

# ALEXFEST

florida experimental  
film/video festival

\* february 20-23, 2010 \* gainsville, fl

# Welcome to...

## FLEXFEST 2010

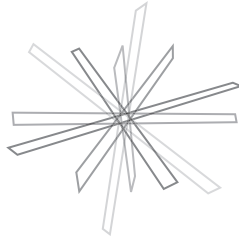
*Welcome once again to another installment of our annual FLEXfest. Depending on how you do the math, this is either our sixth festival or our third invitational—either way, the years are starting to pile up.*

*One of the nice things about being around so long is that we've had now multiple chances to invite some people we've wanted to bring for a while, and that's certainly the case with Jackie Goss, who I think we first tried to lure here two or three years ago. We're delighted that she's finally able to make the trip, and we're really excited about letting you all in on the secret of her amazing work. We've also been plotting for several years to bring Helga Fanderl to FLEX, although here it's been the issue of format (wanting to have good enough super 8mm projection in order to give her work the quality of screening it deserves) and the more sticky issue of finance (an issue that the generous support of the Center for the Humanities and the Public Sphere finally allowed us to address). The gentlemen are no slouches either, and we're really excited with the way this festival has allowed us to shine a light on some significant longer works too, works that fall outside of our 30-minute cap for the competitive festival. What we're perhaps most proud of is the incredible diversity of the work that you're going to see over the four days of the festival (and we can count on you to be there for all four days, right?). Experimental film and video comes in so many different shapes and sizes (and formats), and we've consciously attempted to represent that diversity as much as we could.*

*For those unfamiliar with the format of the invitational FLEXfest, each night we'll be featuring the work of one of our guests followed by a program of their influences. While the temptation might be to simply catch the visitors' works and then race home to watch the new episode of Lost or Millionaire Matchmaker, we'd really strongly encourage you to stick around for the influences shows. Remember, these are the films and videos that our guests hold dearest, which means that each night it's a pretty impressive line up of extraordinary work, always presented in the best copy we could get our hands on. Several of these are very rare treasures that you'd be lucky to see once a decade if you lived in a major experimental film hub, so this will likely be the only chance you'll ever have to catch them in these parts.*

*As always, I want to thank FLEX's dedicated crew of volunteers without whom the festival would never have been possible in the first place. No one gets paid for working on the festival, which makes it extra amazing that we're still around, and it's only the efforts of these folks that keep the wheels turning, not just for the annual event, but also for our year-round screenings. I also want to thank Kerry Oliver-Smith at the Harn Museum for all of her support this year. We've definitely worked hand-in-glove with RISK Cinema in a way that we never have before, and it's been a big part of realizing the festival this year. Finally, as I think I often end these convocations, I want to thank YOU for coming out and letting us know all our labors are not in vain. Gainesville's been a really exciting place to be doing the festival for all these years, and you've always rewarded our efforts with your appreciation of these great films. So here's to another year of experimental cinema and to dreams of many more.*

*Yours,  
**Roger Beebe**  
FLEX Artistic Director*



## *The Venues*

## *The Schedule*

### ***Top Secret Space***

22 N Main Street



### ***Saturday, February 20***

7pm :: Jacqueline Goss - Films

9pm :: Jacqueline Goss - Influences

### ***The Harn Museum***

SW 34th St. & Hull Rd.



### ***Sunday, February 21***

7pm :: Helga Fanderl - Films

9pm :: Helga Fanderl - Influences

### ***The Hippodrome Theater***

25 SE 2nd Pl.



### ***Monday, February 22***

7pm :: Michael Gitlin - Films

9pm :: Michael Gitlin - Influences

### ***The Harn Museum***

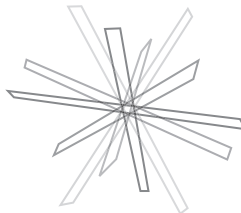
SW 34th St. & Hull Rd.



### ***Tuesday, February 23***

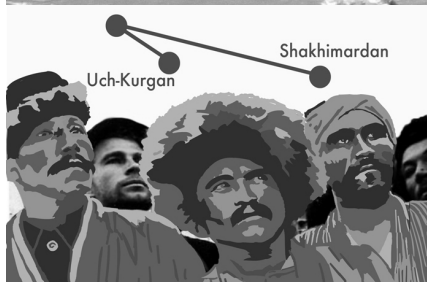
7pm :: Johan Grimonprez - Films

9pm :: Johan Grimonprez - Influences



# Jacqueline Goss

Saturday, February 20, 2010



## WORK

### **"How to Fix the World"** 28 min // miniDV // 2004

Adapted from psychologist A.R. Luria's research in Uzbekistan in the 1930s, "How to Fix the World" brings to life Luria's conversations with Central Asian farmers learning how to read and write under the unfamiliar principles of Socialism.

Colorful digital animations play against a backdrop of images shot in Andijian (where Soviet-era President Karimov's suppression of Islam led to violence in May 2005.) At once conflicting, humorous, and revelatory, these conversations between Luria and his "subjects" illustrate an attempt by one culture to transform another in the name of education and modernization.

The subtleties of this transformation, as well as the roots of current cultural conflicts, are found in words exchanged and documented seventy-five years ago.

### **"Stranger Comes to Town"** 28 min // miniDV // 2007

They say there's only two stories in the world: man goes on a journey, and stranger comes to town.

Six people are interviewed anonymously about their experiences coming into the US. Each then designs a video game avatar who tells their story by proxy. Goss focuses on the questions and examinations used to establish identity at the border, and how these processes in turn affect one's own sense of self and view of the world.

"Stranger Comes to Town" re-works animations from the Department of Homeland Security --combining them with stories from the border, impressions from the on-line game World of Warcraft, and journeys via Google Earth to tell a tale of bodies moving through lands familiar and strange.

### **"There There Square"** 14 min // miniDV // 2002

The desire to own and name land and the pleasures of seeing from a distance color this personal survey of the history of mapmaking in the New World.

"There There Square" takes a close look at the gestures of travelers, mapmakers, and saboteurs that determine how we read - and live within - the lines that define the United States.

## INFLUENCES

Here's a collection of animations and two live-action films that are inspirations, favorites, like-minded works, and stuff that still dazzles me after many viewings. They almost span a hundred years of movie-making. I chose quite a few pieces that I consider "animated propaganda" because it's a sub-genre that interests me greatly: If propaganda is about simplification and exaggeration, it finds a useful means through animation. But our expectations for simplistic or childlike cartoons fly out the window when confronted with pieces like this.

-Jacqueline Goss

### **Winsor McCay's "Sinking of the Lusitania"** **20 min // 16mm // 1918**

Probably my all-time favorite animation. A strange bit of World War One propaganda from one animation's founding fathers. The images are beautiful, the text is no-holds-barred.

### **Dziga Vertov's "Soviet Toys"** **10 min // DVD // 1924**

The only animation credited to Vertov, this piece shows how the rules of animation were being established vis a vis live action cinema. The changes in detail from wide to close-up are great.

### **Negativland and Tim Maloney's "Gimmee the Mermaid"** **5 min // miniDV // 2002**

I love the total disconnect between voice and image as the Little Mermaid goes ballistic about copyright.

### **Lee Savage's "Mickey Mouse in Vietnam"** **1 min // 16mm // 1968**

Another bit of animated propaganda. A bust on Disney with perfect pacing.

### **Jenny Perlin's "Possible Models"** **5 min // 16mm // 2004**

When I first saw Jenny's work I felt like I was watching what I would be making if I were smarter. Thoughtful and wry with little ellipses that the viewer needs to fill in to make it all work.

### **George Landow's "Remedial Reading Comprehension" and "New Improved Institutional Quality: In the Environment of Liquids and Nasals a Parasitic Vowel Sometimes Develops"**

**5 min // 16mm // 1970**  
**10 min // 16mm // 1976**

George Landow/Owen Land has always been a favorite for his humor, idiosyncrasies, and affection for tweaking academic discourse.

### **Phil Solomon "Rehearsals for Retirement"** **10 min // miniDV // 2007**

How does he do it? Phil turns his incredible eye and hand away from the optical printer to Grand Theft Auto machinima and gets equally haunted and haunting images.

# Helga Fanderl

Sunday, February 21, 2010



## WORK

"Flugzeuge I" (Airplanes I)

"Wasserfall" (Waterfall)

"Apfelernte" (Apple Harvest)

"Mädchen" (Girls)

"Binsen" (Bulrushes)

"Riesenrad" (Ferris Wheel)

"Brunnen" (Fountain)

"Güterzüge" (Freight Trains)

"Kreuzung" (Intersection)

"Chatham St. E."

"Pfosten im Fluss" (Piles in a River)

"Pflanzen" (Plants)

"Zora Schaukelt" (Swinging Zora)

"Mona Lisa"\*

"Fontaine Medicis"\*

"Voliere (Zeitlupe)"\* (Aviary)

"Passanten"\* (Passers-by)

"Feuerwerk"\* (Fireworks)

"Heftige Quellen" (Violent Sources)

"Osterglocken im Fluss" (Daffodils in a River)

"Nach dem Feuer I, II" (After the Fire I, II)

"Kakibaum im Winter" (Kaki Tree in Wintertime)

All films presented on Super 8mm

\* Denotes films in B&W



## INFLUENCES

When I started to make films in the mid-eighties I was not familiar with what is called experimental filmmaking nor with the films I have selected for this program. Peter Kubelka and Robert Breer would become my teachers later. It is only over the years that I have discovered and gotten to know better these films and other important work from the early periods of film through the present. This selection tells more about my feeling close to the spirit of these films and being inspired by them to go on with my own work than of direct influences. One single program is not enough but may reveal certain affinities.

-Helga Fanderl

### **Peter Hutton's "Boston Fire"**

**8 min // 16mm // 1979**

Behind his camera Peter Hutton is a calm and attentive observer. At the same time his framing and timing achieve great cinematic intensity.

### **Robert Breer's "A Man and His Dog Out for Air"**

**3 min // 16mm // 1957**

The entirely hand-drawn short film gives the quintessence of poetic animation revealing filmic basics and mastery.

### **Robert Breer's "Blazes"**

**3 min // 16mm // 1961**

As in most of his frame-by-frame shot films Robert Breer plays here with shape and color and the velocity of cinematic perception, creating a demanding pleasure for the eyes and the mind.

### **Joseph Cornell's "The Aviary" (w/ Rudy Burkhardt)**

**5 min // 16mm // 1955**

In this film I like the desire to look at what is there and to capture the mood involved in simple and delicate everyday observations.

### **Gregory Markopoulos' "Ming Green"**

**8 min // 16mm // 1966**

The film is composed in the camera. Unifying indoor and outdoor views, colorful images and a subtle rhythm full of beauty, Gregory Markopoulos opens a space of mind and memory.

### **Stan Brakhage's "Mothlight"**

**4 min // 16mm // 1963**

This short film is a strong visual poem made of bits of moths, plants, leaves and seeds glued on blank leader which perform a sort of touching abstract dance in the light of the projector.

### **Christine Noll Brinckmann's "Stief"**

**13 min // 16mm // 1989**

Little and easily neglected flowers are filmed as if they were divas. Their textures and colors are interwoven with those of some stage props in a playful rhythmic mise-en-scène

### **Peter Kubelka's "Adebar"**

**1 min // 16mm // 1957**

Kubelka creates a perfect interplay between music for the eyes and the strong archaic rhythms of the soundtrack, evoking a sort of trance.

### **Peter Kubelka's "Schwechater"**

**1 min // 16mm // 1958**

Variations of black & white and red sequences of single frames and tinted leader together with variations of high and low sound follow complex numeric rules. This metrical film gives one minute of the most intense and enigmatic film experience.

### **Robert Beavers' "Work Done"**

**34 min // 16mm // 1972-1979**

Robert Beavers creates a masterful web of recurring images and associations between elements, landscape, architecture and labor, beautifully filmed and rhymed. At the same time there is an underlying resonance with the act of making and viewing the film itself.

\* **MING GREEN** and **WORK DONE** courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts.

# Michael Girtlin

Monday, February 22, 2010



## WORK

### **"Nine Guided Tours"**

**18 min // Video // 2000**

*Nine Guided Tours* is an essay on some aspects of the language and technology deployed in turning natural space into commercialized space. Shot in nine different commercialized caverns, the tape is loosely divided into thematic sections organized around lighting strategies, the particular syntax of tour guides, the invented history of caverns, and an underground psycho-topography in which the cave walls and formations function as a kind of transmitting medium. Like anything else, a cave is an empty space waiting to be filled with ideology. *Nine Guided Tours* drifts underground and closely inspects some passages.

### **"The Earth is Young"**

**58 min // Digital Video // 2009**

A loosely-knit community of birdwatchers in New York's Central Park; ornithologists with their specimen collections at a dozen different natural history museums; bird banders gingerly extracting birds from mist nets and collecting data in upstate New York; six people searching for a nearly extinct bird in a Louisiana bayou: these are the strands that are woven together by *The Birdpeople* as it documents a passionate fixation. Part cultural history, part self-reflexive anthropology, by turns humorous and elegiac, *The Birdpeople* examines the pleasures and problems of looking and naming, and investigates the social construction of nature, centered on ornithology and its amateur counterpart, bird watching.



## INFLUENCES

### **Ken Jacobs' "Little Stabs at Happiness"** **15 min // 16mm // 1963**

*When I was living in a college town in the Midwest in the late 1970s, Little Stabs at Happiness was screened in the auditorium of the local public library, as part of a touring program called "A History of the American Avant-Garde Cinema." Loose-limbed and lumpy, this film opened up for me a new kind of space to think about what a movie could do and the way it could be.*

### **Raymond Birdwhistell's "Microcultural Incidents in 10 Zoos"**

**34 min // miniDV // 1966**

*An exercise in positivist over-reading, Microcultural Incidents in 10 Zoos, is weirdly touching in its desire to make sense of the moment-to-moment flow of interpersonal (and interspecies) dynamics. An analytic projector playing film loops, dubbed the "perceptiscope," and a live-recorded voiceover lend an experimental-by-default formal structure to a film that backs itself into a corner between what can shown and what can be known.*

### **Arthur Lipsett's "Free Fall"**

**9 min // 16mm // 1964**

*Working with a mix of his own footage and material rescued from the trim-bins at the National Film Board of Canada--where he worked in a variety of roles from the late-50s to the mid-70s--Arthur Lipsett made a series of short films that explore the intricate variations in the way that image and sound can cooperate or collide. Of these, I find Free Fall the most satisfying in its dynamic range and its permutations of fast and slow, loud and soft.*

### **Jean Epstein's "Le Tempestaire"**

**22 min // DVD // 1947**

*Le Tempestaire (The Storm Tamer) is, in a way, a kind of placeholder here, standing in for Epstein's version of The Fall of the House*

*of Usher from 1928, which at 66 minutes is too long for this program. Epstein's rendering of Poe, delirious and atmospheric, informed the visual style of my own Poe adaptation, Berenice, from 1996. Le Tempestaire is an act of cinematic animism--note the sea foam scudding creature-like across the frame at minute six--that trembles with a sense of something about to unfold.*

# Johan Grimonprez

Tuesday, February 23, 2010



## WORK

### *"Double Take"*

80 min // DVCam // 2009

Grimonprez's second film essay, titled *DOUBLE TAKE*, questions how our view of reality is held hostage by mass media, advertising and Hollywood. Written by award winning British novelist Tom McCarthy, the film targets the global rise of fear-as-commodity, in a tale of odd couples and hilarious double deals. Paying tribute to the themes of doubling and mistaken identity, Grimonprez creates a unique interpretation of Alfred Hitchcock's illustrious cameo television and film appearances, through which Grimonprez examines the influence of this cinema-icon on a deeper, more socio-political level. The film covers the post World War II period, characterized by prosperity and innocent consumerism, as well as institutionalized fear, through the beginning of the 1960s featuring Sputnik, Nikita Khrushchev and Richard Nixon. The cold war era was characterized by the conquest of space, sexual politics, anxiety and paranoia disrupting the idyllic American suburban dream. In the words of Alfred Hitchcock, "Television brought murder into the American home, where it has always belonged." Not without humor, *DOUBLE TAKE* invites the viewer to question today's hegemony of the image, the truth and lies of reality and its influence on our society, politics and culture.

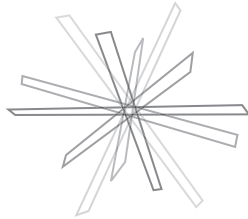
## INFLUENCES

### **YouTube-o-Theque // "Maybe the Sky is Really Green, and We're Just Colorblind"**

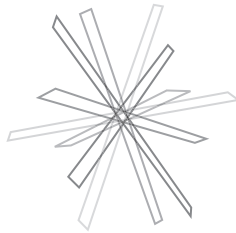
While Walter Benjamin and Sergei Eisenstein defined montage as a revolutionary tool for social analysis, MTV and CNN have totally surpassed this. The commercial break and the remote control installed zapping as a new way to relate to the world in the 80s. But today with YouTube and Google we don't zap anymore, we now skip and navigate a reality zone defined in 'downloadtime' and where images of Abu Grahb, 9-11, and the swine flu have become the new contemporary sublime, which has turned the political debate into mere fear management.

Curated by Johan Grimonprez & Charlotte Léouzon

1. *Echolalia* by Robert Arnold (2:40), USA, 2003.
2. *Blair and Bush Love Affair* by Johan Söderberg, (1:08), Sweden.
3. *Guns Sale, Amnesty International* by Dougal Wilson (2:17), Prod. Blink UK, 2005.
4. *Gorillaz, El Manana* by Pete Candeland (3:48), Prod. Passion Pictures, UK, 2006.
5. *George Bush is... Stupid.* (3:57), hosted by YouTube.
6. *Coming Out Jesus (I Will Survive)* (1:10), hosted by YouTube.
7. *Cocked* by Matthew Suib (10:00), USA.
8. *Talking Dogs*, (:42), hosted by YouTube.
9. *Faithless, I Want More* by Daniel Gordon (3:14), Prod. Passion Pictures, UK.
10. *Cream and Punishment*, Noel Godin, Dazed & Confused TV, UK, 1998.
11. *Prep Unit, Tea Partay* by Julian Christian Lutz (2:15), Raw Tea Records, hosted by YouTube.
12. *Angry Petrol Man* (1:21), hosted by YouTube.
13. *Who Do We Invade Next?* (1:44) hosted by YouTube.
14. *Jesus Vs. Terminator* (4:51) USA, 2006, hosted by YouTube.
15. *Soulwax, NY Excuse* by Chris Palmer (3:00), Prod. Gorgeous, UK, 2006.
16. *School for Democracy* by Michael Moore (2:30), TV Nation, USA.
17. *Dove Real Beauty* (1:15), hosted by YouTube
1. *Cove Boy Parody* (1:15), hosted by YouTube
19. *The Yes Men, Bhopal Case* (5:51) hosted by YouTube
20. *Royksköpp 'Remind Me'* by H5 (4:00), Prod. Blaxck Dog Films, UK, 2002.
21. *Beauty Kit* by Pleix (2:17), France, 2001.
22. *Dust, GAP* by Spike Jonze (1:35), Prod. MJZ, USA, 2005
23. *Jesus Action Figure* (:43) hosted by YouTube
24. *Monty Python's International Philosophy Football Match* (3:48), UK, hosted by YouTube
25. *The Stupidest Dog Alive* (:40), hosted by YouTube



***FLEXfest 2010 is made possible by a generous grant from the Center for the Humanities and the Public Sphere. Helga Fanderl and Johan Grimonprez are co-presentations of FLEX and RISK Cinema at the Harn Museum of Art. Additional support provided by the Department of English at the University of Florida.***



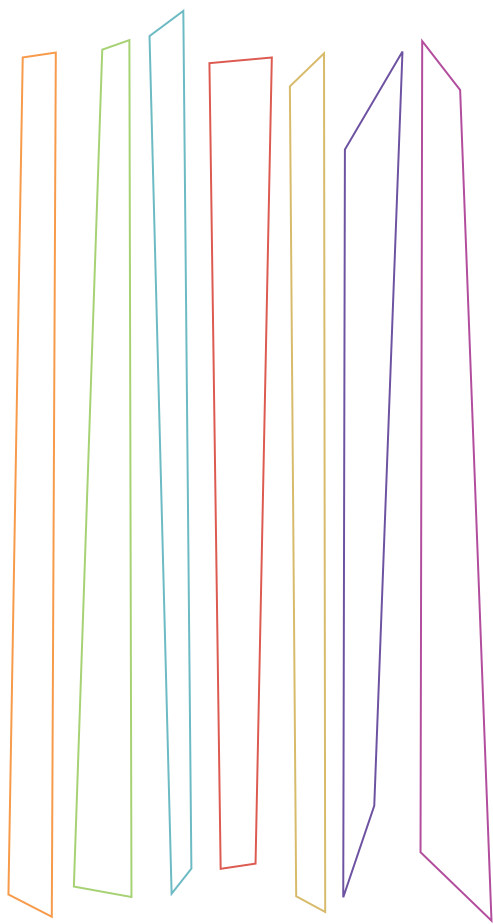
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\* see you next year...

