

Hansel and Gretel Get Kicked Out

A found-footage détournement of retail-theft surveillance, in which the criminalizing gaze of the surveillance footage is subverted by recasting capitalism as an abusive, carceral parent. Quotes transcribed from YouTube creators who were kicked out of their homes as teens are repurposed to 'speak back', buttressed by 'poor' low-resolution videos of stealing. *Hansel and Gretel Get Kicked Out* allegorizes capitalism—and the commodification of the self—by reconfiguring dissociated internet clips into a unified chorus of forlorn rage. Music from *Flowers of Romance* by Michel Henritzi.

Excerpt from David Finkelstein's review *Meditations in an Emergency: Hansel and Gretel Get Kicked Out*:

"MilleFeuille's films aren't documentaries; they have no responsibility to present sociological facts. The films are radical acts of poetry, what Frank O'Hara referred to as 'meditations in an emergency'. They dwell on the emotional undercurrents which pulse underneath online content, the conflicts, fears and anger which show their traces all over the internet. MilleFeuille uses myth and fairy tales as the only reliable guides through this confusing and tumultuous outpouring we know as the world wide web. The old tales never die, they simply reappear in every age, wearing a new costume. MilleFeuille's special gift is a discerning eye, the ability to spot fragments of online video which are bristling with implied meanings, and the alchemical art of reassembling these fragments into contemporary fables, not fables that teach us morals; fables that reveal the absence of morals."

Hansel y Gretel son expulsados

En una desviación de material encontrado de videos de vigilancia sobre robos en tiendas departamentales, la mirada criminalizadora de las grabaciones se subvierte presentando al capitalismo como un padre abusivo y carcelario. Citas transcritas de youtubers que fueron expulsados de sus hogares en la adolescencia son reutilizadas para "responder", respaldadas por videos de robos en baja resolución. *Hansel and Gretel Get Kicked Out* (*Hansel y Gretel son expulsados*), alegoriza el capitalismo—y la mercantilización del yo—al reconfigurar clips de internet inconexos en un coro unificado de rabia desolada. Música de *Flowers of Romance* de Michel Henritzi.

Hansel et Gretel se font mettre à la porte

Un détournement en found-footage de surveillances de vols à l'étalage, dans lequel le regard criminalisant des images de surveillance est subverti en recadrant le capitalisme comme un parent abusif et carcéral. Des citations transcrites de youtubeurs, expulsés de chez eux à l'adolescence, sont réutilisées pour 'répliquer', appuyées par des vidéos 'pauvres' en basse résolution. *Hansel and Gretel Get Kicked Out* (*Hansel et Gretel se font mettre à la porte*) allégorise le capitalisme—et la marchandisation de soi— en reconfigurant des clips internet dissociés en un chœur de rage délaissée. Musique de *Flowers of Romance* par Michel Henritzi.

Suzon

a disruption of the bully's gaze & voice

Viral videos of drive-thru workers—recorded by surveillant, managerial consumers—are reimagined as portraits embodying the tension between the mundane and the theatrical. Named after the real-life woman in Manet's painting *A Bar at the Folies-Bergère*, this found-footage montage references visual elements and ideas in the painting.

Aureoles of light venerate workers, renouncing the distinction between high and low art in portraiture; incongruous settings are interwoven to reflect on the shifting sensibilities from analogue film to digital media, and to frame questions about the roles of filmmaker and audience; undulating textures evoke the generative potential of the iconic drive-thru to create new meanings.

The Kittens' Tea Party

In a quiet residential neighbourhood, the tension between domestic, wild and work animals is caught on home security camera, recorded through windows and souvenired in old postcards. A found-footage piece made as a reaction to the internet's obsession with pets, *The Kittens' Tea Party* allegorizes speciesism. [& alludes to home invasion fear, nature's revenge, settler colonialism]

Papa Is in the Garden

Retrieving toppled statues is “evil slipperiness ... enacted with as much racist intent as what spawned the creation of these monuments in the first place.” quote by Jillian McManemin

Interrogations of patricide offenders, footage of vandalised statues, and photographs of Victorian children in faux gardens are interwoven into a metaphor for the perverse legacy of privilege and wealth inherited by those who inhabit The Garden. The photographs depict the edenic myth of mastery over nature (a belief that legitimizes agricultural expansion and the destruction of lands and peoples). Interrogation footage speaks for the children who deny having committed a crime and yet, with a tone of bewildered innocence, confess. Their descriptions of murder are illustrated with painterly images of plants, thereby revealing that The Garden is an icon for colonial, agricultural violence; a staged tableau that hides a grotesque, historical reality.

I Went to a Party Alone

YouTube vlogs of random daily life are recast as scenes imbued with mythic allusions. When the hard cuts and juxtapositions reveal a landscape of oppressive social control, the vloggers' mundane normal soon gives way to the surreal. Surveillance helicopters chase astral travellers; child hunters look through scope-cam rifles to aim for the heart; 'unboxing' and 'apartment tour' vlogs conjure containment and borders; a 'drive with me' transforms into sousveillance. Seemingly innocuous recordings about shopping, driving or dating are fraught with foreboding as the vloggers who yearn for freedom, love and self-expression find themselves unable to escape society's haunting bondage.

part 1 Drive with Persephone

“On the most basic of levels, *Drive with Persephone* recasts the ancient myth of Persephone's abduction in the language of YouTube 'drive-with-me' vlogs [and sousveillance]. On closer inspection, the work is so much more, perhaps above all in its compassionate register of the perils and exultations of adolescence, and the wisdom and cruelty of old age. A timely, potent rumination on the enduring, immutable cycle of life and death, MilleFeuille's video confronts—with a mixture of stoicism and defiant hope—the unmooring of social life in our apparently hyper-connected world.”—Greg Cohen, *Festival of (In)appropriation*

part 2 Unboxing Nosferatu

empty box-like apartments and shipping containers evoke the border crossing vampire who travels in a coffin

part 3 Cupid's Fever

child hunters look through scope-cam rifles to aim for the heart in a found-footage portrait of love told through YouTube vlogs of relationship breakups and psycho exes

part 4 Astral Pegasus

surveillance helicopters and the police chase astral travellers