they want that kind of experimental piece." In tribute to Folkmann, Kelaine and others would get long extension cords and take the film and digital projectors and roam around the South Country Fair site, projecting on trees, on the sides of trucks, or any interesting surface they could find, in Devine's words, "trying to capture that Helen Folkmann sort of essence."

A VENUE FOR EXPOSURE, CONNECTIONS & DISCUSSION

Prairie Tales is a vital venue for media artists to connect with each other and with broader audiences. Evans said the original impetus for starting *Prairie Tales* was "to bring all the centres from AMAAS together in such a way that we can see each other's work. To bring awareness to the work that was being done in the province because a lot of times these films were playing in Toronto or Vancouver but never made it to Alberta, even a screening in the artist's own hometown

would be sometimes a rarity. So that was the initial impetus and then it grew from there.” Many of those interviewed talked about *Prairie Tales* as a crucial space for creating connections and fostering discussions of media art. Stevens noted, “*Prairie Tales* helped unify us as a province and as a media arts sector.” Anderson commented on how the series helps build community: “It’s a great chance to see what everyone else is doing since we tend to work in isolation.” Somers agreed that an important aspect of the program is how it “honoured the artists. It is a presentation program for artists as much as it is for audiences. It was really a space for artists to connect with each other and it fostered a sense of community amongst filmmakers in a different way.” Colmers echoed these sentiments, “*Prairie Tales* is not just showing films by Alberta filmmakers but it’s an exchange in many ways between artists and communities that usually don’t have access to independent work. It is also an exchange between the filmmakers themselves.”

The series also provided opportunities for members of Alberta’s arts communities to connect by participating on juries for *Prairie Tales*. Each year, a jury is selected to curate the program and this greatly affects what is shown. I was fortunate to be asked to be on the jury for *Prairie Tales 15* and I greatly enjoyed the process of selecting amongst the many excellent films and videos that were submitted that year. It was challenging trying to figure out not only the best submissions but also what worked together to create a coherent and yet diverse program and a good flow from

work to work. I guess we did have a hard time narrowing down the submissions since our year had the most films and videos in the whole history of *Prairie Tales*. Sasano talked about putting together the small juries every year: “What was fun for me was finding people to represent geographically and in terms of discipline, typically one from Calgary, one from Edmonton & then one from anywhere else.” She stressed how this geographic diversity was a crucial part of jury selection and that she also tried to get cultural diversity whenever possible because “those are the things that are important” when selecting a well-rounded jury. Sasano said, “I think there is a lot of value of physically bringing people together for a jury. One of the best things that AMAAS does is bringing people into contact with one another. The intention is to get people to talk to each other since we can be on separate islands in Alberta.”

Over the first seventeen years *Prairie Tales* screened the work of Alberta media artists to audiences that likely would never been able to see these films and videos otherwise. Kroll noted, “One of the mandates of *Prairie Tales* was to bring the program to remote areas and when possible, to have the screenings presented by feature artists. *Prairie Tales* provided a mutually beneficial opportunity for audiences to engage directly with artists, and for artists to explore and share their talents, knowledge, and insights.” Devine agreed that the program is “a real relationship building device.” The series also created connections and discussions amongst the audience members who viewed the screenings. Heather Dolman,

the public services manager at the St. Albert Public Library, said about screening *Prairie Tales*, “there was always a lot of discussion afterwards. It was a lot of food for thought. They sparked imagination. People would think why this was done, who chose to do that, and the way they were created and some of them were really quite different and made you ponder...to see how people express themselves and how that sparks conversation between people in the community. They are so innovative. There are going to be films that you never forget. They stick with you because they are so different and creative.”⁴⁹ There is such a great diversity of themes, narratives, media, and genres in every year of *Prairie Tales* because it is a series that showcased short films in particular. Leung talked about the importance of exposing people to the experience of viewing short films in the theatre, “It’s a huge challenge to write a short story. It’s a different kind of art form in its own right. It’s a fun kind of experience, you don’t know when it’s going to end, but you know that everything is pretty short. There’s always the anticipation of ‘Is this the last one?’ It’s not an anticipation of when is this going to be over but about how the sequence works.”

Another notable aspect of *Prairie Tales* is its youth program. The program for young

audiences is a shorter screening version of age appropriate works for teenagers aged twelve and up that fits into a fifty-minute school period. The youth version is often paired with the visiting artist program of *Prairie Tales*. Slusar talked about how gratifying it was to visit rural communities such as Milk River and Ryley to screen the *Prairie Tales* youth program and give workshops: “We would work with the kids and make a super short film in a day and show it to them. It was an incredibly meaningful way to show the possibilities of film and that everyone has a story and that film is your way to tell it. The questions afterward were always super fascinating. There was the one animated one I remember with balls of yarn [Carlo Ghioni’s *Walk in the Park*] and the kids were always like ‘How is this thing real? Where can I meet that creature?’ That kind of stuff.” Leung stressed the successful aspects of the youth program: “Exposing young people to art of all kinds, I think, helps to reinforce and raise questions within themselves about what art is and that starts that debate and the advantage with *Prairie Tales* in that respect was that it was so diverse.” If I had had to the opportunity to see a series of short films like *Prairie Tales* as a child it certainly would have opened my eyes to the potential films that I might make. Colmers spoke of her experience of

ONE OF THE BEST THINGS THAT AMAAS DOES IS BRINGING PEOPLE INTO CONTACT WITH ONE ANOTHER.



THE BUM FAMILY, WHEN I MET DOTTIE, 2012

giving a workshop to high school students in Onoway, “It was just so awesome how they reacted, how they responded. The kids were very honest about they thought of the films and the filmmaker could give feedback. I felt like I really contributed something to the community.” Somers also discussed the inspirational aspect of the series: “I think that is what *Prairie Tales* did. It inspired people to maybe look beyond their everyday life and see what the possibilities are and I think potentially also to try their hands, if they were filmmakers, at other kinds of film too.”

The touring youth program also acted to encourage kids to submit their own work to the series. The Bum family (Maezy, Medina, and Zaiyah Dennie and Berlin, Ocean, and Sol Demuth) are a group of cousins aged seven to fifteen from Calgary whose cut-out animated films were included three times

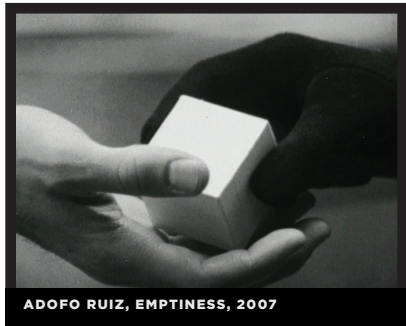
in *Prairie Tales*. In *When I Met Dottie* (PT 15) a young girl discovers a big green monster named Dottie in her uncle’s playhouse who says she would like to marry a dog and this leads “to a conversation about the nature of love.”⁵⁰ The soundtrack consists of a conversation between two young girls, Twyla Colburn and Dot Hayden. The cousins also created the animated film *Friendship* (PT 16) where two turtles set out to make new friends and find each other in the process. In *Lilly’s Big Day* (PT 17), “Lilly, a 10-foot tall orange monster, steps out for a special day at Wilma’s Super Salon. Patrons gasp and stylists glitch as the affable giant bumbles her way through a beauty ritual like no other.”⁵¹ This humorous, fun, and bizarre film was created during the Quickdraw Animation Society’s 48 Hour Lockdown in Calgary. Medina Dennie said about making the film: “For Lilly we got together and brainstormed

50 <http://www.bumfamily.com/when-i-met-dottie/>

51 <http://www.amaas.ca/lillys-big-day/>

ideas, my mom made a script of the ideas, then we storyboarded it, then we made all the art, which is cut out of pieces of paper.”⁵² These young filmmakers also gave talks and workshops about filmmaking. Doris Auger, Vice-Principal of Ermineskin Elementary School in Maskwacis, Alberta said about the presentation they gave at her school: “We had the Bum family from the Calgary Animated Object Society at our school on September 25, 2015. They presented two of their films and spoke to our grades 1 through 6 students about how they are made. 400 students were introduced to animation and watched screening of *Prairie Tales 17*. They answered questions about animation and involved students in demonstrations. Mom Christine Cook and daughters Zaiya, Medina, and Maezy did a great job of engaging and including students in their presentation. Students were inspired to try film making and the hour was enjoyed by all.”⁵³

Prairie Tales Prairie Tales co-ordinator Jill Watamaniuk agreed that *Prairie Tales* is beneficial for both audiences and media artists on many levels, “It is a unique opportunity for people to see a diverse package of Alberta shorts and to inspire hopeful young film makers – especially at school screenings. As well, the film and video makers have a great chance to broaden the audience of their work and get concrete feedback and comments.” Many of those interviewed talked about the



ADOFO RUIZ, *EMPTINESS*, 2007

importance of seeing the films and videos on the big screen. Andruik commented that, “When you get together and watch a screening of *Prairie Tales*, there is a bonding thing that happens. It strengthens what the media arts centres are doing and as a maker gives you a sense that you are part of a larger picture.” The potentially unusual and unexpected connections created by *Prairie Tales* are echoed in Adolfo Ruiz’s film *Emptiness* (PT 9). This short narrative film is a compelling, experimental, and surreal look at a woman who travels across a generally ugly urban landscape to deliver poetic messages in small white cubes to unsuspecting strangers.

The messages “all begin the same, ‘It was all a dream’.” Each year of *Prairie Tales* is like those white boxes, you never knew what each package might contain but they were always surprising, breathtaking, enjoyable, puzzling, satisfying, occasionally infuriating, and intellectually, aesthetically, and emotionally engaging.

52 <https://www.calgaryjournal.ca/~calgar22/index.php/arts-entertainment/2762-calgary-based-bum-family-creates-animation>.

“The film won first place for best-animated short at the Youth by Youth Calgary International Film Festival (CIFF) as well as the prize for best animation at River’s Edge Festival in Kentucky.”

53 <https://setuppubliclibrarywithfncommunity.blogspot.ca/2015/09/prairie-tales-19-in-maskwacis.html>

PRAIRIE TALES STATS

Shortest Film

THE DECAF VAMPIRE, 2013

DIRECTOR: HALEIGH TONEY

0.25 MINUTES

Longest Film

ETHYL MERMAID, 2001

DIRECTOR: MICHELLE

31 MINUTES

Most Represented Artist

TREVOR ANDERSON

9 FILMS

2nd Most Represented Artists

EVA COLMERS,
DON BEST &
ZOE SLUSAR

5 FILMS EACH



**Longest
Program**

PRAIRIE TALES 1

153 MINUTES



**Total
17 years
Screening
Time**

26 HOURS



**Most Number
of Films**

PRAIRIE TALES 15

22 FILMS



**Shortest
Program**

PRAIRIE TALES 7

62 MINUTES



**Average
Length of
Films**

7 MINUTES



**Least Number
of Films**

PRAIRIE TALES 4

9 FILMS

HONOURABLE MENTIONS

PRAIRIE TALES
FAVOURITES SELECTED
BY INTERVIEWEES
& THE AUTHOR

BBQ MUSLIMS ZARQA NAWAZ (1995)

BY THIS PARTING MEIKO OUCHI (1998)

STORMS TIM FOLKMANN (1999)

ROLLING KELLY SERVICE (2002)

SECOND COMING IN THE SECOND

GRADE SMITA ARCHAYYA (2003)

TANGLY WOOD BRENDA WHITEMAN &

PETER STINSON (2003)

HOW MAKE A PHANTASTIK FILM

LINDSAY MCINTYRE (2003)

ALFRED SHAUNA KENNEDY (2003)

THE CALLING KARI MCQUEEN (2004)

RUGBURN TREVOR ANDERSON (2006)

NOT SO NATURAL AARON MUNSON (2006)

COST OF LIVING JONATHAN JAFEE (2006)

THE PERFECTION OF THE MOMENT

COREY LEE (2007)

INSIDE/OUTSIDE KYLE ARMSTRONG (2007)

LUZ EVA COLMERS (2008)

THE FALL KIMBERELY ANDERSON (2008)

THE ISLAND TREVOR ANDERSON (2009)

INTERGALACTIC WHO'S WHO: THE

VEGETATION OF ZIG 5 KEVIN D.A.

KURYTNIK & CAROL BEECHER (2009)

TAR SAND PUDDING XSTINE COOK (2010)

DRAGON.LOVE HALEIGH TONEY (2010)

SUCKATHUMB XSTINE COOK (2010)

CEST LA VIE: THE CHRIS

J. MELNYCHUK STORY

MELANIE AIKENHEAD ET. AL (2011)

EMPEZAR, IN PIECES

ROSANNA TERRACIANNI (2011)

MIRROR NICOLE LALONDE (2011)

NOT FAR FROM THE ABATTOIR

KYLE THOMAS (2011)

SPIRIT OF THE BLUEBIRD XSTINE

COOK & JESSE GOUCHEY (2011)

PUMPJACK LIA ROGERS, (2012)

HOW WE SOLVED EVERYTHING,

PART 1: WE BROUGHT THE LIGHT

BECK WELLS (2012)

POP ZOE SLUSAR (2012)

SOMETHING STRANGELY FAMILIAR

AARON MUNSON (2012)

FRESH START/OLD BLOOD TREVOR

ANDERSON (2012)

THE HEIR: KEN WARD FRIEDA BOUR-

QUE & JAMIE BOURQUE (2012)

THE DECAF VAMPIRE HALEIGH TONEY (2013)

LILLY'S BIG DAY THE BUM FAMILY (2015)

EPILOGUE

**AT THE DIRECTION OF
THE BOARD, AMAAS
PUT PRAIRIE TALES
ON HIATUS FOR 2016
TO REFOCUS OUR
PROGRAMMING GOALS
AS PART OF OUR
ONGOING STRATEGIC
PLANNING.**

As a Provincial Arts Service Organization we have limited resources and need to explore how our programming can best serve our members and the media art community.

We are proud of what Prairie Tales did for filmmakers in our province over the 17 years. Many thanks to Kristen Hutchinson for bringing this history into book form and watching hours of Alberta films to help tell our story.

The Prairie Tales: A History booklet launched at the biannual AMAAS Conference called **UPLOAD | DOWNLOAD** held June 22 – 25, 2017 in Canmore.

Also at the 2017 Canmore Conference, Prairie Tales: Redux showcased films from Saskatchewan, Manitoba, The Yukon and Northwest Territories in addition to Alberta. Curated by Nicola Waugh based in Calgary with support from the Prairie and Western Region Media Arts Production Centres.

AMAAS will continue to commission a film program at the conferences every two years.

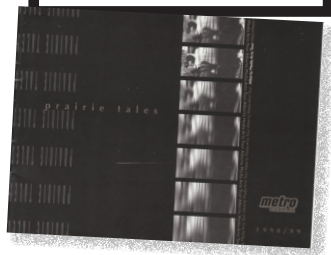
AMAAS will continue to support programming of films by Alberta filmmakers. AMAAS is working to ensure that our programming is presented in ways that make efficient organizational sense and have the greatest impact on the media arts and cultural scene in Alberta.

**SHARON STEVENS
EXECUTIVE DIRECTOR, AMAAS**



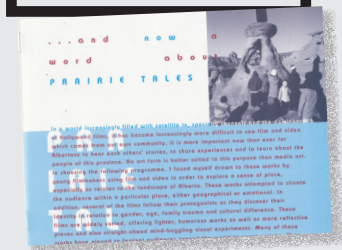
**PRAIRIE
TALES
FILMS
BY YEAR**

PRAIRIE TALES 1



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Cityscape	Joseph Pithouski	1987	artistic travelogue	16 mm
Memory Loss	Linda Melnychuk	1995	experimental	16 mm
The Fence	James Morison	1996	stop-motion animation	16 mm
Alberta	Brenda Terning	1996	drama	16 mm
Endiang	Steve Cosens	1992	drama	16 mm
Raw	Don Best	1996	experimental	16 mm
Zero	Joe Kelly	1997	experimental animation, Aboriginal	16 mm
Bone Tree	Janet Haw-wood	1993	documentary	video
Site Unseen	Brian Rusted	1988	experimental	video
Waiting for Ben	Jennifer Babcock	1989	narrative	video
Undiscovery	Vern Hume	1994	video collage	video
The Three Brothers	Alan Wata-manulik/Tom Bernier	1997	Inuit legend, stop-motion animation	16 mm
Where River Flows	Rolf Schrader	1994	Aboriginal	16 mm
BBQ Muslims	Zarqa Nawaz	1996	comedy	16 mm
Re-education Thru Labor	Alex Vizsmeg	1997	experimental	16 mm
Linear Dreams	Richard Reeves	1997	camerless animation	16 mm
Oppo	Yasmin Karim	1997	sand animation	16 mm
M4 2.0	L.A. Trofi-mova (aka Lisa)	1993	experimental	video
Johnny's Dream Darkens	Dave Morgan	1995	experimental	video
Game Seven	Ando Leuchter	1998	drama	16 mm

PRAIRIE TALES 2



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Bellyboat Hustle	Sandra Sawatzky	1997	dance	video
Golden Agouti	Donna Brunsdale	1994	light drama	video
Satan's Orgy	Tom Andriuk	1998	found footage/ experimental/ documentary	video
Stampede Eats Me Up Inside	Trevor Mahovsky	1997	hand drawn animation	video
Shimmer	Nelson Henricks	1995	drama	single channel video
The Skating Party	Janet Haw-wood	1995	narrative	16 mm
Pothead	Evann	1997	comedy	16 mm
Rock the Cradle	Mike Dowse	1996	drama	16 mm
By This Parting	Mieko Ouchi	1998	experimental documentary	16 mm
Sea Song	Richard Reeves	1999	hand scratched animation	16 mm

PRAIRIE TALES 3



FILM **FILMMAKER** **YEAR MADE** **GENRE** **FORMAT**

In Response to the Dumbest Question of the Twentieth Century

Marcel Fayant 1999 experimental

The Monkey and the Crow Janet Hawkwood 2000 animated fable

Transit Laura Pollock 1999 drama

The Good Life Eva Colmers 1999 drama

Vacuum Siv Don Filipchuk 2000 animation 16mm

Lines Radical Andy Jaremko 1999 experimental animation digital

Fluid Planet Robert Hamilton 1998 experimental digital

Bitter My Tongue Ric Kokotovich 2000 comedy/drama

Storms Tim Folkmann 2000 comedy/drama 16 mm

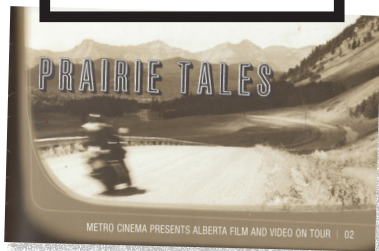
The Wind Between My Ears Kevin D.A Kurytnik & Carol Beecher 2000 animation 16 mm

237 Michael Dowse 2000 drama

Spare Change Don Best 2000 experimental animation 16 mm

Staring at a Fearful Ocean Norm Fassbender 1999 digital animation/Aboriginal digital

PRAIRIE TALES 4



FILM **FILMMAKER** **YEAR MADE** **GENRE** **FORMAT**

Ballet Kitchenspace Denton Fredrickson 2001 cut out and digital animation digital

Pugnacious Sandi Somers/Brigitte Dajczner 2000 video installation video

Other Details David Ratzlaff 2000 experimental, hand drawn, scanned images film

Do Wok a Do Michelle J. Wong 2000 drama

Burnings: She Paints with Fire Cameron Grierson 2000 documentary

fluff cycle Dawn Trueman 2000 experimental film

Ethyl Mermaid Michelle L. 2001 drama

Van Diemen's Land Tate Young 2001 drama super 16mm

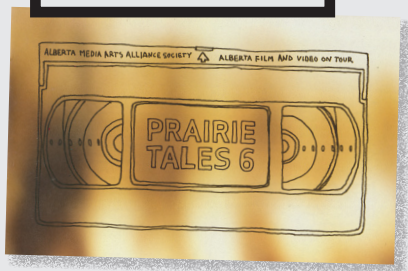
Greener Pastures Dave Senger 2000 short story/comedy

PRAIRIE TALES 5



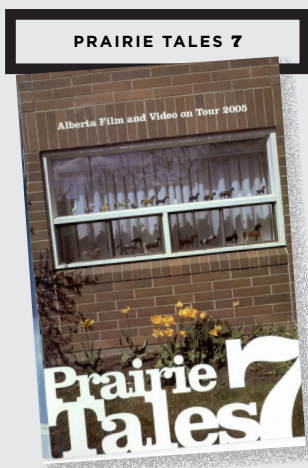
FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Girl's Heart Explodes	Rebecca Fairless	2001?	dance	video
Transit	Anne Marie Nakagawa	2003	collage	video
The Emperor	John Kerr	2002	silent film, historical drama	film
1:1	Richard Reeves	2001	cameraless animation	film
Vacancy	Jennifer Yates	2001?	drama	film
Shoot the Duck	Amalie Atkins	2001	short story/comedy	film
The Butterfly Effect	Kay Burns		montage	film
Last Light	Tim Folkmann	2002	experimental narrative	film
Rolling	Kelly Service	2002	drama	16mm
Torretta Eccellente (Super)	Tom Bernier	2002?	comedy-horror	film
Taking Flight	Lindsay McIntyre	2002	drama, experimental	film
Black Angus	Dave	2002	music video	film

PRAIRIE TALES 6



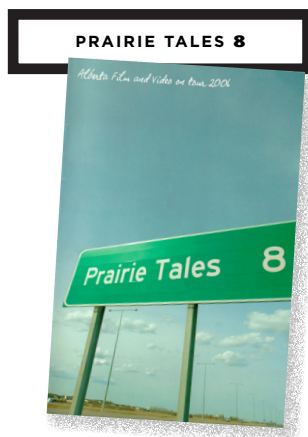
FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Second Coming In the 2nd Grade	Smita Acharyya	2003	comedy	super 16mm and finished on digital-beta
Becoming	Sharon Stevens	2003	experimental	shot on hi 8, edited on beta
Plamondon	Brigitte Dajczer	2002	experimental	video
Dream of the Dragon	Tim Mooney	2003	experimental	
Alien	Chris J. Melnychuk	2003	animation	
SublimitA	aAron Munson	2003	experimental	Super 8 Tri-X film (just one roll, with in-camera edits)
Alfred	Shauna Kennedy	2002	essay film	video
CRTL+C	Richard Spriggs		animation	
Change of Face	Richard Keating	2003	essay film	SD video
Carma	Jeff Bosworth	2002?		
Easy Not Easy	Daniel Dugas	2003	experimental	video
Outsider Artists	Cynthia Sentara (see note)	2003?	documentary	
My Brother Joe	Alex Vizsmeg	2002	essay film	
Tangly Wood	Brenda Whiteman/Peter Stinson	2003	marionette animation	16 mm

PRAIRIE TALES 7



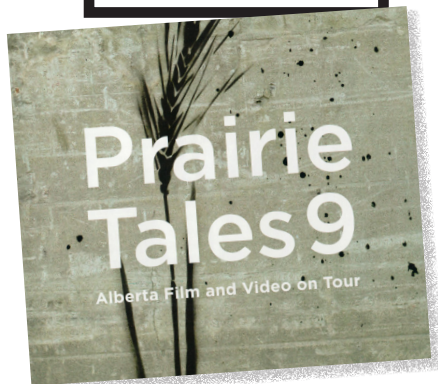
FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
How To Make a Phantastik Film	Lindsay McIntyre	2003	experimental	16 mm
Element of Light	Richard Reeves	2004	cameraless animation	35 mm
Pen Pals	Art Curry	2004	animation	digital CGI
Bye BYE Three-Quarter Inch	Valerie LeBlanc	2004	experimental	mini-DV
Riding the Rails	Lorna Thomas	2004	documentary, composite sources	mini-DV
The Calling	Kari McQueen	2004	experimental animation	mini-DV
Blue Orchid Violence	Kendra Lane Sherick	2003/2007	experimental, visual haiku	mini-DV
Passmebye	aAron Munson	2004	experimental	16 mm
Mr Reaper's Really Bad Morning	Kevin D.A Kurytnik & Carol Beecher	2004	hand drawn animation, digitally processed	35 mm
Pieces of Eight	Jim Thalheimer	2004	drama	super 16mm
The Struggles of Being a Writer	Michael C. Breuer	2004	digital & hand drawn animation	digital
An Urban Sprawl Thinking Piece	Sheryle Carlson	2004	visual collage	mini-DV

PRAIRIE TALES 8



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Cost of Living	Jonathan Joffe	2003	sci fi	DV
Damaged Goods	Don Best	2004	animation	16 mm
Hell's Half Acre	Scott Rogers	2004	experimental	DV
Rugburn	Trevor Anderson	2005	short story	16 mm
Twin Fangs Film	Steven Hope	2006	music video	super 8
venturex	Brandon Blommaert	2004	experimental animation	DV
Eat This!	Shelaine Sparrow	2005	documentary	DV
Ode to Walking	Kay Burns	2006	video poem	DV
not so natural	aAron Munson	2005	experimental	super 8, super 16 mm
Dad, Don't Be Mad	Dayna McLeod	2004	autobiography	DV

PRAIRIE TALES 9



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Hand Sum	Eva Colmers	2005	shadow theatre	35 mm
Cea	Dominique Keller/ Andrea Pass	2007	dance	DV
2	Kim Anderson	2006	animation	16 mm
The Perfection of the Moment	Corey Lee	2005	drama	DV
Echo Park	Alyssa McGowan	2006	drama	DV
Intergalactic Who's Who: The Pork N' Beings	Kevin D.A. Kurytnik & Carol Beecher	2007	animation	mini-DV
Tricoter	Lynn Eldershaw	2007	documentary	mini-DV
Emptiness	Adolfo Ruiz	2007	experimental	16 mm
The Song	Michael Peterson	2006	comedy	DV
Missing Person	Trevor Smith	2007	drama	DV
The Happiest Place on Earth	Garrett Baumgartner	2007	experimental animation	DV
You've Got Nothing but Light, Let it Shine	Julia Ain Burns	2007	experimental	super 8
Rock Pockets	Trevor Anderson/ Steven Hope	2007	documentary, queer	super 8

PRAIRIE TALES 10



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
A Chandelier Accident	Daniel Dugas	2007	drama	mini-DV
What You're Ready For	Corey Lee	2007	drama	16 mm/ HD cam.
Transitting	Collin Ward MacDonald	2007	animation	digital
Ice Climber's Waltz	James Reckseidler	2007	drama	super 8
Intergalactic Who's Who: Praepredatorprae	Carol Beecher & Kevin D.A. Kurytnik	2008	animation	35 mm
Photosynthesis	J. Scott Portingale	2007	stop-motion animation, lapse photography	16 mm
For Me?	Thea Killen-Smith	2007	animation	digital
Sleepless	Mike McLaughlin	2007	romance	16 mm
Zap Girl Makes Toast	Chris J. Meinychuk	2007	experimental narrative	DVD
Inside Outside	Kyle Armstrong	2007	non-linear, experimental	super 8
Evolution	John Osborne	2007	abstract, experimental	computer animation/ digital
Dinx	Trevor Anderson	2008	short story	super 16mm
Beech Nut	Cameron Wyokin	2008	narrative	mini-DV
Greycon4	Brandon Blommaert	2008	animation	mini-DV
Prairie Nautical	Caitlin Thompson	2007	performance/ installation video	mini-DV

PRAIRIE TALES 11



PRAIRIE TALES 12



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Luz	Eva Colmers	2008	experimental, dance video	digital
Kisses & Tears	Adolfo Ruiz	2007	digital & hand drawn animation	mini-DV
Baby Boots	Hans Olson	2008	drama	16 mm
Water Cycle	Ryan Tang	2008	animation	
Prairie Torch Song	Dave Morgan	2008	fictional music video	
Visages	Lyle Pisis	2008	stop-motion animation	digital
Video Game Players Union	Paul F Becker	2008	stop-motion animation	digital CGI
The Fall	Kimberley Anderson aka Kim	2008	animation	16 mm
The Secret Lives of Robots	Michael Peterson	2008	comedy/sci fi	
Midnight Matinee	J. Scott Portingale	2008	stop-motion animation	
In Translation	Corey Lee	2008	short story	DVCpro HD- film finished ProRes HQ
Transient Bodies	Ben Charlton & Jessica McCarril	2008	experimental hand-made animation, dyed 16 mm film	digital
I Am	Christopher Markowsky	2008	music video	digital?
Intergalactic Who's Who: Vegetation of Zig 5	Kevin D.A Kurytnik & Carol Beecher	2009	animation	
Leaving Me	aAron Munson	2008	experimental	film
The Island	Trevor Anderson	2008	queer, short film, animated components	

FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
space	Caitlind r.c. Brown	2010	experimental	black and white super 8/ high def video
Escape from Death Planet	James Cadden	2009	horror/sci-fi	
Tales from the Heart	Tyler Jordan, Saki Murotani, Price Morgan, Afshin Vahabzadeh	2009	animated	digital
Tar Sand Pudding	Xstine Cook	2010	comedy/experimental	hd video
A Dozen Ways	Andrea D. Mann	2009	comedy	
Water Under the Bridge	T.J. Lynch	2009	drama	drama
Coffee Stop	Greg Doble	2009	animation/live action	digital 2d
Punchlines	Trevor Anderson	2009	essay	iphone
Glimpses of Injustice: The Annual Olive Harvest in Palestine	Sheryle Carlson	2009	documentary	digital
Maverick	Kyle Whitehead	2009	experimental	super 8 (alter-native chemical processes used in the development of the film)
Intergalactic Who's Who: The El Huge-O Maximus	Kevin D.A Kurytnik & Carol Beecher	2010	animation	
Greenwash Gang	Ian Day & Scott Townend	2008	crime comedy	
The Empress	Lyle Pisis	2009	animation	digital still camera- a sequence of JPGs.
Would You Believe It's the End of the World, Kenneth?	Jason Mosher (in collaboration with Nicole Burisch)	2009	animation	HD

PRAIRIE TALES 13



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
High School Brawl	Aaron Kurney	2010	action	hd
Suckathumb	Xstine Cook	2010	comedy-horror	hd
Felt Up!	Simon Glassman	2010	comedy/puppetry	sd
Little Heart	Jan-na-Marynn Brunnen	2010	animation	digital stills of hand drawings and paintings
Nature's Library	Zoe Slusar	2010	drama	hd
Maybe Film Dreams	Murray Smith	2010	experimental	super 8 (black and white)
The Head	Aran Wilkinson-Blanc	2010	experimental	hd
i close my eyes and the disappear	Kyle Armstrong	2010	experimental	super 8, 16 mm, hdsr
Dragon.Love	Haleigh Toney	2010	animation	digitally photographed hand drawings
What Remains	Stefanie Wong	2010	animation	
A Prairie Love	Michael Pedruski	2011	animation	RED camera
The Lifer	Christopher Markowsky	2009	comedy	hd
The High Level Bridge	Trevor Anderson	2010	documentary essay	hd
Just Can't Trust a Drunken Ninja	Greg Doble	2011	animation	digital 2d
The Interrogation	Dominique Keller	2011	comedy	hd

PRAIRIE TALES 14



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
C'est La Vie: The Chris J. Melynychuk Story	Various artists	2011	animation	
Without Them I May Have Been Blind	Peter Curtis Morgan	2011	visual poem/experimental	DV
Empezar, in pieces	Rosanna Terracciano	2011	videodance	DV
Not Far From the Abattoir	Kyle Thomas	2011	drama	HD
From the Farmers' Mouth	Kevin Kossowan	2011	info series	video
All Round Junior Male	Lindsay McIntyre	2011	documentary/experimental	hi-contrast b+w 16mm with mono optical
Mirror	Nicole Lalonde	2011	experimental	video
Spirit of the Bluebird	Xstine Cook & Jesse Gouchey	2011	animation, Aboriginal	hd
Lines for Clarinet	John Osborne	2011	animation	digital
SCAPE	Leslea Kroll & Kyle Armstrong	2011	experimental	video
Translate	Kari McQueen	2011	multimedia, collaborative	DV
Finding Home	Eva Colmers	2011	shadow theatre	hd
Why Dad MMXI	Wednesday Lupyppiw	2011	autobiographical short	DV
Self-Portrait	Zoe Slusar & Bailey Kerluke	2012	experimental documentary	HDV
The Pocket Watch	Greg Doble	2011	non-verbal animation	digital 2d

PRAIRIE TALES 15



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
Oh Canada, Oh Canada	Mary-Anne McTigue/Daniel Wong (the Cedar Tavern Singers aka Les Phonorealistes)	2012	music video	digital
Walk in the Park	Carlo Ghioni	2013	animation	hand-drawn artwork
The Vale	Conor McNally	2012	experimental	super 8, super 16, mini-dv
Pumpjack	Lia Rogers	2012	experimental	DV
Granny Baby	Eva Colmers	2012	drama	HD
When I Met Dotte	The Bum Family (Xstine Cook and family)	2012	animation	video (4.3 in istopmotion)
Blow Me a Kiss	Sandi Somers/ Corey Lee	2011	music video	HD
Something Strangely Familiar	aAron munson	2012	experimental	HD
The Prairies of Canada	Nathan Davies	2013	documentary/ experimental	digital
Distractions of a Stationary Nature	Shyra deSouza	2013	animation	digital
The Decaf Vampire	Haleigh Toney	2013	animation	digitally photographed hand drawings
Maud Mary and the Titanic	Gerakline Carr	2012	historical drama	digital
How We Solved Everything, Part 1: We Brought the Light	Bekk Wells	2012	experimental	digital
Striker - Let It Burn	Michael Peterson	2012	action/music	digital
Stapled	Scott MacDonald	2013	documentary	digital
Doo-Da-Doo-Do	Kath MacLean	2011	experimental	digital
The Heir - Ken Ward	Jamie Bourque/ Frieda Bourque	2012	documentary	hd
Bernard Gaspe	Lindsay McIntyre	2013	experimental	16 mm
Pop	Zoe Slusar	2012	whimsy	hd
Felt Up!	Simon Glassman	2012	comedy/puppetry	dv
Super Exposure	Greg Doble	2013	animation	digital 2d
Fresh Start/Old Blood	Trevor Anderson	2012	biopic	hd

PRAIRIE TALES 16



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
The Post	Kyle Thomas	2013	drama	hd, 16mm, super 8
Terry Taerum and the Dam Busters	Andrew Ferns (d)/ Ken McWilliams (p)	2013	documentary	hd
The Woman Who Came Back	Adolfo Ruiz	2013	animation	hd
A Dead-man's Holiday	Don Best	2013	experimental animation	16 mm
Step Lightly	Joanne Levenick	2013	documentary	hd video
Friendship	The Bum Family (Xstine Cook and family)	2013	animation	video (4.3 in istopmotion)
Teenage Dance	Adam Bentley	2013	drama	hd
Bresil 2014	Carlo Ghioni	2013	animation	digital
Liebe (Love)	Cameron MacGowan	2013	comedy/drama	hd video (RED scarlett)
Falling	Zoe Slusar	2013	puppetry	hd
The Wet Secrets' Nightlife	Trevor Anderson	2013	music video	hd

PRAIRIE TALES 17



FILM	FILMMAKER	YEAR MADE	GENRE	FORMAT
The Match	Kurt Spentrath (d)/ Frederick Kroetsch (p)	2014	documentary	digital
Haiku: 4, 5 an 7	Lyle Pisis (with various collaborators)	2014	animation	digital
This Wind	Dylan Rhys Howard	2014	drama	ProRes
M 22.079	Joel Hamilton	2014	experimental animation	16 mm
The Shooting of Dan McGrew	Braden Brickner	2014	drama	digital
Lilly's Big Day	The Bum Family (Xstine Cook and family)	2014	animation	digital
Do You See Me?	Ramin Eshraghi-Yazdi	2015	documentary	digital
Bleach	Don Best	2014	experimental animation	35 mm
The Little Deputy	Trevor Anderson	2014	comedy	various
Journey in the Land of My Own	Carlo Ghioni	2015	animation	ProRes

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