



FLEXFEST

FLORIDA EXPERIMENTAL

FILM/VIDEO FESTIVAL

FEB 15-17 2013

FLEXFEST

SCHEDULE AT A GLANCE

FRIDAY

7 PM WINDING WINGDING
WONDER WANDER

9 PM PICKLE SHOCKS

SATURDAY

1 PM (BIG)

7 PM MOSTLY WATER

9 PM MANIMALS/MACHANIMALS

SUNDAY

4 PM SLOW DANCE

7 PM HOME IS WHERE...

9 PM A PROGRAM CONTAINING
BOTH ABRAHAM LINCOLN AND
MILLI VANILLI



All shows at the Top Secret Space, except
Saturday early show at the Hippodrome.

TOP SECRET SPACE

24 N MAIN ST
GAINESVILLE, FL 32601

HIPPODROME THEATRE

25 SE 2ND PLACE
GAINESVILLE, FL 32601

WELCOME TO FLEX

These introductions always begin with boilerplate, so let's get out of the way: Welcome to the 9th annual FLEXfest. I hope that's enough boilerplate, because it seems more important to talk about the existential crisis that I have each time our competitive festival rolls around. Running a film festival is a life-destroying endeavor, especially when it's a volunteer effort that one does while keeping up a separate "real" job to pay the bills. We're honored that filmmakers from 55 countries sent us more than 800 entries this year, but watching those entries consumed every spare moment of my fall. (I'm hardly alone in this endeavor—I'll pay tribute to the other folks who elected to destroy their lives alongside me shortly.)

So, why do I do it? (Why do we do it?) I know the answer pretty well, because I told it to myself every time I felt like I couldn't go on. I do it because no one else is doing it. Sure, there are lots of film festivals out there. There are even a fair number of experimental film festivals still. But not that many of them represent the kind of work I'm (we're) interested in. It seems like the forces of history are pushing in the direction of a narrowing of experimental film to something like the classical avant garde, a cinema that favors abstraction, languor, contemplation. I like much of that work, but there's much else I like too. I like experimental films that are fun, playful, clever. I like films that use experimental forms for thinking about real issues in the world. This is the work that's being marginalized by most of the bigger (or higher-profile) festivals these days. Cinematexas is long gone. THAW too. PDX. NY Underground (in its later days). These were festivals that showed the full range of what experimental film could be rather than prescribing a narrow vision of what it should be. FLEX is one of a few fests that represent the broader possibilities of experimental cinema. (We do have a few fellow travelers still, although I'll not list them here for fear of overlooking one. I'll say it's certainly no coincidence that we've brought Steve Polta in as one of our jurors.)

So that's why I do it. But as for the "we," I guess I'm less sure about their motivations. But they certainly do do it. Most notably, Alisson Bittiker, who prefers to stay behind the scenes/screens, is really the engine of the festival, doing all the difficult tasks that would claim my time (and my sanity) otherwise. Natalie Nix too has also contributed admirably to our efforts these last

years, and there would be no FLEX without her. Fabiana DiMaso has stepped up to do all our design work (probably not realizing how much there'd be), and I want to thank her here as well. Scott Shillington, who has for years supported the festival with the nearly unlimited use of his various spaces (The Top Secret Space, The Atlantic Gallery, The F.L.A. Gallery) is also one of this year's MVPs. Robert Edmondson and Kelsey Velez, who've taken the reins of UFLEX, our student-run arm, have also been laboring endlessly and thanklessly. Mike Brown at Kodak continues to be a great supporter of the festival, and I know there's great work out in the world now that was made on stock that he's given us to award to previous festival winners.

But now that I start rattling off this list of names, I'm worried that there's not enough room to thank everyone sufficiently. There were almost 20 people screening entries and making the selections for the festival, and this was surely yeoman's work. Local businesses galore gave us support in one form or another. (See the list at the end of the program and go by and THANK THEM.) The filmmakers themselves deserve thanks too. No one makes experimental film in order to get rich and famous. These films and videos are a gift from them to us, so maybe we should all start writing thank you cards after each festival.

I've made this move before, but I'm going to end again by thanking you, the audience, for coming out. If you didn't turn out in great numbers for the festival, I doubt any of us would think all the hours of labor were worth it. It's only because of your incredible response over the past 9 years that we get our batteries recharged in order to start our engines for the next year's festival. Thanks for everything, Gainesville.

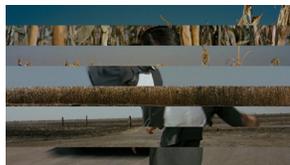
Yours,



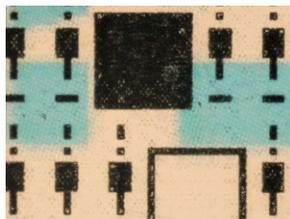
Roger Beebe
FLEX Artistic Director



Blanket Statement #1: Home is Where the Heart is
(2:45, 16mm, 2012) Jodie Mack *Lebanon, NH*
Discordant dysfunction down to the nitty gritty.



Crop Duster Octet (5:33, video, 2011)
Gregg Biermann *Hackensack, NJ*
One of the most iconic sequences in the history of Hollywood cinema (from Hitchcock's *North by Northwest*) is deconstructed and reassembled to illuminate the patterns, rhythms and choreography of the original so as to break through and make for an eight banded kinetic tour de force. —John Columbus



Wingdings Love Letter (2:00, 16mm, 2012)
Scott Fitzpatrick *Winnipeg, Canada*
noun \ˈwiŋ-ˌdiŋ\
1. A lavish or lively party or celebration.
2. A real or pretended fit or seizure; a rage.
An ode to a misunderstood font is rendered by laser printing directly onto 16mm film. Made in MS Paint.



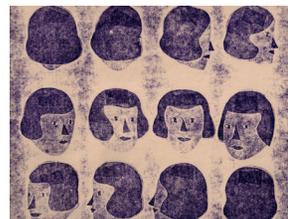
Retrocognition (17:36, video, 2012)
Eric Patrick *Evanston, IL*
An animated collage of photographs and audio fragments from WWII era radio dramas critique the classic American televisual nuclear family.



Spring Tide (1:42, 16mm, 2012)
Sean Hanley *Brooklyn, NY*
A stop-motion animation created with sea glass collected over childhood summers on the coast of Maine.



Continuum (3:00, video, 2011)
Ana B. and Nuno M. Pereira *Lisbon, Portugal*
A film about the fragment and the illusion of the continuum. Shot at the Port of Lisbon, the movement of reality and time turns into a synesthesia. Fragment and totality overlap within the same frame to build an endless narrative. How does the real become fiction?



Like a Lantern (5:00, video, 2012)
Lilli Carré *Chicago, IL*
A man fantasizes about an exotic and fantastical alternative to his own anchored life. Like a Lantern was created using methods of paper cut-out replacement animation and pressure printing on a Vandercook letterpress.



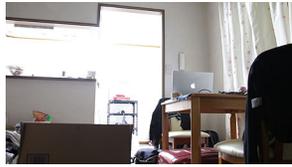
Tap to Retry (4:26, video, 2012)
Neta Cohen *Tel Aviv, Israel*
'TAP TO RETRY' is a series of super-shorts, metaphors for our human behavior in this era of information overload. It gives a perceptible interpretation to undefined concepts, but in a way that adds to the disorientation we feel, living in a world where real and virtual constantly mix and shift.



The Seven Wonders (19:30, video, 2012)
Paul Tarragó *London, UK*
The tenth episode in the ongoing Badger series. Themes? Living in the culture of the copy; originality and ownership; inexplicable illness; life on other planets. And wonder, times seven.



Triangles (3:00, 16mm, 2012)
Ben Popp *Portland, OR*
An animation using only triangles. The sound was made using only triangles as well. Film was hand processed.



Panic Room (6:00/video/2011)

Yuk-Yiu Ip *Hong Kong*

PANIC ROOM documents a Tokyo apartment during the East Japan earthquake and the ensuing nuclear outbreak in 2011. The ordinary apartment becomes a mirror of a collapsing physical reality and a shaken personal state, creating a parallel between the external and the psychological that reflects the panicking times of the catastrophe.



Awe Shocks (3:04/16mm/2011)

Anja Dornieden & Juan David González Monroy
Berlin, Germany

An instructional film detailing the manufacturing process of a whole new consumer product; as well as its many uses, applications, and social benefits.



The White Coat Phenomenon (3:00/video/2012)

Kristin Reeves *Muncie, IN*

Finding sex in an unexpected location requires some examination.



So Far, So Good... So What? (2:00/video/2011)

Patrick Goddard *London, UK*

So Far, So Good.. So What? is a two minute time lapse film that shows a frozen fish that has been inexplicably nailed to a wall in an erect position slowly melting. A spoken anecdote plays over the top telling of an uncanny office incident involving missing limbs, misplaced humour and failed cockiness.



Am I? (3:09/video/2012)

Florencia Aliberti *Barcelona, Spain*

Film made out of domestic internet videos of a popular "genre" between teenagers called "Am I pretty or ugly?". The idea deals with new ways of showing ourselves in the web, throughout experiences in which certain private actions become public on the internet screen.



How to Talk to Kids (3:00/16mm/2011)

Scott Fitzpatrick *Winnipeg, Canada*

8mm is a tool of defense in this society of mechanized corruption because through 8mm and its puny size we come closer to the dimensions of the atom" —George Kuchar. H2T2K is a ghostly, melancholic adaptation of The Life Cycle Series of educational books for children and parents.



Once It Started It Could Not End Otherwise (7:30/video/2011)

Kelly Sears *Houston, TX*
Once It Started It Could Not End Otherwise is an animated horror film constructed from the candid photos and handwritten messages of discarded high school yearbooks. As an unknown force seeps into the walls of the school, the student body is consumed one extra curricular activity at a time.



some girl who tells stories (10:40/video/2012)

Whitney Johnston *Chicago, IL*

I work with what I know. With whatever literalness memory will allow. Embracing neuroses, the damaged and doomed parts of the psyche, the human experience. These are my stories.



Reconciling the Snake (4:32/video/2012)

Curtis Tamm and Omar Zubair *Los Angeles, CA*
Psychological behavioralists have decided that one can intentionalize focus upon seven activities simultaneously. Third century proto-chemist Hermes Trismagistus, through radical combinatory practices, however, broke through to the eighth and the ninth, finding that this distinction was that which separated man from the angels and other higher dimensional entities.



Emotional Sundiving (15:26/video/2012)

Tony Balko *Chicago, IL*

Emotional Sundiving considers the New Age as a path toward total fulfillment. The sun's rays are transmuted into the substances of life through the power of belief.

1 PM (big)



Crusts (12:00/video/2011)

Alexander Stewart *Chicago, IL*

Crusts combines searing drone noise with footage of mysterious architectural and natural artifacts. The film evolves from meditations on concrete physical textures to a complete stroboscopic transfiguration of the image. The footage is accompanied by a crushing, hypnotic onslaught of guitar and electronic noise by White/Light.



Persian Pickles (3:00/16mm/2012)

Jodie Mack *Lebanon, NH*

High-speed cut and paste. Paisley patterns on 16mm film create a mildly hallucinatory trip with a very 1960s feel.

Ponce De León (26:00, video, 2012)

Ben Russell *Paris, France* & Jim Drain *Miami, FL*

Our PONCE DE LEÓN discovered the fountain of youth and drank of immortality in the waning moments of his life. In an instant, he became old forever—an 80-year old Spaniard who would continue to walk the earth for century after century after century, watching as coral foundations gave way to mangrove swamps, as swamps were drained and buildings were erected, as buildings decayed and swamps returned. Our PONCE DE LEÓN is an immortal for whom time poses the greatest dilemma—it is a constant, a given, and his personal battle lies in trying to either arrest time entirely or to make the hands on his clock move ever faster. For PONCE DE LEÓN, time is a problem of body, and only by escaping his container can he escape time itself.



20Hz (4:10, video, 2011)

Semiconductor *Brighton, UK*

20Hz observes a geo-magnetic storm occurring in the Earth's upper atmosphere. Working with data collected from the CARISMA radio array and interpreted as audio, we hear tweeting and rumbles caused by incoming solar wind, captured at the frequency of 20 Hertz. Generated directly by the sound, tangible and sculptural forms emerge suggestive of scientific visualisations. As different frequencies interact both visually and aurally, complex patterns emerge to create interference phenomena that probe the limits of our perception.



Broken Time (1:00, 35mm, 2011)

Johannes Gierlinger *Vienna, Austria*

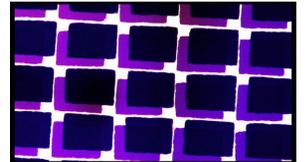
Like Jeanne d'Arc in front of the scaffold, clueless. Finally, a fight, they come to get her. The image section and traces on the material are covering the secret. Serious men come up to exterminate her. "Deform Your Dreams" as the only liberation.



PXXXL (3:00, 35mm, 2012)

Lauren Cook *Hartford, CT*

Using century old technology, PXXXL creates digital glitch from analogue process. It was animated directly on the celluloid without a camera, in a darkroom, using lights, objects, and handmade lenses.



Traces (7:00, 35mm, 2012)

Scott Stark *Austin, TX*

Worldly surfaces, shifting shadows and overlooked patterns: a series of short 35mm films generated from digital still images and printed onto movie film. The top and bottom half of each image alternate in the projector gate and bleed onto the soundtrack area of the film, generating their own unexpected sounds.



Kudzu Vine (20:00, 35mm, 2011)

Josh Gibson *Durham, NC*

A train advances through a railroad crossing flanked by dark masses of leaves and exits through the left of the frame, as if backwards in time. A radio program broadcasting to Georgia farmers waxes lyrical about kudzu's many uses and virtues. This broadcast ushers in surreal and apocalyptic images and sounds of kudzu vines creeping forward, some say a foot a day. Photographed in black and white, and radiating with the luminance of early cinema, this ode to the climbing, trailing, and coiling species *Pueraria lobata* evokes the agricultural history and mythic textures of the South, while paying tribute to the human capacity for improvisation.



Eigenheim (16:07, 16mm, 2012)

Anja Dornieden & Juan David González Monroy
Berlin, Germany

In the GDR children played with dollhouses made to resemble the life they would one day have. Now many of these houses can be found on Ebay or in private collections. "Eigenheim" looks at these houses through their owners' memories to explore the remnants of a lost world.



Fanfare for Marching Band (16:00, video, 2012)

Danièle Wilmouth *Chicago, IL*

Reflecting on today's lean economic times, FANFARE for MARCHING BAND follows the antics of a ragtag musical militia, as they embark on an inept invasion through a parallel universe where their exuberant music is unheard. Featuring choreography by Peter Carpenter and music by the circus punk marching band Mucca Pazza.



7 PM Mostly WATER

Toyokoro (14:00, video, 2012)

Maki Satake *Cologne, Germany*

Toyokoro is my hometown. My parents' house moved out from Toyokoro. That is why I made this work to keep our memory. I packed the time that I spent in Toyokoro, the memory of my family and my past works.



Not Clear Cut (7:30, 16mm, 2012)

Paul Turano *Boston, MA*

A small instance of collateral damage from the recent financial crisis, Not Clear Cut portrays the aftermath of the decision my parents made to harvest 40 acres of 70+ year-old hardwood trees as an attempt to make up for money lost.



Niagara's Fury (28:00, video, 2012)

Benjamin Taylor *Montréal, Canada*

Niagara's Fury is a photographic documentary that explores the city that has grown up around the world's most famous waterfalls. Examining monuments to tourism, entertainment and consumption, the film ponders over the confusion and absurdity of mankind's icons and why the falls might be so furious.



The Natural (4:30, video, 2011)

Ted Kennedy *Brooklyn, NY*

An exploration of heroism and the materiality of video via a burning minivan

Hotel Room (6:00, video, 2011)

Bernd Oppl *Austria*

Something isn't right in this hotel room. A feeling of suspended reality and a film whose nature remains obscure: A sheet of ice is gradually drawn over the room's stark interior – almost indiscernibly, the camera's zoom affords more and more of a view into the setting. The eponymous room turns out to be a detailed miniature model, and Bernd Oppl's film/installation plays an icy game with perception.



River Rites (11:30, video, 2011)

Ben Russell *Paris, France*

A trance dance water implosion, a newer line drawn between secular possession and religious phenomena. Filmed in one shot at a sacred site on the Upper Suriname River, the minor secrets of a Saramaccan animist everyday are revealed as time itself is undone. Rites are the new trypps; embodiment is our eternal everything.



9 PM MANIMALS/MACHANIMALS

Compound Eyes, No. 4: Araneae (4:00, super 8mm, 2011) Paul Clipson *San Francisco, CA*

Music by Jefre Cantu-Ledesma The fear dream of a spider, a web and a factory. Part four of the COMPOUND EYES film series traverses the cohabited and imagined terrains of the anxious as represented by the ruinous environments of industry and their micro-tenants, the arachnids.



Black Swans at Night (8:13, video, 2011)

Fiona Trigg *Victoria, Australia*

Everthing I know about life and love I learned from Paul Schrader movies.



Pigs (7:48, video, 2010)

Pawel Wojtasik *Brooklyn, NY*

A close-range look at pigs living on a farm in Las Vegas, Nevada. The pigs, individually and as a group, become a metaphor for humanity as they go from leisurely wallowing in the mud to the wildness of a feeding frenzy. In a key shot, a pig confronts the viewer with a prolonged, enigmatic stare, as if questioning the very nature of human/animal relationship.



Standards Of Perfection (9:00, 16mm, 2012)

Andrew Kim *Valencia, CA*

This is not a film about miniature horses... Rather, this documentary explores the idea of perfection as understood by The American Miniature Horse Association "Standard of Perfection." The film questions the nature of such ideals as they are applied to the miniature horses of The Quicksilver Ranch.



Pastoral (2:00, 16mm, 2012)

JB Mabe *Chicago, IL*

Digitally altering Mr. Brakhage's painted vision of the night sky into a glitchy earthbound landscape.



Transit (5:20, video, 2012)

Jeffrey Curtis *Seattle, WA*

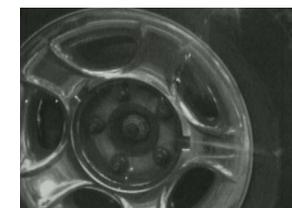
Based on the concept of astronomical and star transit, this experimental dance film plays with concepts of space, distance and relationships between a constantly shifting couple and their observer.



4x4 (5:00, super 8mm, 2012)

Pablo Marin *Buenos Aires, Argentina*

Natural and mechanical forces of power intertwined through structural observation.



Hermeneutics (3:15, video, 2012)

Alexei Dmitriev *St. Petersburg, Russia*

A war film.

This piece is a visual illustration of what hermeneutics is. With the cunning use of WWII footage it makes you believe that you are watching a proper war film. When you already expect the usual archive movie routine — everything changes. And you find yourself watching a completely different film.

Machinery Video No 1 (3:03, video, 2011)

Luis Soldevilla *Amsterdam, Netherlands*

This video explores the motion generated by machines that "carry away" the citizens. By means of combining the inner motion of the devices with an external motion (camera movements) these ideas of motion acquire a new meaning, generating a sort of vertigo and the idea of no point or direction.



Bridge (11:00, video, 2012)

Kevin T. Allen *Brooklyn, NY*

A study of three similar but distinct microcultures: the Manhattan Bridge, Brooklyn Bridge and Williamsburg Bridge. Interrogated through the use of contact microphones, the physical infrastructures of these bridges become audible and reveal their inherent macroacoustics.



Time like Water (7:00, video, 2012)

Thorbjorg Jonsdottir *Iceland/Los Angeles, CA*

Shot on 16mm film over the course of three years, this film documents various hiking trips taken alone in the highlands of my native country Iceland. The film explores the boundaries of individual and personal space, versus the open spaces of nature, which belongs to no one.



The Edge of Summer (4:34, 16mm x 2 (3D), 2012)

Charlotte Taylor *Asheville, NC*

A stereoscopic silhouette animation about a girl who falls in love with the sun. Shot on a handmade animation stand using a custom 3D optical system.



FEBRUARY 17

4 PM SLOW DANCE



Sonotoki (18:00, video, 2012)

Amanda Belantara *Manchester, UK*

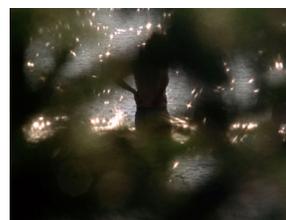
Momentary glimpses reveal eternal encounters. This film captures daily life on the streets of Aomori City, bringing out the magical intimacy in seemingly ordinary moments.



Lost in the Woods (4:00, video, 2011)

Ingeborg Stana *Oslo, Norway*

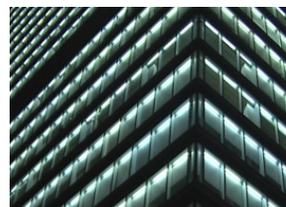
The film's perspective is strange, at an angle, upside down. We see the treetops, the horizon lines and the lake as we have never seen them before, and in this way Stana makes us see them afresh. The film is a short non-narrative film - without a script or dialog.



Cove (6:40, 16mm, 2012)

Rob Todd *Boston, MA*

Facing West, glistening embers: a week of framing observations along the waterfront.



Solitary Moon (2:09, video, 2010)

Eva Tang *Singapore*

Solitary Moon is a poignant film that was inspired by a quote from the novel, 'The Great Gatsby' by F.Scott Fitzgerald.



Poetry of Chance (14:00, video, 2012)

Daniel Lang *Murnau am Staffelsee, Germany*

What happened here? Why did he disappear? And where to? And who is this Carl anyway? A reconstruction of a life told from thirteen perspectives. An examination of a personal catastrophe.

Tehran - Lost and Found (14:30, video, 2010)

Ascan Breuer *Vienna, Austria*

When you are in a foreign city without any orientation, a look at a map helps: But not when it no longer lists the street that you are looking for. In Tehran – Lost & Found, Ascan Breuer accompanies his wife Ariane on a search for traces in the Iranian capital from where her family emigrated in 1979, before the Islamic revolution.





Kako sam ostao bez krila (How I lost my wings) (22:00, video, 2012) Ivan Tasic *Krusevac, Serbia*

Through the series of introspective views on personal conflicts of ideological and iconographic normative with general spiritual and moral thoughts, man, although physically passive, by using his dreams and memories he reconstructs semicentennial period of the country that doesn't exist anymore.

"If we are sown from the same though, and if our branches have grown towards the same sky, why then were our different words cut off at the roots?!"

7 PM HOME IS WHERE...



The Sea [is still] Around Us (4:00, video, 2012)

Hope Tucker *Boston, MA*

Rachel Carson is dead, but the sea is still around us. This small lake is a sad reminder of what is taking place all over the land, from carelessness, shortsightedness, and arrogance. It is our pool of shame in this 'our particular instant of time.' —E.B. White, 1964



The Story of Milk and Honey (9:48, video, 2011)

Basma Alsharif *Palestine*

The Story of Milk and Honey is a short experimental video belonging to a larger project, which includes photographs, drawings and text, detailing an un-named individual's failure to write a love story. Through voiceover narration that weaves together images, letters, and songs, a story of defeat transpires into a journey that explores how we collect and perceive information, understand facts, history, images, and sound and where the individual is to be found in the midst of the material.



EDEN (15:00, 16mm, 2011)

Shinya Isobe *Tokyo, Japan*

A huge apartment complex that might once have thrived as a paradise upon earth. In one of the rooms, songs play on an old tape recorder. The seasons change, but the camera continues to roll even when covered in snow. A story about a place from which life has disappeared.



Across & Down (18:30, video, 2012)

Lori Felker *Chicago, IL*

Sampling and participating. Randomness found in rigid frame-works. All of the pieces that make up some of the wholes.

Sticks and Birthstones (13:20, video, 2012)

April Simmons *Tallahassee, FL*

This film is a document—presented as a dream. Weaving the whispering voices of five siblings (the filmmaker's children)—a construction of conflict, memory and imagination appear.

Invisible bodies may become visible in the dark... apparitions, auditory illusions, spectres, phantoms, are all intangible, non of them, for instance, could be photographed.

—The Unknown

Camille Flammarion (1900)

9 PM A PROGRAM CONTAINING BOTH ABRAHAM LINCOLN AND MILLI VANILLI

The Man Who Shot the Man Who Shot Lincoln (5:24, video, 2010) Drew Christie *Seattle, WA*

An animated interpretation of the strange life of Boston Corbett, the man who killed John Wilkes Booth. It was animated in charcoal, pastels and crayon on the pages of 12 paperback books. The driver's side window of a box truck was used as the light box for animating because I made the entire thing while I was at work (a job I no longer have). Music by Spencer Thun. Sound and Voices by Ian Picco.

Bloom (11:00, video, 2012) Scott Stark *Austin, TX*
Industrial penetrations into the arid Texas landscape yield a strange and exotic flowering. Using images from the Texas Archive of the Moving Image.





Point de Gaze (5:00, 16mm, 2012)

Jodie Mack *Lebanon, NH*

Named after a type of Belgian lace, this spectral study investigates intricate illusion and optical arrest.



Devil's Gate (19:49, video, 2011)

Laura Kraning *Los Angeles, CA*

Tracing the metaphysical undercurrents of a Southern California landscape scarred by fire, DEVIL'S GATE unearths a subconscious of the landscape, as the echoes of the past reverberate in the present and infect our perception and experience of place.



Barren (1:30, video, 2011)

Katherin McInnis *Brooklyn, NY*

Traversing the site of one of the consolidated city's first garbage dumps, located in Brooklyn. The former Barren Island, now no longer an island due to landfill, is also known as Dead Horse Bay, or Bottle Beach.



COMPOUND EYES No. 1 (6:00, super 8mm, 2011)

Paul Clipson *San Francisco, CA*

Music by Jefe Cantu-Ledesma A macro-menagerie of natural life-forms are introduced in a forest's tapestry of earth, water and air: Spiders, slugs, flies, bees, and ants navigate their lives in darkness and light. One of a series of short film studies, commissioned by the San Francisco Exploratorium, studying aspects of insect, animal life, viewed within a succession of environments in unexpected ways. Filmed in the Golden Gate Park Botanical Gardens, Academy of Arts & Sciences and San Francisco.



Cold Fried Chicken (2:00, 16mm, 2010)

Frank Biesendorfer *Berlin, Germany*

COLD FRIED CHICKEN is named after fried chicken that is left over and usually cold fried chicken taste as good as or better than freshly fried chicken because the ingredients have time to combine. This makes the flavor more intense than it was the day before.



HI FI (4:14, video, 2012)

Susan Devore *Chicago, IL*

This video was made by assorting my voicemails to achieve a beginning, middle and end.



Track One (1:37, video, 2011)

eteam *Taiwan/USA*

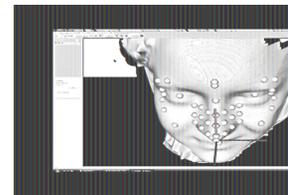
The time is now! The present can be replaced in real time. Not quite yet by the future, but very easily by the past? eteam's video Track One is a replay of such time disjuncture. As they keep following the memory of a yellow cab that keeps driving through the now deserted streets of Taipei, their pastime augments itself with a mesmerizing sense of reality.



Hay Algo y Se Va (There is something. Now it's gone.) (2:33, 16mm, 2012)

Kimberly Forero-Arnias *Roxbury, MA*

Family footage is gathered and sifted to create a perpetual sea of bodies, gestures and gazes that collide to create a familiar yet estranging reunion.



Former Models (19:47, video, 2012)

Benjamin Pearson *Chicago, IL*

Documentary composed of appropriated footage. Tells the tragic story of performer Robert Pilatus and his transformation from embodied subject in to pure image. A fabricated narrative conceived by the artist (Pearson) parallels, upsets and collides with Pilatus' public biography.



Kodak

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