



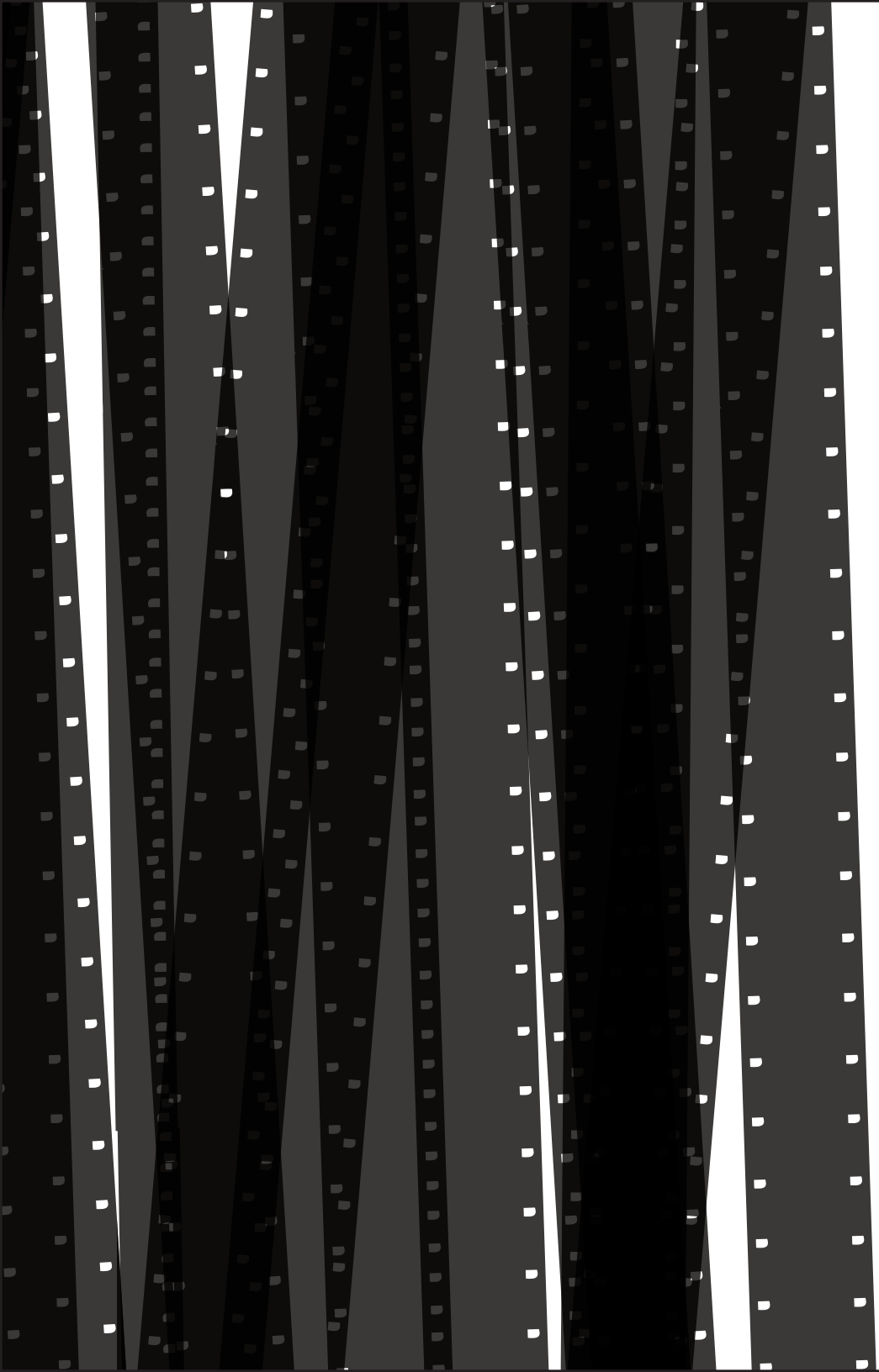
06

FILEX FEST

FLORIDA EXPERIMENTAL FILM / VIDEO FESTIVAL

NOVEMBER 2-5

GAINESVILLE, FLORIDA
MIND ALTERING FILMS FROM AROUND THE GLOBE!



WELCOME TO THE 3RD INSTALLMENT OF THE FLORIDA EXPERIMENTAL FILM/VIDEO FESTIVAL.

This is our second competitive festival (with a curated fest last year), and while it's proved to be a lot more work for all of those of us involved in putting it together, it's also proved to be incredibly exciting so far. We received more than twice as many entries as we did for our 2004 festival, with films and videos coming in from five continents this year (with only Antarctica and Africa holding out). The selection process was really tough this year, since we were forced to eliminate many, many entries that we really liked. But we're passionate about everything that we were able to keep, and we're really excited about what these programs say about the state of experimental film and video today. Alongside FLEX veterans and longtime makers of avant-garde media, we also have lots of new names, whose works both pay homage to tradition and blaze new paths.

Rather than break the programs up into tight little packages with thematic and stylistic coherence, we've attempted to make each program a microcosm of the festival as a whole. While certain thematic strands do emerge (both by design, and, we expect, by accident), we've still attempted within each program to represent the incredible range of work that was submitted. In doing so, we hope you'll share our excitement about how varied the work is that can fit under the capacious umbrella of "experimental film and video." With the options at the multiplexes spanning the narrow spectrum from Hollywood narratives with bad acting and explosions to Indiewood narratives with better acting and fewer explosions, there's a lot of terrain that remains to be explored. While they don't exhaust that terrain—and we hope they never will—the film- and videomakers here do give a good sense of exactly how expansive it is (or can be).

Our normal festival budget was one of the innocent bystanders caught in the crossfire of the current "crisis" in the College of Liberal Arts and Sciences, and this festival really wouldn't have been possible this year without some 11th hour fiscal support from the School of Art & Art History and the Harn Museum of Art. Behind those institutions, we received remarkable help from Alex Alberro, Kerry Oliver-Smith, Amy Dickerson, and Sean Miller. Additional thanks for the support of Bill Bryson and the City of Gainesville Division of Parks, Recreation, and Cultural Affairs, who have generously allowed us the use of the Thomas Center for our opening night screenings. The festival would also not be possible without the combined efforts of the all-volunteer FLEX crew, who not only helped raise the rest of the funds for the festival, but also did basically every other task on the incredibly long list of things that have to be done to make the festival a reality. I'd like especially to call attention to the contributions of Alisson Bittiker, Michael Cinelli, Warren Cockerham, Chrissie Lein, Lynne Loewenthal, James Rees, Sarah Graddy, Zach Veltheim, and Ruth Zupan. A very overdue (and ongoing) thanks goes out to Tim Massett who has served as an invaluable resource when our technological knowledge reaches its end or when our troubleshooting comes up empty (and who also has managed to help us bring down a filmmaker or two over the years). Thanks also to Mike Brown and Kodak for their continued generous support of the festival and of the filmmakers who receive the bounty of the prizes they sponsor. And a final thanks to all of you for coming out to challenge yourselves and to let us know that all of our efforts are appreciated. We hope that your confidence in our programming will be duly rewarded with the amazing films that we've had the good fortune to be able to include this year.

Experimentally yours,
Roger Beebe
FLEX Artistic Director

FLEX 06 SCHEDULE

THURSDAY, NOVEMBER 2

7 PM THOMAS CENTER

Das Modell (7:00, miniDV, 2006) Florian Gwinner
Transaension (6:30, 16mm, 2006) Dan Baker
int.16/45//son01/30x1 (5:00, BetaSP, 2006) lia
Ikuma Siku (7:00, DVD, 2005) Glenn Gear
Petrolia (20:00, miniDV, 2005) Emily Richardson
Moving Staircase (2:30, miniDV, 2006) Rob Tyler
Null X (6:00, 35mm, 2004) Jan Frederik Groot
Travelogue #6 (2:00, miniDV, 2004) Derek Taylor
Bump Past Cut Up Through Windows (4:30, super8, 2004) Paul Clipson
Luukkaankangas--updated, revisited (8:00, BetaSP, 2004) Dariusz Krzeczek
Harmony (12:00, 16mm, 2004) Jim Trainor

9 PM THOMAS CENTER

Views from Home (10:00, miniDV, 2005) Guy Sherwin
Whirr (2:00, miniDV, 2006) Timo Katz
The Mendi (9:00, miniDV, 2006) Steve Reinke
Evergreen (15:00, 16mm, 2005) Rob Todd
The Other Side (43:00, 16mm, 2006) Bill Brown

FRIDAY, NOVEMBER 3

7 PM WARPHAUS GALLERY

South Dakota Trilogy (3:00, miniDV, 2004) Will O'Loughlen
Zwischen (2:00, 16mm, 2006) Lori Felker
L'interdit II (7:00, miniDV, 2004) Yuri Muraoka
Havana, 30th of February (11:50, BetaSP, 2005) Julia Daschner
Jean Genet in Chicago (26:00, miniDV, 2006) Frédéric Moffet
The General Returns from One Place to Another (11:00, 16mm, 2006) Michael Robinson
Wall of Sound Flowers (6:00, 16mm, 2004) Francien van Everdingen
Orbit (8:00, 16mm, 2006) Kerry Laitala
How She Slept at Night (3:15, miniDV, 2006) Lilli Carré

9 PM WARPHAUS GALLERY

Square Millimeter of Opportunity: Cars (2:00, miniDV, 2006) Luke Lamborn
Demolition 7 (9:00, DVD, 2005) Richie Sherman
Spherical Coordinates (8:30, miniDV, 2005) Gregg Biermann
Operation Night Crawler (14:00, miniDV, 2004) Bryan Konefsky
Ask the Insects (8:00, miniDV, 2005) Steve Reinke
For the Birds (6:00, miniDV, 2005) Lilli Carré
Earthlight (5:30, super8, 2004) Paul Clipson
What the Water Said (No. 4) (5:00, 16mm, 2006) David Gatten
View from a floating raft (8:00, BetaSP, 2005) Karo Goldt
Black & White Trypps Number 2 (8:00, 16mm, 2005) Ben Russell
Eventide (5:00, BetaSP, 2004) Cassandra C. Jones

SATURDAY, NOVEMBER 4

1 PM HIPPODROME STATE THEATRE

Instructions for a Light and Sound Machine (17:00, 35mm, 2005) Peter Tscherkassky
promenade d'apres midi (2:45, 35mm, 2005) Claire Walka
Dead People (18:30, 35mm, 2005) Roger Deutsch
Mirror Mechanics (7:30, 35mm, 2005) Siegfried A. Fruhauf
Lektion 13 (10:40, miniDV, 2005) Kenji Ouellet
The White Bunny (7:30, miniDV, 2005) Katja Straub
Mississippi (6:00, BetaSP, 2005) Arash T. Riahi
L'éclat du mal/The Bleeding Heart of It (8:00, 35mm, 2005) Louise Bourque
Aim (2:30, 35mm, 2005) Björn Kämmerer and Karoline Meibergerz

7 PM HARN MUSEUM OF ART

Craig Baldwin juror screening
Wild Gunman (20:00, 16mm, 1978)
RocketKitKongoKit (30:00, 16mm, 1986)
Tribulation99 (48:00, 16mm, 1991)

9 PM HARN MUSEUM OF ART

The Hills are Alive (7:30, miniDV, 2005) Gregg Biermann
Wrong Time Capsule (3:00, miniDV, 2006) Martha Colburn
Life & Times of Robert F. Kennedy Starring Gary Cooper (7:00, miniDV, 2006) Aaron Valdez
Resident of Earth (15:00, miniDV, 2005) Paul Tarrago
A Junky's Christmas (17:00, miniDV, 2004) Bryan Konefsky
A Time to Die (9:00, miniDV, 2005) Joe Gibbons
Soothsayer (13:00, miniDV, 2003) Bobby Abate
The Red and the Blue Gods (8:00, 16mm, 2006) Ben Russell
Exercise #3 (3:10, miniDV, 2005) Eva Drangsholt

11 PM 2ND STREET BAKERY

Screening/party featuring Blows Against The Empire curated by Craig Baldwin

SUNDAY NOVEMBER 5

1 PM WARPHAUS GALLERY

The Boy in the Air (2:00, miniDV, 2005) Lyn Elliot
Eaten (6:19, miniDV, 2006) Anne Haydock
Big Black Square (6:00, super8, 2004) Paul Clipson
Her Heart is Washed in Water and then Weighed (12:45, 16mm, 2006) Sasha Waters
29 Places I once Called Home (20:00, miniDV, 2006) Shannon Silva
Lyrical Hermonies (4:30, miniDV, 2006) Mika Kiburz and Julita Potter
Happy Crying Nursing Home (30:00, miniDV, 2005) Niklas Sven Vollmer

3 PM WARPHAUS GALLERY

Where's My Boyfriend? (2:00, miniDV, 2004) Gretchen Hogue
Double Dummy (6:40, miniDV, 2004) Jennet Thomas
In Places (4:00, DVD, 2004) Erik Olofsen
Invisibilities (10:30, miniDV, 2006) Jennifer Proctor
Nothing's Wrong (1:45, 16mm, 2006) Charlotte Taylor
Muriel's Song (3:00, 16mm, 2006) Grant Wiedenfeld
Me, Myself & I (3:00, 16mm, 2003) Kelly Spivey
Ignorance before Malice (30:00, 16mm, 2006) Sandra Davis
What I'm Looking For (15:00, DVCam, 2004) Shelly Silver

5 PM 1210 NW 3RD AVE

Wrap up BBQ and Awards Ceremony

THURSDAY, NOVEMBER 2

7pm Thomas Center



DAS MODELL

Florian Gwinner 7:00, *miniDV*, 2006

A merciless ride through a modeled world. The pavement is made of cardboard. The cookies are the pavement. The chair is a chair. About the construction of our reality



TRANSAENSION

Dan Baker 6:30, *16mm*, 2006

A meditation on the motivations for exploration and the strive for technological development. Contemplating exploration as a method of transcending one's biological limitations.

INT.16/45//SONO1/30X1

lia 5:00, *BetaSP*, 2006

A transformation of black and white into a glowing orange, which resembles a sunrise or the transition of a b/w film to color. At the beginning pulsing white squares conquer an abstract space, and at the end it seems we can hear the sound of waves at the sea's edge accompanied by a symphony of gliding, circling figures. Cal-

culated indecision between VJ minimalism and fragments of a narrative intention. Possibly a creation story in digital apparel: In the beginning darkness and light separated, then heaven and earth. The soundtrack in particular offers one narrative after another; suddenly shots are fired, the sound of footsteps moving away. A layering from the simple to the complex, in trembling lines, dancing planes, in a crackling and rumbling.

IKUMA SIKU

Glenn Gear 7:00, *DVD*, 2005

Ikuma Siku (roughly translated as "fire and ice" in Inuktitut) is an experimental, painterly animation exploring the growing friendship between an Inuk and an English immigrant set in and around the rugged coastline of northern Labrador in 1849. It unfolds as a poetic narrative with its roots in family history set in a land alive with magical realism.



PETROLIA

Emily Richardson 20:00, *miniDV*, 2005

Petrolia takes its name from a redundant oil-drilling platform set in the Cromarty Firth, Scotland. The film looks at the architecture of the oil industry along the Scottish coastline where oil and gas supplies are predicted to run dry in the next forty years. Shooting on 16mm film using time-lapse and long exposure techniques, the film presents a record of industrial phenomena - the toxic beauty of the refinery at Grangemouth, huge drilling platforms gliding across the water as they come in for maintenance and repair at Nigg, and the last dance of the shipbuilding cranes in Glasgow's harbour.



MOVING STAIRCASE

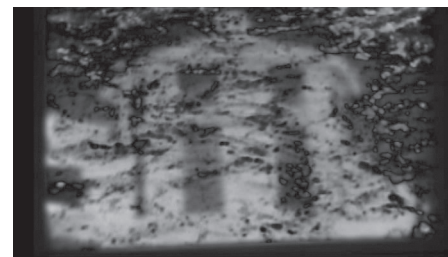
Rob Tyler 2:30, *miniDV*, 2006

The latest in Rob Tyler's "Novice Robots" series makes its world premiere at FLEX 06. The short videos in this series highlight the industrial design and simple mechanics of electric can openers, blenders, and salad shooting devices, making these household appliances surprisingly cute and funny and, at times, even strangely moving.

NULL X

Jan Frederik Groot 6:00, *35mm*, 2004

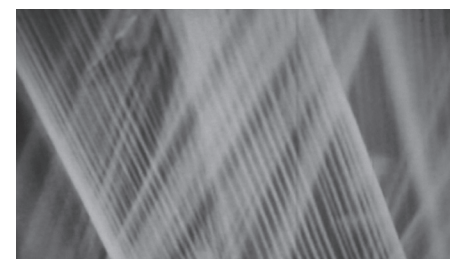
Null X is a short film about the contemporary environment. The form of many buildings and infrastructural elements is characterized more and more by an apparent introversion. The place (X) is no longer clearly defined. The result is that large parts of the landscape change into non-places. The film shows typologies that summarize the core of the modern environment—the closed shed on an industrial estate, the vast parking lot, the shopping mall, the subliminal message and defensive works. The filming took place around Benidorm, in the anonymous zone of the edge of this pre-eminent non-place.



TRAVELOGUE #6

Derek Taylor 2:00, *miniDV*, 2004

The first in a series of personal travelogues, shot on super 8 and manipulated digitally, the film is a visual memoir of an exotic space. Stripped of its color components, the film is a frame intensive investigation of this typically vivid environment.



BUMP PAST CUT UP THROUGH WINDOWS

Paul Clipson 4:30, *super8*, 2004

This film is an exploration of notions of size, space, and perspective lost in the depths of nature's vast architecture and within the rhythmic framework of the soundtrack, by the group Tarentel. Clusters of tiny green nasturtium dance around each other, soon dissolving into a towering procession of palm leaves, graphically translucent in form, and reaching up to the sun, filing past into a restless wandering, through a multi-layered highway of bending and swaying cloverleaves. The impact of the extreme close-ups of the camera, close enough to brush against the dense flora, creates a moving consciousness within this intimate immensity. The film is an improvised collage of in-camera edits, dissolves and double-exposures, navigating between abstraction and miniature landscape painting: an approach at creating celluloid light. The music of Tarentel is as integral to the design of the film as the images, with the propulsive, percussive dialogue between drums and piano, droning harmonium and sax, adding another dimension.

LUUKKAANKANGAS:UPDATED, REVISITED

Dariusz Krzeczek 8:00, *betaSP*, 2004

In Finland, webcams of the Finnish Road Administration record pictures of all important roads. These images are placed on the internet in intervals of 15–30 minutes. The cameras record the images automatically—they are merely functional pictures without any aesthetic reference. In this film, the roads experience a peculiar animation; becoming organisms that change with the play of light and shadow as well as weather conditions and seasons. The roads pulsate, vibrate and mutate according to seemingly mysterious laws.

HARMONY

Jim Trainor 12:00, *16mm*, 2004

THURSDAY, NOVEMBER 2

9pm Thomas Center

VIEWS FROM HOME

Guy Sherwin 10:00, *miniDV*, 2005

"Views from Home" was filmed in the flat in which Sherwin lived on Clarence Road, East London. "I had rooms at the front and back of the house and I recorded sunlight passing through them in the course of the day, as well as across the buildings seen from the windows. Sometimes I would set the time-lapse camera running and go off to work, leaving it to record the sunlight in the empty rooms. Another room in the flat was used for rehearsal by the saxophone player Alan Wilkinson. The soundtrack comes from recordings I made while walking from room to room as he was playing. This is mixed with a variety of music from the street, reflecting the multi-ethnicity of the location - Greek music, reggae, country & western."



WHIRR

Timo Katz 12:00, 16mm, 2004

With mechanical precision this 'landscape animation' (created entirely from still photographs) captures the tension between differences and repetitions of form sampled in a suburban housing estate.

THE MENDI

Steve Reinke 9:00, *MiniDV*, 2006

Document? Pseudo-doc? The anthropologist anthropologized with results that are by turns liberating, perplexing, humorous, and horrifying.

EVERGREEN

Rob Todd 15:00, 16mm, 2005

If all limits we set upon ourselves can be overcome, and there is no endpoint to growth in the human sense of production, how does that leave the face of the environments we continually insist upon reshaping, or lives beyond our own? This film looks at the nature of viewing nature and the problems we've created for ourselves in defining useful space: the contemporary act of viewing "landscape" requires an effort of willful ignorance of our own position as present and influential, and what it takes to get to the point of being in a position to view it. The culture that has developed to support our physical needs stands in direct counterpoint to the world that struggles to thrive without.



THE OTHER SIDE

Bill Brown 43:00, 16mm, 2006

FLEX vet Bill Brown delivers yet another monumental contemplation in his signature style. A 2000-mile journey along the U.S./Mexico border reveals a geography of aspiration and insecurity. While documenting the efforts of migrant activists to establish a network of water stations in the borderlands of the southwestern U.S., Brown considers the border as a landscape, at once physical, historical, and political.

FRIDAY, NOVEMBER 3

7pm Warphaus Gallery



THE SOUTH DAKOTA TRILOGY

Will O'Loughlin 3:00, *miniDV*, 2004

What do a shoe tree, a convicted politician, and an atomic power plant have in common? They are all in South Dakota.

ZWISCHEN

Lori Felker 2:00, 16mm, 2006

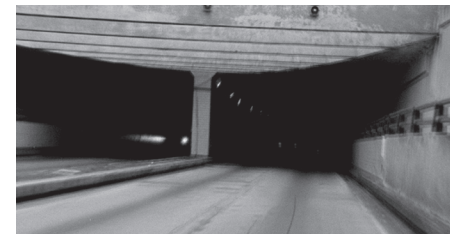
Zwischen exists on the thin line between opposing forces. There is no grey between black and white, as Zwischen jumps from earth to space, mixes matter with air, and materializes inspiration at the insistence of the hand. Dirt moves through light to a hand-drawn soundtrack of noise and silence.



L'INTERDIT II

Yuri Muraokar 7:00, *miniDV*, 2004

A canvas painted black and a canvas painted vivid yellow green. They love each other. Grating bone union. Melting paints. This is a work that draws their love and a virgin loss from aspects of the black canvas.



HAVANA, 30TH OF FEBRUARY

Julia Daschner 11:50, *BetSP*, 2005

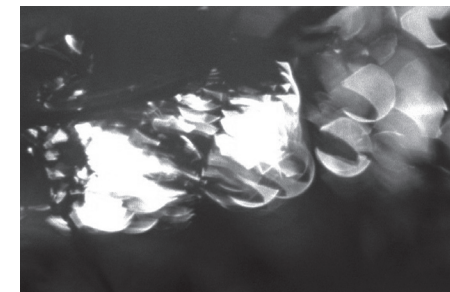
Gorgeous vignettes of a Cuba that is rarely represented in the mainstream media. A man in a USA t-shirt shaves his face with a straight razor in the middle of the street and other such unseen sights.

JEAN GENET IN CHICAGO

Frédéric Moffet 26:00, *miniDV*, 2006

A queer rewriting of the events surrounding the 1968 National Democratic Convention in Chicago from the point of view of French writer Jean Genet. Along the way Genet will meet, amongst others, Allen Ginsberg, William S. Burroughs, the Yippies, the Black Panther Party and the Chicago police force...

Ultimately, the video is about the difficulty of aligning political and sexual desires.



THE GENERAL RETURNS FROM ONE PLACE TO ANOTHER

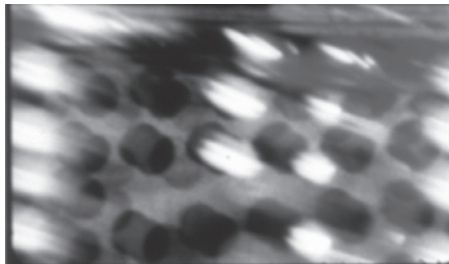
Michael Robinson 11:00, 16mm, 2006

Learning to love again, with fear at its side, the film draws balance between the romantic and the horrid, shaping a concurrently skeptical and indulgent experience of the beautiful. A Frank O'Hara monologue (from a play of the same title) attempts to undercut the sincerity of the landscape, but there are stronger forces at play.

WALL OF SOUND FLOWERS

Francien van Everdingen 26:00, *miniDV*, 2006

Domestic routines, quotidian concerns and outrageously patterned wallpaper conspire to trap our protagonist within a celluloid prison. Fluttering around her like phantasms, strange patterns tumble over each other in their appetite for attention and thirst for glory, making disjointed announcements and leaving gaudy echoes in their wake.



ORBIT

Kerry Laitala 8:00, 16mm, 2006

Candle apple light emissions create a series of photic stimulating events that tickle the retinas. Orbit takes one into the realm of the mistake...a playful pulsation of mis-registered images made when a lab accidentally split the film from 16mm to regular 8. This format was then reconstituted on the optical printer making the colors and contrast further blown out into the atmosphere. Kodochrome color fileds create tremulous vibrations whose flickerings hypnotize. Interspersed with optical noise, the sound accompaniment is comprised of a hand-made optical track drawn directly on the film which reverberates with the pulsing of the imagery.

HOW SHE SLEPT AT NIGHT

Lilli Carré 3:15, *miniDV*, 2006

How She Slept At Night is a hand-drawn animation made by layering drawings over individually cut pieces of backlit paper. The animation traces the same narrative three times, as a man tries to remember his wife but only comes up with scant details as his memory starts to stray.

FRIDAY, NOVEMBER 3 9pm Warphaus Gallery



SQUARE MILLIMETER OF OPPORTUNITY: CARS

Luke Lamborn 2:00, *miniDV*, 2006

Documenting the occasional lateral shift in awareness. The Square Millimeter series seeks to emulate the possibility of extraordinary but overlooked occurrences as if captured by a passing videographer. This series is informed by the writings of anthropologist Carlos Castaneda, who described rare moments when our normal perceptions of daily life would shift dramatically and without warning.



DEMOLITION 7

Richie Sherman 8:30, *miniDV*, 2005

A Super-8mm expressionistic recording of life at a demolition derby, irony included. Testosterone and hammers, bullhorns and hymns. Demolition 7 is filmed in a manner that emphasizes the jolting nature of participating in a demolition derby, with roaming hand-held shots that allow for discovery and surprise as the film unfolds. The film has been beaten, manhandled and modified in an attempt to maintain the viewers presence at the derby.



SPHERICAL COORDINATES

Gregg Biermann 8:00, 16mm, 2006

OPERATION NIGHT CRAWLER

Bryan Konefsky 14:00, *miniDV*, 2005

Operation Night Crawler is a short work that looks back to a traumatic, pre-millennial moment when the filmmaker celebrated his 40th birthday. On that day (July 5, 1999), "all hell broke loose" in the filmmaker's mind as issues of morality, booze-hall protocol, and good ol' New England incest collided in unexpected and revealing ways.

ASK THE INSECTS

Steve Reinke 8:00, *miniDV*, 2005

Part home-made science (before it became doctrine), part animated video reverie, Reinke's brief and episodic compression is an incendiary release which opens by announcing the death of the reader, of any audience capable of pulling its fragments together, or better, of dissolving into its tissues, of allowing the body to change shape, to identify, for instance, with an insect. Or a stone.

FOR THE BIRDS

Lilli Carré 6:00, *miniDV*, 2005

For the Birds is a hand-drawn animation that ties together vignettes with themes of loss and the puffing of one's chest.



EARTHLIGHT

Paul Clipson 5:30, *super8*, 2004

A short trip through passages of water and light, blending figurative and abstract elements with nature and music.

WHAT THE WATER SAID (NO. 4)

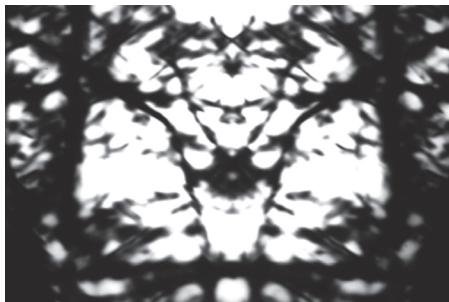
David Gatten 5:00, 16mm, 2006

David Gatten strikes up a new conversation with the seas in this follow up to his classic "What the Water Said, No. 1-3." Gatten's question gets asked in the form of a roll of 16mm raw stock thrown into the South Carolina surf to be retrieved later with a reply from the deep. Watch, listen, and learn.

VIEW FROM A FLOATING RAFT

Karø Goldt 8:00, *BetaSP*, 2005

"View From a Floating Raft" composes the image with horizontal stripes (a skyline) which at first form a horizon in the lower portion of the picture. Then, in rapid and irregular alternations, constant vibrations, they fill the entire field. This time the lines tend to move rather than the colors. The rhythms of night and day alternate in the space outside the picture, at the same time enabling it to take on a structure. The broken, torn-up melody drives the visual aspect, the contrast provokes a nearly cheerful sight. The space occupied by the images is an open one.



BLACK & WHITE TRYPPS NUMBER 2

Ben Russell 8:00, 16mm, 2005

A theory of origins for the stars and planets exploding all around our heads. Hypnosis is imminent. A psychedelic op-art film that references the traditions of hand-painted Avant-Garde cinema by replacing it with something entirely different.



EVENTIDE

Cassandra C. Jones 8:00, 16mm, 2006

A "Snap-Motion Re-Animation" of the sunset, an icon in snapshot photography. It is a collection of 1,391 individual photographs from around the world that are placed in succession to reveal a story about innate aesthetics and one grand universal tie that binds us.

SATURDAY, NOVEMBER 4 1pm Hippodrome Theatre

INSTRUCTIONS FOR A LIGHT AND SOUND MACHINE

Peter Tscherkassky 17:00, 35mm, 2005

The hero of Instructions for a Light and Sound Machine is easy to identify. Walking down the street unknowingly, he suddenly realizes that he is not only subject to the gruesome moods of several spectators but also at the mercy of the filmmaker. He defends himself heroically, but is condemned to the gallows, where he dies a filmic death through a tearing of the film itself. Our hero then descends into Hades, the realm of shades. Here, in the underground of cinematography, he encounters innumerable printing instructions, the means whereby the existence of every filmic image is made possible. In other words, our hero encounters the conditions of his own ossibility, the conditions of his very existence as a filmic shade. Instructions for a Light and Sound Machine is an attempt to transform a Roman Western into a Greek tragedy.

PROMENADE D'APRES MIDI

Claire Walka 2:45, 35mm, 2005

An umbrella, a young woman and her shoes get whirled around on a windy afternoon. A film for nostalgia, timeless moments when the mind begins to float with the wind.



DEAD PEOPLE

Roger Deutsch 18:30, 35mm, 2005

In 1974 a filmmaker set out to make a portrait of Jay Frank Butler, an elderly resident of Ellicott City, Maryland. Butler was a town character,

frequently drunk and fond of speaking of dead people and crazy people, his two favorite subjects. After abandoning the film for 30 years, the filmmaker now uses his haunting, grainy black and white footage and Butler's mesmerizing stories to mediate on the power of the documentarian to record the truth and create lies.

MIRROR MECHANICS

Siegfried A. Fruhauf 7:30, 35mm, 2005

The film as a mirror and, as a further consequence, the phenomenon of identification primarily inherent in feature films, condense to a type of essence of film's potential. This film reports on cinema and the processes within it. In doing so, it doesn't reveal any secrets, but instead, attempts to transfer – in the sense of seeing what we see – what we do in the cinema and what also can be relevant outside of film into a visually stimulating and captivating event.



LEKTION 13

Kenji Ouellet 10:40, miniDV, 2005

A revolutionary language method, designed for learning German and the "grammar" of negative film at the same time...

This German lesson is actually an ironic take on codes and conventions of the film "language." Camera movements, typical staging processes, sound and musical cues have been displaced from the content/context they normally are associated with, in order to attract attention to themselves (instead of being perceived unconsciously, as they are usually meant to be). The artificiality of the film world (staging, lighting) is left visible, and actors don't collaborate to an emotional message, letting grammar and vocabulary take the foreground, as is often the case in beginners language course recordings. The (film) language then speaks...about itself.

THE WHITE BUNNY

Katja Straub 7:30, miniDV, 2005

Transformation in a train compartment. The White Bunny explores the conscious and sub-conscious longings of the human mind, told through the story of a woman, an injured boy, a small girl in a red dress, and a white bunny. A tale of four strangers as they travel together on a visual exploration of pain, love, memory, and the loss of innocence. The woman's trauma reveals itself through the haunting form of a German nursery rhyme and we follow her into her past.

MISSISSIPPI

Arash T. Riahi 6:00, BetaSP, 2005

While on one hand Mississippi belongs to the tradition of avant-garde abstraction, it also maintains an ironic distance from that tradition. What in the beginning of Mississippi appears to be a lavishly choreographed dialog between natural chaos and abstract structure is revealed at some point as an autonomous concert of forms. Gradually the point of view offered at the beginning starts to falter through subtle shifts in perspective and focus until the borders between chaos and structure, between abstraction and representation begin to blur through interaction with the slowly developing noise on the soundtrack.



L'ÉCLAT DU MAL/THE BLEEDING HEART OF IT

Louise Bourque 8:00, 35mm, 2005

The house that bursts; the scene of the crime; the nucleus. A universe collapses on itself: all hell breaks loose.



AIM

Björn Kämmerer and Karoline Meiberg
2:30, 35mm, 2005

Western-found footage, manipulated to the point of being unable to convey a plot: an armed robbery is prevented through the camera, which brings one figure into a grotesque conflict. The armed confrontation gets stuck in a pounding staccato, while the public - although embedded in narration - remains disinterested.

SATURDAY, NOVEMBER 4 7pm Harn Museum of Art Craig Baldwin Juror Screening

WILD GUNMAN

Craig Baldwin 20:00, 16mm, 1978

ROCKETKITKONGOKIT

Craig Baldwin 30:00, 16mm, 1986

TRIBULATION99

Craig Baldwin 48:00, 16mm, 1991

SATURDAY, NOVEMBER 4 9pm Harn Museum of Art



THE HILLS ARE ALIVE

Greg Biermann 7:30, miniDV, 2005

An iconic scene from the beloved Hollywood musical The Sound of Music is transformed through a contrapuntal progression of split screen effects. The resulting mosaic reveals haunting melodies and reverberating dissonance.

WRONG TIME CAPSULE

Martha Colburn 3:00, miniDV, 2006



LIFE & TIMES OF ROBERT F. KENNEDY STARRING GARY COOPER

Aaron Valdez 7:00, miniDV, 2006

Overlaid newsreel footage of Robert Kennedy and the images from the classic Hollywood western High Noon blur the line between truth and fiction. Music composed by Travis Weller.



RESIDENT OF EARTH

Paul Tarrago 15:00, miniDV, 2005

Domestic life in south London filtered through stories of weight (and waiting), local history, bad dreams and the ongoing colonization of the moon.

A JUNKY'S CHRISTMAS

Florian Gwinner 7:00, miniDV, 2006

Culture jamming at its best! In this short cinematic intervention, Bryan Konefsky brings together two icons from opposite ends of the American cultural spectrum. Here, images from Frank Capra's 1946 movie It's A Wonderful Life collide with the words of visionary author William S. Burroughs' reading of his story "The Junkie's Christmas." The results are surprising as an American dream becomes an American nightmare.

A TIME TO DIE

Joe Gibbons 9:00, miniDV, 2005

A diatribe directed at certain species of flowers that have forgotten their place in the big picture.

SOOTHSAYER

Bobby Abate 13:00, miniDV, 2003

Prophecies of doom, disaster and political catastrophe envisioned by some of the world's most famous psychics between the 1960's and the year 2001 are conjured up through 3D-animation, industrial films, text and historical footage -- the sum of which combine to form a visually stunning meditation on the forces that are driving us into a dark, paranoid and uncertain future. Soothsayer reconsiders yesterday's daunting and sometimes whimsical predictions for the future after they've been outpaced by time.



THE RED AND THE BLUE GODS

Ben Russell 13:00, 16mm, 2006

An ethnographic field report in which the Anthropologist describes the mythic creation of an unnamed 'sun-scraping structure' through the ritualized actions of the Red and the Blue Gods.



EXERCISE #3

Eva Drangsholt 3:10, miniDV, 2005

Exercise #3 is both a humorous and alarming take on the experiences sometimes associated with being observed while one just wants to escape.

SUNDAY, NOVEMBER 5 1pm Warphaus Gallery



THE BOY IN THE AIR

Lyn Elliot 2:00, miniDV, 2005

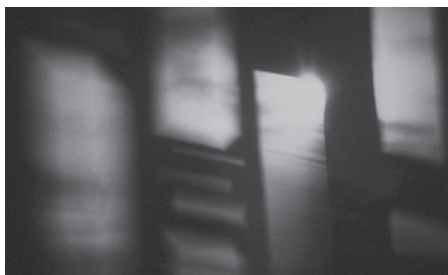
An enigmatic advertisement that inspires a letter. The corporation writes back.



EATEN

Anne Haydock 6:19, miniDV, 2006

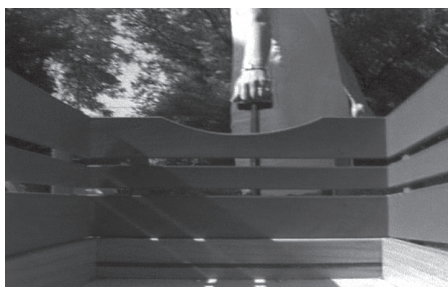
A game of dress-up: windows and wallpaper, hawks and moths, olive loaf and margarine toast. The non-sync audio track combines Foleyed and found sound to craft a rhythmic, worried composition that evokes a fretful mood and establishes subtle relationships among the images. Five aesthetically varied segments draw on direct animation, hand manipulation, time-lapse photography, and choreography for the projector to create a sometime lyric, sometimes jarring meditation on what it can mean to eat and be eaten.



BIG BLACK SQUARE

Paul Clipson 6:00, super8, 2004

An anxious descent into the vertiginous zone of a forgotten wasteland, this film is an expressionistic documentary on the fear of oblivion within the spinning zoetrope of a decaying industrial labyrinth. The angst-ridden thunder and drones of Tarentel's music ascent to a fever pitch, as the camera's eye mounts the scaffolding of a horrible, remarkable piece of apparatus. This segues into a hypnotic, gliding journey between destruction and creation, the rusted skeletons of rebar, an unfinished transparent city rising out of the setting sun. The camera's focus, and lack of focus, its tracking of the staccato interpolations of the sun between the slats of a tall fence, merges with the texture of the music, painting colors of metal, wire, drums and steps, to create a fleeting description of a metaphysical struggle. The centerpiece of the film is the rhythmic passage of the sun passing through the film-gate of the industrial maze, as the unblinking camera stands on.



HER HEART IS WASHED IN WATER AND THEN WEIGHED

Sasha Waters 12:45, 16mm, 2006

When you die, everything you know disappears. A love letter to the abject beauty of human frailty. In three short acts.



29 PLACES I ONCE CALLED HOME

Shannon Silva 20:00, miniDV, 2006

From motels and trailer parks to a ranch house in suburban, small town Texas, this 20-minute, experimental documentary utilizes super 8mm and 16mm footage along with family interviews to explore the multi-layered connections between poverty, frequent relocation, substance abuses, family violence and memory instability

LYRICAL HERMONIES

Mika Kiburz and Julita Potter 4:30, miniDV, 2004

This film is a chaotic collage, representing a feminist critique on not only the dada movement but the whole feminism's development in the 20th century using images from contemporary and retrospective popular culture. Composed of rice, chocolate chips, coconut, needles, combs, pins, cloth, thimbles, jewelry, buttons, nail scissors, thread, hair curlers, salt, 1970 issues of Playboy, the contemporary feminist magazine Bitch, lipstick prints of young women studying feminism, found footage and tape.



HAPPY CRYING NURSING HOME

Niklas Sven Vollmer 30:00, miniDV, 2005

With an almost frightening intensity, Happy Crying Nursing Home captures the enveloping void of fatherhood. Vollmer charts the complex cocktail of despair and love that defines relationships to his child, his partner and his camera.

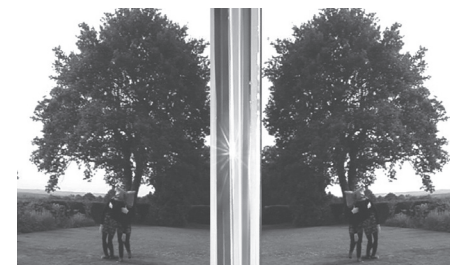
SATURDAY, NOVEMBER 5 1pm Warphaus Gallery



WHERE'S MY BOYFRIEND?

Gretchen Hogue 2:00, miniDV, 2004

A biological clock explosion of penises and fetuses. This one's for the ladies. Can you hear the ticking?



DOUBLE DUMMY

Jennet Thomas 6:40, miniDV, 2005

Four dummies, two cats, and a portal to bliss inside their attempts at symmetry. A hairball, and a mess of twigs, whose love has died and who are sad.



IN PLACES

Erik Olofsen 4:00, DVD, 2004

A man jumps from the sky. Amazingly he is safe and sound. Cities soften a drop.



INVISIBILITIES

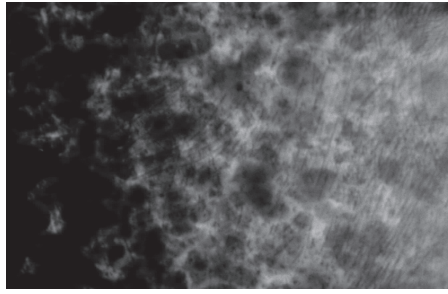
Jennifer Proctor 10:30, miniDV, 2006

A portrait of Ava Su Ganwei, an Iowa City-Based Chinese-American artist with invisible disabilities and conspicuous gifts.

NOTHING'S WRONG

Charlotte Taylor 1:45, 16mm, 2006

Found footage images of a girl eating and hand-processed and hand colored 16mm b/w negative and hi-con images of magazine cut-outs and blueberry muffins shot on an Acme animation stand. Based on a true story.



MURIEL'S SONG

Charlotte Taylor 1:45, 16mm, 2006

A hand-painted, hand-processed film only bent thru the lens of the projector and your pearly-crowned pair. Never before have light and shadow sung so well without a camera. When feeling overwhelms my voice I sing; mine eyes, what visions imagine they?

ME, MYSELF & I

Kelly Spivey 3:00, 16mm, 2003

A hand-processed meditation on gender, identity, and Mr. Rogers.

IGNORANCE BEFORE MALICE

Sandra Davis 30:00, 16mm, 2006

A true story - and the aesthetic sequelae of the filmmaker's recovery process following a 1993 auto accident. Parallel voices of narrativized testimony



WHAT I'M LOOKING FOR

Shelly Silver 15:00, DVcam, 2006

A woman sets out to photograph moment of intimacy in public space. She takes to hanging out with her camera on the streets of NYC and since so much of the social has moved to the Internet, she starts approaching people through a profile on an Internet dating service. In this ad she states 'I am looking for people who would like to be photographed in public revealing something of themselves...'

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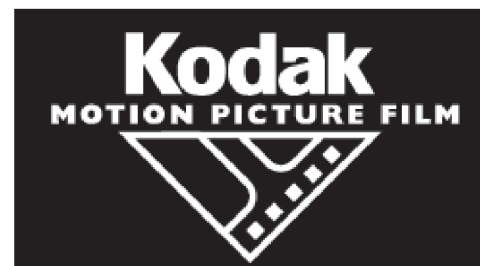
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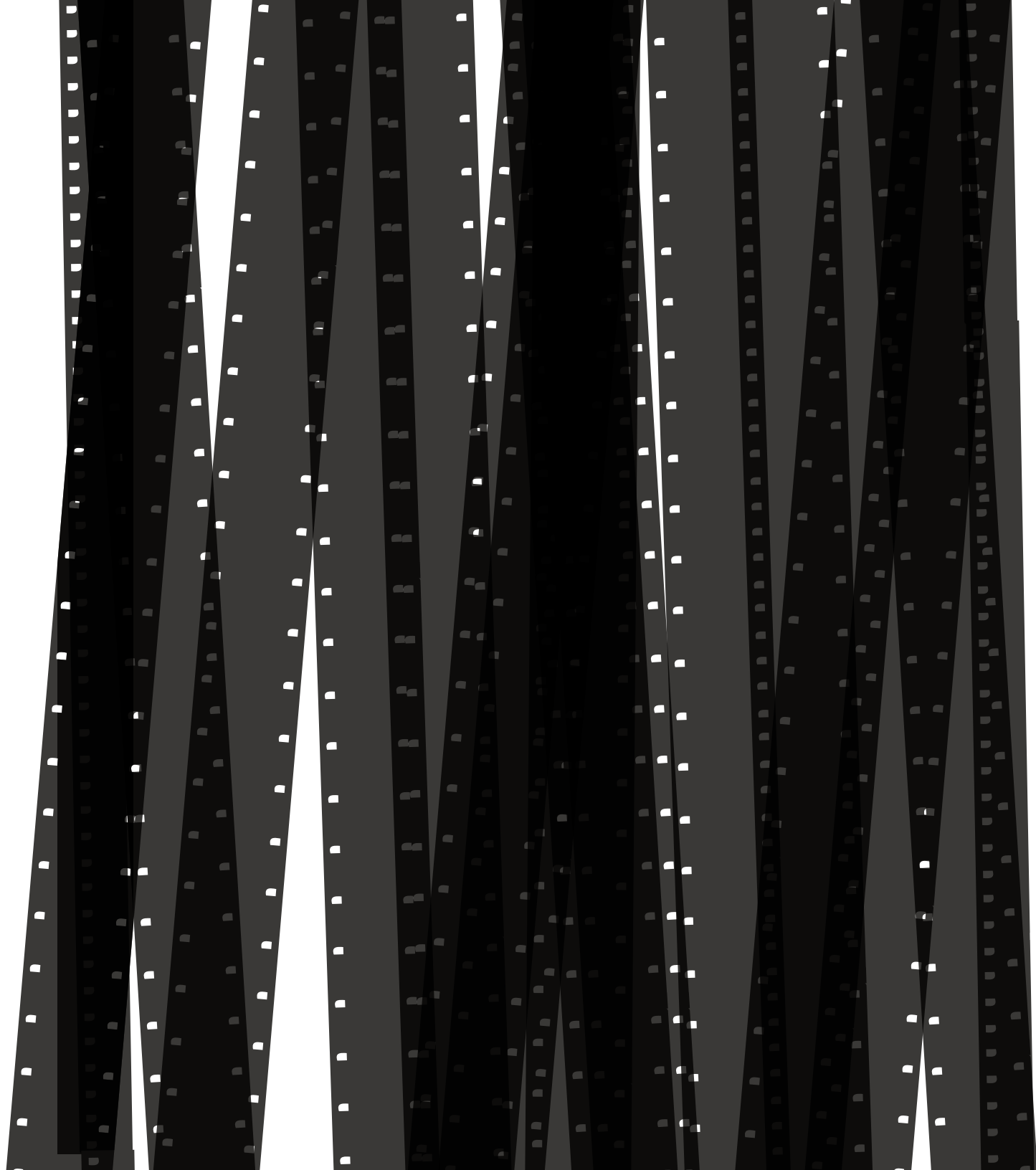
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The background is a complex, abstract composition of black, white, and gray. It features a series of horizontal, slightly wavy bands of varying shades. Overlaid on these are numerous small, white, rectangular shapes that resemble film sprocket holes, arranged in a somewhat regular but slightly offset grid. A prominent, solid gray vertical bar runs down the center of the image, serving as a backdrop for the text.

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