

Anthology for Fruits and Vegetables





TITLE

Anthology for Fruits and Vegetables

**COUNTRY AND YEAR
OF PRODUCTION**

Canada, 2019

RUNTIME

15 min.

SHOOTING FORMAT

16mm and Super 8mm

SCREENING FORMATS

Digital, Stereo

SYNOPSIS

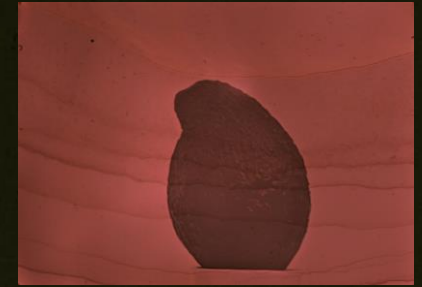
An experimental film revealing the secret language of 26 fruits and vegetables through eco-developing and eco-reversal film processing techniques.



DIRECTOR'S STATEMENT

I believe nature is always communicating with us, we just need to listen to it. A plant can communicate through its leaves, stem, flowers, roots, and fruit through the language of colour, texture, taste, and smell. I wondered, if given the opportunity, could plants communicate with us through film? Would an eggplant say something different than a cranberry? Could we see the energy and visual language of each plant film?

I was honoured to receive support from The Canada Council for the Arts, Arts Nova Scotia, and the Atlantic Filmmakers Cooperative to conduct research for the project and then realize the work. Over the course of the project I became intimate with over thirty fruits and vegetables. My work involved research, gardening, controlled experiments, cooking, testing, formulating and revising recipes for plant-based eco-developers and tints with black and white tri-X and 16mm 3378 film stock, as well as editing and sound design.



All the film in *Anthology for Fruits and Vegetables* was hand-processed with eco-developers and an eco-reversal process. Each plant in the film was hand developed in its own "essence" or "tea" which was made by boiling down the fruit or vegetable and straining the solids from the liquid. The liquid was then mixed with vitamin C and washing soda and used as a developer for a specific duration and a specific temperature. The film then underwent an eco-reversal process; I used a variation of a recipe based on the formulas of Ricardo Leite and Dr. Scott Williams that uses a combination hydrogen peroxide (H_2O_2), vinegar and water. The film is then exposed to bright light and is followed by a second eco-developer, fixed and hung to dry.

As I collaborated with each plant, there were many fascinating discoveries - like the secret spectrum derived from avocados and eggplant, or the mordancage type effect hidden in the root vegetables, or the smoothness of the dill developer. In the end I was able to assist in facilitating what each plant wanted to reveal on film, these are the "fruits" and "vegetables" of this labour.



FILMOGRAPHY

<i>See Weeds</i> Super 8 & 16mm	3 min 2017
<i>Before, I was...snow</i> Super 8 mm	3 min 2016
<i>We R the World/Mold</i> Digital	7 min 2016
<i>Submission</i> Digital	loop 2016
<i>Bees 'N Trees</i> Digital	11 min 2015
<i>Ants on a Log</i> 16 mm	loop 2015
<i>Negative Nature</i> Super 8 /digital	6 min 2013
<i>Adaptation</i> Digital	11 min 2012

FILMMAKER'S BIO

Dawn George is a Canadian moving image artist working in film, video, and installation. She is also a Master Gardener, worked as an educator at a Botanic Garden, and has planted over 200,000 trees. Dawn is a graduate of Ryerson's Radio and Television Arts Program and received her film and media arts training through the Atlantic Filmmakers Cooperative and the Centre for Art Tapes. She remains a strong advocate for artist run centres and cooperatives.

Her DIY approach to filmmaking reflects her appreciation and respect for movement, nature, and sound. In 2017 she received the Jury Award for Creative Achievement at the Arizona International Film Festival. Her works have screened in festivals and galleries around the globe including Alchemy Film and Moving Image Festival, Kaunas IFF, WNDX, Festival du Nouveau Cinema, Imagine Science FF, the Gladstone Hotel's GrowOp Exhibition, The Dalhousie Arts Gallery, and the Confederation Centre Art Gallery.

Dawn is a founding member of the Handmade Film Collective and an enthusiastic teacher of eco-processing film techniques.

SALES/DISTRIBUTION
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Anthology for Fruits and Vegetables
A refreshing way to get the recommended dose
of 26 fruits and vegetables without all the
harsh chemicals.

Supported by



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