

## Film Comment, summer 2019



**Through 16 newly remastered short works, Vivian Ostrovsky sculpts hypnotic timescapes out of archival material and her own Super 8 footage, quoting sources as diverse as Cukor, Tati, and Deleuze.**

*A compelling presentation of Vivian Ostrovsky's prolific career in experimental moving image, the aptly titled *Plunge* dives deep into the artist-curator's singularly playful mode of collage filmmaking. Through 16 newly remastered shorts, Ostrovsky sculpts hypnotic timescapes out of archival material and her own Super 8 footage, quoting sources as diverse as Cukor, Tati, and Deleuze. In titles like *Ice/Sea* (2005) and *Eat* (1988), Ostrovsky's multicultural upbringing comes to the fore; the filmmaker displays an uncanny ability to track routine gestures as they circulate and tessellate, resonating in multiple languages and transmuting across species. The collection's second volume is dominated by her 21st-century digital work including richly textured biographical films. Across events and mediums, Ostrovsky remains devoted to multidimensionality, building complex soundscapes on top of *Deren*-esque fragmented cartography, creating films that chuckle wryly at their own acrobatics.*  
Madeleine Collier

### Vivian Ostrovsky: *Plunge* : 16 films, 1982-2014; Re-voir (PAL)

#### 20 TITLES TO STREAM

- ▶▶ **All Is Well** Eva Trobisch, Germany, 2018; Netflix
- ▶▶ **The Card** Ronald Neame, UK, 1952; The Criterion Channel
- ▶▶ **Cuadecuc, vampir** Pere Portabella, Spain, 1971; Amazon & Kanopy
- ▶▶ **Friendship's Death** Peter Wollen, UK, 1987; BFI Player Classics on Roku
- ▶▶ **The Hours and Times** Christopher Munch, USA, 1991; The Criterion Channel & Kanopy
- ▶▶ **I Am Mother** Grant Spoutore, Australia, 2019; Netflix



#### ★★ Vivian Ostrovsky: *Plunge* 16 films, 1982-2014; Re:Voir (PAL)

A COMPELLING PRESENTATION of Vivian Ostrovsky's prolific career in experimental moving image, the aptly titled *Plunge* dives deep into the artist-curator's singularly playful mode of collage filmmaking. Through 16 newly remastered shorts, Ostrovsky sculpts hypnotic timescapes out of archival material and her own Super 8 footage, quoting sources as diverse as Cukor, Tati, and Deleuze. In titles like *Ice/Sea* (2005) and *Eat* (1988), Ostrovsky's multicultural upbringing comes to the fore; the filmmaker displays an uncanny ability to track routine gestures as they circulate and tessellate, resonating in multiple languages and transmuting across species. The collection's second volume is dominated by her 21st-century digital work, including richly textured biographical films. Across events and mediums, Ostrovsky remains devoted to multidimensionality, building complex soundscapes on top of a *Deren*-esque fragmented cartography, creating films that chuckle wryly at their own acrobatics.—MADELEINE COLLIER

