



ST 2004

FLEX FEST 2004

florida experimental film/video festival

estival

SCHEDULE OF EVENTS

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WHO IS FLEX?

Roger Beebe	Artistic Director
Jodie Mack	Managing Director
Maggie Tuttle	Print Traffic (and so much more)
Chrissie Lein	All-Purpose Design Guru
Michelle Tomasso	Hospitality Coordinator
Lisa Danker	Fundraising/Publicity Coordinator

And folks without titles including:

Mariola Alvarez, Christina Bello, Aylon Ben-Ami, Buki Bodunrin, Andy Burr, Sebastian del Castillo, Sam Feltus, Michael Gersten, Georg Koszulinski, Jim Lacy, Wendy Mays, Christopher Miller, Adam Nikolaidis, Ian Rees, Andrew Schaer, Jesse Schlachtman, Mike Stoltz, Charlotte Taylor, Natalya Thomen, Zach Veltheim, and others whose names were unintentionally omitted.

CONTACT

FLEX
PO Box 12762
Gainesville, FL 32604

<http://www.flexfest.org>
info@flexfest.org

Welcome to the first annual Florida Experimental Film/Video Festival. We've been working hard to bring you the best line-up of short experimental work that you're likely to see in this part of the world. It's so exciting to see all the great work that folks around the world have sent us, and we're really thrilled to share it with you over the three days of the festival. Part of our goal with the festival was to showcase the diversity of experimental film and video that's happening right now, and I think this program really does contain an amazing range of work that is happening within the seemingly narrow category of "experimental shorts."

I've been dreaming of doing an annual festival ever since 2000 when I handed over the reins at Flicker, the bi-monthly festival of small-gauge film that I used to run when I lived in North Carolina, and I can't believe that dream is finally seeing the light of day. There can never be enough festivals for this kind of off-the-radar work, and we're proud to be able to help these filmmakers show their work to new audiences.

Speaking of new audiences, we're also really hoping that people who are unfamiliar with this kind of work will come out to the festival. We've intentionally programmed a lot of the festival outside of the usual venues for art and film in Gainesville. For similar reasons, we've done almost all of our programming in the town rather than on campus. Campus can be a bit of an impenetrable fortress to those who don't work or study there (and even to some of us who do!), so we've done what we can to bring the festival to you.

I have to thank Jodie Mack for her tireless efforts as managing director of FLEX in this inaugural year. Her energy kept me (and the fest) going in the long, long build up to the fest. And her great ideas for programming local events, tracking down venues, coordinating participants, making flyers, spreading the word, &c., &c., &c. have been invaluable. I'm not sure how we're going to go on without her when she moves to Portland, Oregon after the fest. (We'll find a way—somehow.) Also headed to Portland is Maggie Tuttle who's been doing a ton of thankless work (logging tapes, managing the email lists, &c.) as well as our most consistent event, Cinema under the Stars. She's really done yeoman's work keep the gears of the fest turning. And big thanks as well to all the folks who watched tapes, helped with specific events, opened up their venues to us, and otherwise helped make my mumbled idea about a film festival in Gainesville a reality. But most importantly, thanks to you for coming out to the shows and letting us know that our efforts are appreciated. So, here's to year one of many.

For the locals reading this, keep your eyes open for FLEX events happening through Gainesville throughout the year too. We don't just want to bring more interesting films to town once a year, so we've got plans to keep plugging away year-round.

And finally, I wanted to thank all the businesses who sponsored us. We wouldn't be able to give out the \$1500 in prizes to the filmmakers without them. We wouldn't even be able to print programs. So thank them for us, okay?

Experimentally yours,

Roger Beebe
FLEX artistic director

Stable (2003, 7:00, 16mm) Robert Todd.

This multi-layered film portrait of an old-fashioned New England farm offers a chance to live with it, get lost in it, and move beyond it. All image layering in this work was done in-camera.

Britton, South Dakota (2003, 8:00, 16mm/DV) Vanessa Renwick.

The lack of narrative invites dressing these cinematic dolls with futures, now histories. The melancholic drone of the accompanying organ music tends to lead them into sad, tragic finery.

Shopping Cart (2004, 4:20, super 8/ DV) Rob Tyler.

A portrait of consumerism from the viewpoint of the product. A musically driven meditation on the monotony of grocery shopping. A quick note about the score- the music was partly created from recorded samples of shopping carts rolling through supermarkets and parking lots.

Mountain State (2003, 19:00, 16mm) Bill Brown.

A brief history of the westward expansion of the United States as told by 24 roadside historical markers in the state of West Virginia.

Vancouver Special (2004, 4:00, Super 8) Lisa Marr.

The West-Coast Urban Canadian Dream, circa 1972. Glorious B&W Super 8!

Convulse (2003, 3:30, 16mm) Cara Marisa Deleon.

"Convulse" merges found and original footage to explore the futility of perfection and the obsession to achieve it.

Ojos Que No Ven (2003, 13:47, 16mm) Allen D. Glass II.

What the eyes do not see, the heart does not feel. A silent, short portrait of life filmed in Mexico City, along the U.S.-Mexico border, an in Los Angeles.

Colours (2003, 4:34, VHS/DV) Meesoo Lee.

"Bambi," with music by Donovan.



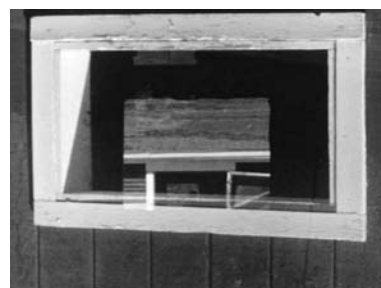
Mountain State



Convulse



Vancouver Special



Stable



Shopping Cart

Mondogne Exterieur (2004, 2:30, 16mm) Francien van Everdingen.

An amazing visual puzzle of a film. So much detail, you'll need to see it twice. A composite room made of rectangle after rectangle of repurposed footage of the natural world.

Mold Boat (2003, 4:30, super8/video) Fred Pelon. A film about decay, ritual, and random process. A reel of super 8 film, shot by a passenger on a cruise in the Far East, was mixed with food and fungus and stored to mature in a dark place. A strange chemical reaction took place and new imagery was born in the process. "Mold Boat" was created from the highlights of this forgotten and rotten trip.

Reckless Eyeballing (2004, 13:00, 16mm) Christopher Harris.

During the Jim Crow era in the United States, white men regularly prosecuted or lynched black men for looking at white women. This "crime" was known as "reckless eyeballing." Referencing the lurid melodrama of Blaxploitation and D.W. Griffith's Birth of a Nation as well as Angela Davis, Medusa, Othello, photometry (the science of light measurement) and psychoanalysis, Reckless Eyeballing is an optically printed, hand processed film about the mix of dread and desire associated with the bodies of black outlaws.

Glasgow X.Y.Z. (2004, 3:30, Super 8) Gregory King. A structural portrait of Glasgow, Scotland (distinctive for dramatic skies and architecture) using a Super 8 frame-by-frame shooting strategy and video experimentation in postproduction.



Glasgow

Throwing Stones at the Sun (2002, 19:00, 16mm) Aaron Valdez.

Twenty-seven documentary vignettes form a portrait of the southern US during the last two years. Part traveler, part geographical surveyor, Valdez records moments of quiet resonance that provide insight into how politics, religion, and consumerism form a triumvirate of influence that constructs American identity.

Margo (2003, 1:00, DV) Jennifer Proctor & Margo Greenlaw.

A lyrical but listless fusion of portrait and self-portrait. Image by Jennifer Proctor and sound by Margo Greenlaw.

Some Desperate Crime on My Head (2003, 3:00, DV) Tom Kalin. "I was fourteen when I put on my first wig. It was, I believe, my sister's idea. So she, my mother, and I went-I forget where ...Simmons and Co.?- some semi-elegant salon with lame gold drapes where they did not do such splendid work. I sat and accepted the wig. It was like having an ax driven straight down the middle of my

body. Beginning at the head. Whack! Hacked in two with one blow like a dry little tree. Like a sad little New York tree."- Alfred Hester, The fool

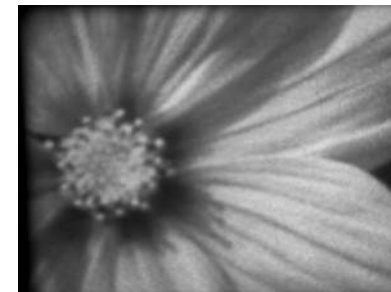
This Existence is Material (2003, 10:00, 16mm/Video) Denise Kaufmann.

"This Existence is Material" is an experimental collage that tacks between two true tales—one of an unlikely friendship between an elderly male writer and a young female filmmaker, the other of a poet who flies solo to Rome to incite an uprising against fascism in the 1930s. "This Existence" is a counter-archive of the past, in which public images and private lives, the Old World and The New, collide. "This Existence" reflects on how boundaries between generations, genders, and nations are shaped by vision and language, by technology and warfare.

Bellagio Roll (2003, 3:00 Super 8) Sandra Gibson. A single frame film of my wanderings and walks in the flower gardens of Bellagio, Italy.



Reckless Eyeballing



Bellagio Roll

Somewhere, I Was Born (2000, 8:00, 16mm) A comic study of religion and evolution, the film documents the filmmaker's brush with mortality after a cancer diagnosis.

The Gift (1997, 11:00, 16mm) Four generations of a family plagued by alcoholism and drug addiction.

A Good Strong Roof (2004, 6:00, DV) A short follow-up to "The Gift"—grooming tips from a formerly homeless "backpack jack."

Tabernacle (1998, 10:00, 16mm) Explores the tension between the visceral act of living in our human bodies and the scientific/religious representations of this act.

Not Too Much Remember (2003, 11:00, 16mm) A found footage film about Richard and his lifelong "commitment" to the CIA's MK Ultra experiments.

Tony Gault teaches media production and studies at the University of Denver. He is currently working on a film that explores the great divide between humans and their natural surroundings.



Somewhere I Was Born

White Blight Manifesto (2003, 6:00, DV) Paul Lloyd Sargent. White Blight Manifesto is a tongue-in-cheek, hip-hop music video rapped by Simple Text's Fred to a CoolEditPro restructuring of Serge Gainsbourg's "Melody Nelson." Digital glitch lip syncs over a progressive-scanned walking tour of Chicago's Humboldt Park neighborhood animate a "modest proposal" style argument with the perfect answer to white male existentialist angst. WBM is a ridiculous collision of suburban kids moving to the inner city, sublimated white guilt, the digital revolution and the suicide solution, all told by Apple's digitized "30 year old North American English male" Fred.

Encounter in Space (2003, 7:30, 16mm) Thomas Draschan. The story of a man and his alter egos, set in an

unknown territory doomed by a sinister atmosphere. Lust and sexual desires are looming all around him. He has to undertake several adventures, fight his enemies and wrestle the alter egos of his own personality. A promising sexual act is interrupted by eye surgery and the promise of introducing the man to his real self. The promise turns out to be false and the protagonist continues to search for sexual adventures, seemingly the only alternative.

Nate Preston, King of Portland (2004, 7:00, DV) Andrew Dickson. Blending voiceover, digital photos, and location footage, "Nate Preston, King of Portland" serves as a portrait of one of the elder statesmen of Portland's DIY punk rock community. Although by no means unique, Portland, Oregon serves as a defacto capital for much of the DIY youth movement.



Nate Preston, King of Portland

A cheap standard of living, a steady stream of young artist immigrants, and a tolerant community have led to explosion of zine publishing, basement house shows, and a punk community that has evolved past being exclusively musical in nature. Like others in his community, Nate Preston plays in a band (Die Monitor Bats and Sleepmute/ Nightmute), runs a small record label, sets up rock shows, and runs a Yahoo! Message board for the punk community. But what separates Nate from his peers is his love of sports, his 9 to 5 job, and his cultivated scene persona—a premeditated postmodern cool that seeks to aggravate the very members of the subculture he is dedicated to.

Post-Industrial Symphony (2004, 16:30, 16mm) Jason Middleton. Where the original city symphony films of the 1920s celebrated the life of the modern industrial city, "Postindustrial Symphony," a visual essay contrasting downtown Durham, NC with its neighboring Research Triangle

Park, represents the transition to a new type of urban geography. In part one, a band plays an elegy for the empty buildings and unused machines of a former tobacco production district. In part two, a pair of tourists attempts to navigate their way through oceanic office park developments. In the film's coda, the old industrial spaces of part one come to life again as a landscape for exploration and discovery via BMX bicycle.

Teenagers (2003, 1:00, DV) Kent Lambert.

Why do teenagers get drunk?

Kristy (2003, 6:30, super 8) Stephanie Gray. Digging deep to find Kristy (the infamous McNichol), the only working class girl at a girls' summer camp in cult classic *Little Darlings*: filled with glitches, skips in trying to figure Kristy out: probing in slo-motion, shot off the screen at 64 fps, then hand processed; a faintly recognizable record hit song is

played with skips and at the lowest possible speed. Through how many layers—film to video to class to sexuality to hair—can we scrutinize Kristy's face to understand her, the filmmaker's obsession, Kristy's and her screen character's own elusive sexuality and class.

Pony Changes Everything (2003, 9:15) Benjamin Coonley. A man explains global currency markets without the help of his formerly trusty rockin' talkin' pony, who is missing. Without the pony, the world is as disorientating as it is depressing. The audience is invited to help make order of the chaos.

El valiente (2004, 3:45, DV) Jim Finn. "el valiente" is a collection of the 70s Bond girls who never knew loneliness "until I met you."

Strained Andromeda Strain (2002, 6:54) Les LeVeque. *Strained Andromeda Strain* is a frame by frame re-edit of Robert

Wise's 131-minute Sci-Fi biological thriller into a 7-minute anxious oscillation.

Mother-in-Law Descending a Staircase (2003, 0:47, DV) Kent Lambert. Happy Halloween forever.

Pornographic Apathetic (2003, 5:30, DV) T. Arthur Cottam. Two girls, two guys: Sex like you've never seen. Winner of 5 international awards, including Best Short Film, Milano Film Festival.

Goat Song (2003, 5:00, DVD) Gregg Biermann. This piece is a video fugue of sorts that makes extensive use of split screen effects. Within the rectangle of the frame there appears a mosaic smaller frames, each of which contain a short video featuring my own vocal performances. The result is a contrapuntal web of slightly silly proportions.



White Blight



Kristy



El valiente



Pornographic Apathetic

Hand Made (2004, 3:00, 35mm)

Lauren Cook. In stark contrast to the hi-tech digital world of video, "Hand Made" focuses on the art of filmmaking at its most basic forms: the grain of the film and the organic nature of emulsion. It was created by contact printing images with a flashlight in a darkroom and hand processing with various chemical formulas. The film (including the print) was crafted entirely by hand without the use of a camera, labs, digital editing, or any type of sound equipment.

Sunshine (2003, 3:56, Video/DV)

Meesoo Lee. Taken from Vertigo with music by Low.

Grounded (2004, 4:30, 16mm/DV)

Matt McCormick. A cinematically engaging portrait of work on a shipping freighter and urban wildlife, set to an abstract score.

An Enemy Anemone for You & Me (2003, 7:00, 35mm) Kaveh Askari. A landscape film layering 19th century botanical illustrations, Florida kite photography, Florida landscape paintings, and panoramic photographs of the peninsula taken in the 1920s. These archival materi-

als are reproduced using various camera-less printing techniques. Citations for all the materials are printed vertically on film preceding each section. Orchids are layered with shots of Biscayne Bay. A continuous horizon line following the jet stream from Pensacola to Jacksonville is printed vertically onto the celluloid at a scale of 1ft of celluloid to 10 miles of land. The white leader is a photograph of the sun without a lens in the Everglades on March 21, 2003. The stencil coloring comes from the 1970s punch-card computer software used to make meteorological calculations. The colors correspond to early film tinting codes. Florida will eventually return to the sea. The 11 sections of the film mark origins and demise of the region in tectonic time. At the end, the lichens come back (actual lichens pressed into an 18th century taxonomy). Lichens are symbiotic organisms.

Ed Goes Home (2003, 3:00, 16mm)

Jason Halprin. This animated film is my way of paying respect to the author and activist Edward Abbey. Focusing heavily on my depictions of the landscape of the American Southwest, the fictional story follows the penultimate day of the author's

life. The narration is read in the unemphatic, detached style of Abbey, and is composited from various journal entries he made over a twenty year period.

Paul Schrader's Bag (2003, 10:00)

Jason Simon. Paul Schrader's Bag is an inventory of fame. Playing the anonymous "every man" in a brush with celebrity, Simon presents a Hollywood peerage as our cultural patrimony.

Skip (2002, 9:00, 16mm/DV)

Ann Steuernagel. Skip is composed of found footage of children attempting to overcome an array of physical obstacles and is inspired, in part, by Alvin Lucier's I am sitting in a room. The soundtrack is derived from a variety of old recordings and borrowed sounds. The audio skips and pops were included to stress the edits and to emphasize the rhythms and patterns of movement within the frame.

I'm Bobby (2003, 32:00, 35mm)

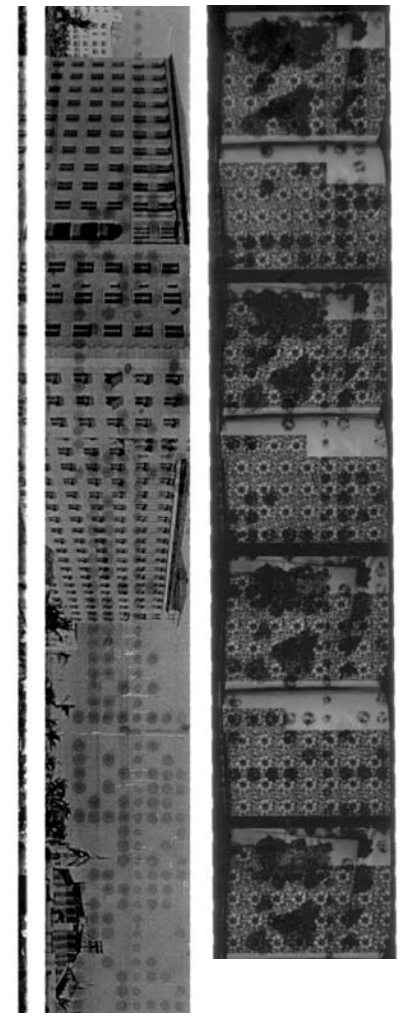
Xav Leplae. Shot directly to a condensed version of the soundtrack of Bobby, the 1973 Bollywood classic by Raj Kapur, "I'm Bobby" casts street children, child laborers, and schoolkids in place of Rishi Kapur and Dimple Kapadia, the adult superstars of the original. After the filmmakers were shut down by Indian authorities on the suspicion of child pornography (which it assuredly isn't), they replaced the child actors with drawn puppets. This is a Romeo & Juliet story like none you've ever seen before.



Skip



Sunshine



An Enemy Anemone for You & Me

Self-Portrait Post-Mortem (2002, 2:30, 35mm) Louise Bourque. An unearthed time capsule consisting of the maker's youthful self—an "exquisite corpse" with nature as collaborator. Bourque buried random outtakes from her first three films (all staged productions dealing with her family) in the backyard of her ancestral home (adjoining the grounds of a former cemetery) with the ambivalent intentions of both safe-keeping and unloading them (she was relocating). Upon examining the footage five years later she found that the material contained images of herself captured during the making of her first film. That discovery seemed handed over like a gift and prompted the making of this film, a metaphysical pas-de-deux in which decay undermines the image and in the process engenders a transmutation.

It Could Happen to You (2004, 8:35, 16mm) Elizabeth Henry. The great divorce: What we're left with. What haunts us.

La ardilla (2004, 2:00, DV) Jim Finn. "Jim Finn woos his charming, bright-eyed neighbor, who hesitatingly returns his affections. A pure romantic comedy, one that is tender, brave, and genuinely funny." – from the Cinematexas program.

The Problem of Possible Redemption (2003, 13:00) Harrell Fletcher. A video adaptation of James Joyce's Ulysses shot at the Parkville Senior Center, Connecticut, with the seniors reading the lines from cue cards. The piece addresses society, war, and personal mortality.

The Heart of the World (2000, 5:00, 35mm) Guy Maddin. "The Heart of the World," "an astonishing five-minute black-and-white fantasia" (A.O. Scott, New York Times), was awarded Best Avant-Garde Film from the National Society of Film Critics and has been called "the single most impressive film I saw last year" (Lou Lumenick, New York Post) and "frame for frame, the densest and most spectacular film playing anywhere" (Michael Atkinson,

mrshowbiz.com). An homage to the Soviet silents and an allegory about the power of cinema to save us all.

States of the Union (2003, 5:00, DV) Aaron Valdez. An ongoing series that seeks out the essential character of American Presidents through the isolation and re-edit of gestures, expressions, and speech taken from their respective State of the Union addresses.

It's not My Memory of It: 3 Recollected Documents (2003, 25:00) Julia Meltzer. It's Not My Memory of It is a documentary about secrecy, memory, and documents. Mobilizing specific historical records as memories, which flash up in moments of danger, the tape addresses the expansion and intensification of secrecy practices in the current climate of heightened security.

Jours en Fleurs (2003, 4:30, 35mm) Louise Bourque. Jours en Fleurs is a reclamation of flower-power in which images of trees in springtime bloom are

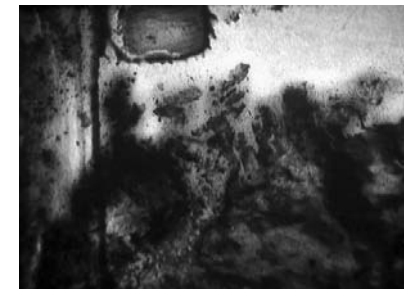
subjected to the floriferous ravages of menarcheal substance in a gestation of decay. The title is based on an expression from my coming of age in Acadian French Canada where girls would refer to having their menstrual periods as "être dans ses fleurs." As a result of incubation in menstrual blood for several months, the original images inscribed on the emulsion undergo violent alterations. The shedding of the unfertilized womb depredates the fertilizes blossoms and substitutes its own dark beauty.



Self Portrait Post-Mortem



La ardilla



Jour en Fleurs

removed (1999, 6:00, 16mm) Using a piece of a 1970s porn film, nail polish, and bleach, the filmmaker has created a new pornography, one in which the woman exists only as a hole, an empty, animated space.

Private Movie (2000, 6:00, 16mm) A love story in three parts, this film recounts one woman's amorous journey, in love with nostalgia, pets, places, and men.

Hand Eye Coordination (2002, 10:30, 16mm) This film explores the manual manipulations upon the film body, examining the cinematic result of mechanical interventions. This film tells the story of its own making.

Grass (1998, 2:30, 16mm) This film was made for a screen of Alyssum, a flower otherwise known as Carpet of Snow.

Leche (1998, 30:00, 16mm) This film, hand-processed and hung to dry on the clothesline, examines details of the life of one family living on an isolated dairy ranch in Central Mexico.

Naomi Uman is a filmmaker/artist who, accompanied by a very small dog, lives in Mexico City and Los Angeles. Her work ranges from experimental/personal documentaries to abstract film, hand-painted photographs, and hand-crafted works with textiles. It has been shown in festivals, museums and universities around the world.



Hand-Eye Coordination

NYC Flower Film (2003, 3:00, Super 8) Sandra Gibson. A single frame film of my wanderings and walks in the flower gardens of New York City.

Dissolve (2003, 15:00, 16mm) Aaron Valdez. A meditative found footage collage of hundreds of dissolves cut directly from old 16mm educational films and reassembled to form an abstract look at our own impermanence.

Maps (2004, 4:00, DV) Andre Silva. "Maps" circularly explores the separations of "time" and "space" in an organic universe that does not acknowledge the division of these human-made concepts.

Shift (2001, 12:00, 2x16mm) Luis Recoder. Working without a camera, Luis Recoder fogs the film in a variety of ways, producing subtly shifting light patterns whose soft edges subvert the standard geometries of most abstract imagery. With their gradual shifts and absence of overt rhythmic organization, these pieces invite a focused response to pure color in a manner that calls to mind John Cage's proposed definition of art: paying attention.

Radius (2004, 5:00, DV) Jason Halprin. In this piece I was interested in the formal qualities of the material I was work with (super 8 footage transferred to video off a wall) as well as matching visual rhythms



Shift



NYC Flower Film

with aural ones. The sense of travel and flight in the content of shots comments on the travelogue tradition of super 8. --JH

Worst Case Scenario (2003, 18:00)

John Smith. "This new work by John Smith looks down onto a busy Viennese intersection and a corner bakery. Constructed from hundreds of still images, it presents situations in a stilted motion, often with sinister undertones. Through this technique we're made aware of our intrinsic capacity for creating continuity, and fragment of narrative, from potentially (no doubt actually) unconnected events." — Mark Webber, London Film Festival program 2003.

Figures in the Landscape (2002, 11:00, 16mm) Thomas Comerford. This Pinhole Film examines the relation-

ship of the human figure to the "new" suburban, monumental sprawl landscapes of Schaumburg, IL. Found texts provide local (yet generally North American) stories of both human interaction with the landscape and ideas of land development. Part of a series of films made with pinhole cameras and found/homemade noise machines. Supported, in part, by a Community Arts Assistance Program Grant from the City of Chicago Department of Cultural Affairs.

Lunch Break on the Xerox Machine (2003, 3:00, 16mm) Marie Losier.

Everyday for 3 months at 1pm, at work I would hide in the copy room and lay my face in the Xerox machine. As a result, an animation of my face eating my fist. —ML



Figures in the Landscape

Altitude Zero (2004, 5:00, 16mm)

Lauren Cook. By dissecting and reconstructing the filmic corpus, Altitude Zero acts as a palimpsest of cinematic representation.

The Art of Knowing (2004, 32:00, 16mm) David Gatten.

In 1726 William Byrd returned to Westover in Virginia and began construction of a garden that would soon be called "the finest in the country," filled with "charming colours of the Humming Bird." By 1740, in a parallel pursuit, he had collected the largest library in the colonies to serve as mirror for his mind and testament to his knowledge.

Evelyn Byrd was fond of sketching the birds in the garden. Her interest was more than aesthetic and scientific. By 1735 she had devised a very different use for her father's vast library.

Love finds purchase between tightly shelved volumes. Spaces between letters. Line instead of volume.

An antinomian cinema seems possible. A gentle iconoclasm? The image is always backwards in a mirror.

The story unfolds slowly.



Closer to Heaven

Zijkfijergijok (2003, 3:00, BetaSP)

reMI. Electronic exorcism? Digital dance of death? In the beginning, the video makes a textual reference to eschatology and other finalities. Excerpts of collages from an old folio—apparently a religious book of instruction or lamentations—supply the background which is evenly overlapped by violent chaotic grids. Everything is reduced to fractions of seconds and dissected or shredded to the scale of subliminal levels of perception.

Color & Modulation (part 3) (2004, 12:00 16mm) Rob Tyler.

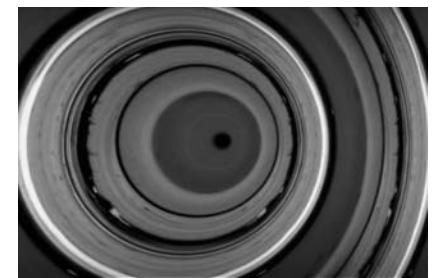
Hand Painted 8mm and 16mm film, desktop computer enhanced ambient swirls of color accompanied by original music. Four years in the making, recently completed, exhibited only once in Toronto.

Cats and Pants (2003, 1:00, DV)

Jennifer Matotek. Cats. And Cats. And Cats. And Pants and cats.

Closer to Heaven (2003, 15:00, 16mm)

Diane Bonder. Urban Ghosts collide, abandoned umbrellas tumble down the streets, my father calls again and again to say goodbye. A film about loss, longing, and changing weather. "Closer to Heaven" is a goodbye poem and homage to my father.



Color and Modulation

PRINT CONTACTS

La ardilla

Jim Finn
jimfinn@speedsite.com

The Art of Knowing

David Gatten
dgatten@ithaca.edu

Bellagio Roll

Sandra Gibson
SANDRALEAGIBSON@aol.com

Britton, South Dakota

Vanessa Renwick
odoka@hotmail.com

Cats and Pants

Jennifer Matotek
jmatotek@hotmail.com

Closer to Heaven

Diane Bonder
dabonder@earthlink.net

Color & Modulation (part 3)

Rob Tyler
activitybus@hotmail.com

Colours

Meesoo Lee
meesoo@direct.com

Convulse

Cara Marisa Deleon
kotyonokfilms@yahoo.com

Dissolve

Aaron Valdez
valdezfilm@yahoo.com

Ed Goes Home

Jason Halprin
jhaplprin@yahoo.com

Encounter in Space

Ralph McKay
amovie@earthlink.net

An Enemy Anemone for You & Me

Kaveh Askari
ktaskari@uchicago.edu

Figures in the Landscape

Thomas Comerford
nulptyx@yahoo.com

Glasgow X.Y.Z.

Gregory King
cinematic33@yahoo.com

Goat Song

Gregg Biermann
mubbazoo@optonline.net

Grounded

Matt McCormick
matt@rodeofilmco.com

Hand Made

Lauren Cook
lauren-cook@uiowa.edu

The Heart of the World

Film Circuit Toronto International Film
Festival Group
circuit@torfilmfest.ca

I'm Bobby

Xavier LePlae
xleplae@yahoo.com

It Could Happen to You

Elizabeth Henry
ehenry@du.edu

It's not My Memory of It: 3 Recollected Documents

Video Data Bank
info@vdb.org

Jours en Fleurs

Louise Bourque
lbourque@comcast.net

Kristy

Stephanie Gray
bluespool@hotmail.com

Lunch Break on the Xerox Machine

Marie Losier
mlosier@yahoo.com

Maps

Andre Silva
silva_cine@hotmail.com

Margo

Jennifer Proctor & Margo Greenlaw
proctorjen@yahoo.com

Mold Boat

Ralph McKay/Filmbank
amovie@earthlink.net

Mondogne Exterieur

Ralph McKay/Filmbank
amovie@earthlink.net

Mother-in-Law Descending a Staircase

Kent Lambert
ocietrimble@earthlink.net

Mountain State

Bill Brown
FGibe666@aol.com

Nate Preston, King of Portland

Andrew Dickson
andrewdickson@earthlink.com

NYC Flower Film

Sandra Gibson
SANDRALEAGIBSON@aol.com

Ojos Que No Ven

Allen D. Glass II
dglass2@hotmail.com

Paul Schrader's Bag

Video Data Bank
info@vdb.org

Pony Changes Everything

Video Data Bank
info@vdb.org

Pornographic Apathetic

T. Arthur Cottam
tacottam@yahoo.com

Post-Industrial Symphony

Jason Middleton
jhm@email.unc.edu

The Problem of Possible Redemption

Video Data Bank
info@vdb.org

Radius

Jason Halprin
jhaplprin@yahoo.com

Reckless Eyeballing

Christopher Harris
ourmutt2@aol.com

Self-Portrait Post-Mortem

Louise Bourque
lbourque@comcast.net

Shift

Luis Recoder
recoderr@aol.com

Shopping Cart

Rob Tyler
activitybus@hotmail.com

Skip

Ann Steuernagel
asteuernagel@verizon.net

Some Desperate Crime on My Head

Video Data Bank
info@vdb.org

Stable

Robert Todd
robert_todd@emerson.edu

States of the Union

Aaron Valdez
valdezfilm@yahoo.com

Strained Andromeda Strain

Video Data Bank
info@vdb.org

Sunshine

Meesoo Lee
meesoo@direct.com

Teenagers

Kent Lambert
ocietrimble@earthlink.net

This Existence is Material

Denise Kaufmann
denisekaufmann2000@yahoo.com

Throwing Stones at the Sun

Aaron Valdez
valdezfilm@yahoo.com

El valiente

Jim Finn
jimfinn@speedsite.com

Vancouver Special

Lisa Marr
lisa@lisamarr.org

White Blight Manifesto

Paul Lloyd Sargent
enolagrey@hotmail.com

Worst Case Scenario

Video Data Bank
info@vdb.org

Zijkfijergijok

Ralph McKay/Sixpack Films
amovie@earthlink.net



A new video store in Gainesville focusing on independent/art/foreign/classic/cult video. At long last!



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john sayles, steven soderbergh, lars von trier, françois truffaut
and many, many, many more**

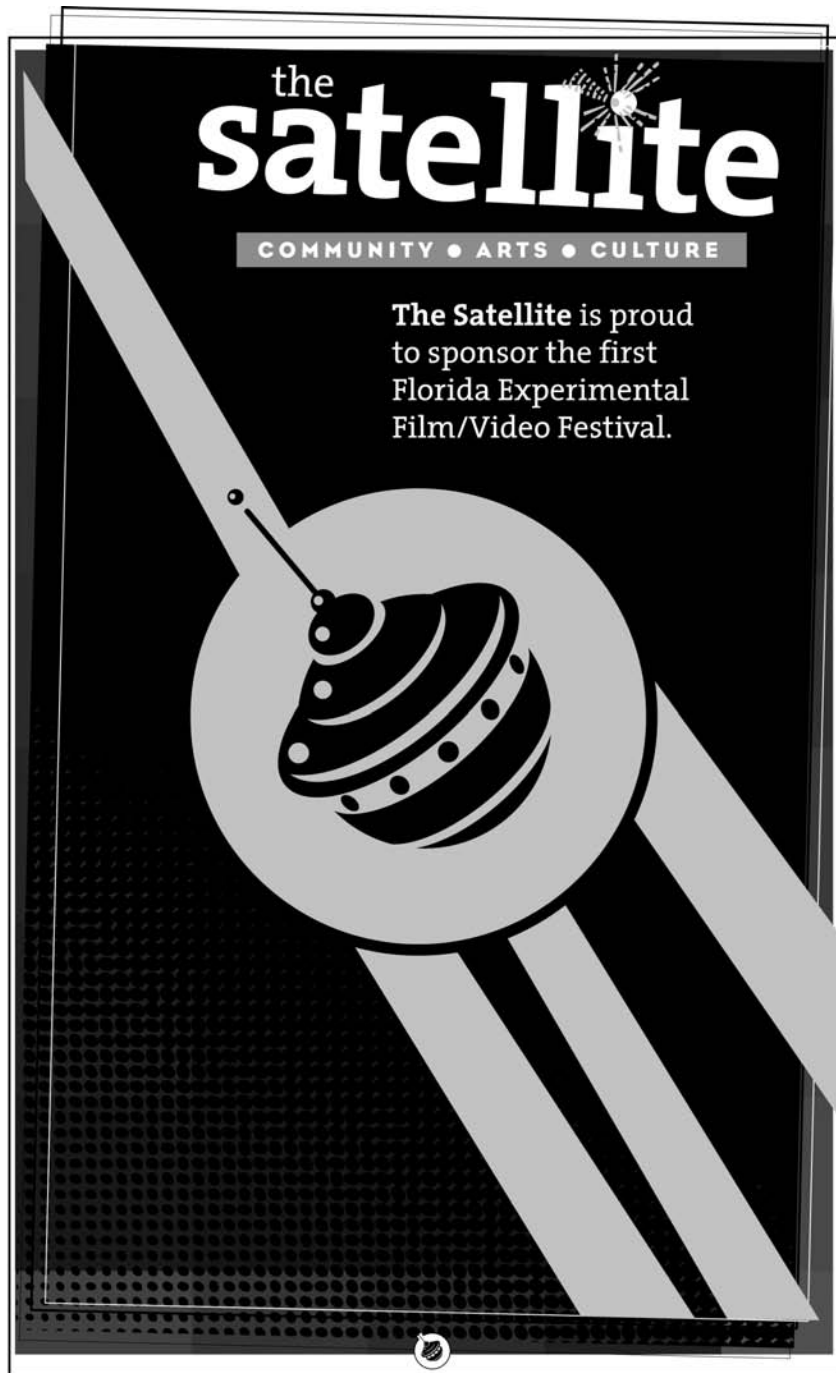
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FESTIVAL EXPRESS

Pulled out of archives, garages and more than 30 years of legal limbo, about 70 hours of film have been carefully assembled into what amounts to a new rockumentary classic. FESTIVAL EXPRESS is a rousing record of a

little-known, but monumental, moment in rock n' roll history, starring such music legends as Janis Joplin, The Band, and the Grateful Dead, Delaney & Bonnie, Buddy Guy, Ian & Sylvia. Set in 1970, FESTIVAL EXPRESS was a multi-band, multi-day extravaganza that captured the spirit and imagination of a generation and a nation. What made it unique was that it was portable; for five days, the bands and performers lived, slept, rehearsed and did countless unmentionable things aboard a customized train that traveled from Toronto, to Calgary, to Winnipeg, with each stop culminating in a mega-concert. OCT 22-29 2004/90mins/R

October 22-29

DONNIE DARKO DIRECTOR'S CUT

In a funny, moving and distinctly mind-bending journey through suburban America, one extraordinary but disenchanted teenager is about to take Time's Arrow for a ride. October 2nd, 1988: just another ordinary day in Donnie Darko's teen-aged existence. He's taken his medication, watched

Dukakis & Bush debate, and had dinner with the family. Then an outrageous accident occurs, which just misses claiming Donnie's life. As Donnie begins to explore what it means to still be alive, and in short order to be in love, he uncovers secrets of the universe that give him a tempting power to alter time and destiny. Originally screened at the 2001 Sundance Film Festival, DONNIE DARKO became one of the festival's most talked-about and debated films, praised for blending sci-fi fantasy with an original vision of a modern suburbia teetering on the edge of dread and disaster. THE DIRECTOR'S CUT features 20 minutes of never-before-seen footage; new & enhanced visual effects and new music.

OCT 29-NOV 4/133min/R NOTE: Wed-Sat Evening Show at 9:30, Fri and Sat @ Midnight; no shows on Tues, Nov 2nd

October 29-
November 4

LAST LIFE IN THE UNIVERSE

Illusive and enigmatic, with hallucinations that vie with reality in the characters' minds, the Thai film "Last Life in the Universe" is a wistful mood piece whose contemplative tone is periodically punctured by eruptions of violence. A meditation on the mysterious symmetry of lives and the unlikely attraction of opposites, the movie, directed by Pen-ek Ratanaruang, a filmmaker on the forefront of Thai cinema, observes the off-kilter romance of one of the world's odder couples. The poker-faced protagonist, Kenji is a lonely Japanese librarian's assistant living and working in Bangkok who has made little attempt to integrate into Thai society. Living a compulsively orderly existence in an austere apartment that resembles a library, he spends hours fantasizing his own suicide, by hanging, gunshot and smothering. But Kenji is roused from his morbid daze by a pre-emptive death. NOV 5-11 2004/112mins/Thailand/subt/NR

NOTE: Tues-Sat Late Show @ 9:15

November 5-11

And coming after that...

Almost Peaceful- 11/12

Touch of Pink- 11/19

Warriors of Heaven and Earth- 11/26

Zelary- 12/3



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