

FLEX

The Florida Experimental Film/Video Festival

2019 FEB 6TH-10TH



FLEXFEST.ORG



SCHEDULE:

WEDNESDAY || 2/6/2019 || 4:00 PM || **Opening Reception**
Florida Museum of Photographic Arts, 400 N Ashley Dr. Tampa, FL 33602

WEDNESDAY || 2/6/2019 || 6:00 PM || **Competition Shorts 1**
David Falk Theatre, 428 W Kennedy Blvd Tampa, FL 33606

WEDNESDAY || 2/6/2019 || 8:00 PM || **Competition Shorts 2**
David Falk Theatre, 428 W Kennedy Blvd Tampa, FL 33606

THURSDAY || 2/7/2019 || 6:30 PM || **Competition Shorts 3**
FLEX HQ, 1401 Alicia Ave Tampa, FL 33604

THURSDAY || 2/7/2019 || 8:30 PM || **Competition Shorts 4**
(*mature content for mature audiences)
FLEX HQ, 1401 Alicia Ave Tampa, FL 33604

FRIDAY || 2/8/2019 || 6:00 PM || **Competition Shorts 5**
Reeves Theater, Vaughn Center 2nd FL, 200 UT Poe Pkwy, Tampa, FL 33602

FRIDAY || 2/8/2019 || 8:00 PM || **Juror Screening: curated by Almodena Escobar López**
Reeves Theater, Vaughn Center 2nd FL, 200 UT Poe Pkwy, Tampa, FL 33602

FRIDAY || 2/8/2019 || 10:00 PM || **Competition || Mike Morris + Scott Stark + Party**
Quaid Gallery, 5128 N. Florida Ave Tampa, FL 33603

SATURDAY || 2/9/2019 || 1:00 PM || **Competition Shorts 6**
(Reeves Theater, Vaughn Center 2nd FL, 200 UT Poe Pkwy, Tampa, FL 33602)

SATURDAY || 2/9/2019 || 3:00 PM || **Competition Shorts 7**
Reeves Theater, Vaughn Center 2nd FL, 200 UT Poe Pkwy, Tampa, FL 33602

SATURDAY || 2/9/2019 || 5:00 PM || **Competition Shorts 8**
Reeves Theater, Vaughn Center 2nd FL, 200 UT Poe Pkwy, Tampa, FL 33602

SATURDAY || 2/9/2019 || 8:30 PM || **Juror Screening: Nazlı Dinçel**
(*mature content for mature audiences)
Reeves Theater, Vaughn Center 2nd FL, 200 UT Poe Pkwy, Tampa, FL 33602

SATURDAY || 2/9/2019 || 10:00 PM || **Competition || Kristen Reeves + Party**
Cunsthause, 4634 N Florida Avenue Tampa, FL 33603

SUNDAY || 2/10/2019 || 1:00 PM || **Juror Screening: Dana Plays**
Black Box, 611 UT University Drive, CCB 133, Tampa, FL 33606

SUNDAY || 2/10/2019 || 3:00 PM || **Competition Shorts 9**
Black Box, 611 UT University Drive, CCB 133, Tampa, FL 33606

SUNDAY || 2/10/2019 || 5:30 PM || **Awards Ceremony**
Florida Museum of Photographic Arts, 400 N Ashley Dr. Tampa, FL 33602

Letter from our Artistic Director

Welcome to FLEX '19. It's very exciting to write those words! It's been four years since the last FLEXfest in its original Gainesville home. When I took a job at the University of Tampa and chose to move back to Tampa from Chicago, I started thinking right away about reviving FLEX. I was a member during its early years in Gainesville. I attended FLEX's first screenings in 2004 and was deeply moved by this strange subculture of dedicated human beings and supportive audiences. From 2005 - 2007, I was part of FLEX's screening committee, I was a projectionist, handled print traffic, and ran FLEX's Cinema Under the Stars programming (CUTS) – which we are reviving this year for our second night of programming.

For those who are new to our unique community: the Florida Experimental Film/Video Festival (FLEX) is an annual multi-day short film festival that takes place in mid-February each year at various venues in Tampa. Since its founding in 2004 by Roger Beebe in Gainesville, FLEX quickly became one of the premiere showcases for experimental short film in North America. It was and is the only significant festival of its kind in the Southeast and one of a very small handful of elite festivals in the international festival circuit, attracting entries from six continents for its last competitive festival in 2015 and this current iteration. Festival guests have included some of the brightest luminaries in the world of experimental film.

FLEX alternates between competitive festivals with open calls for entries and curated festivals with invited filmmakers. FLEX '19 is a competitive program. We selected 81 out of 750+ submissions from 52 countries for inclusion. Judging our competition entries this year are filmmaker Dana Plays, curator and archivist Almudena Escobar López, and filmmaker Nazli Dinçel. We'll also be featuring three programs of works from these jurors.

I couldn't be more excited about bringing this year's program to the Tampa area. It showcases the broad range of what we call experimental, avant-garde, or underground film and video. While so-called independent films have a home in almost every town in the U.S. now (with both festivals and multiplexes or art houses), experimental film and video remains largely the province of major cities, often in their museums and galleries. We would be embarrassed if our museums were only stocked with middlebrow works of culture, but we seem largely to be fine with that in our cinemas (even in our so-called art-houses, where the bulk of the product is work made in an industrial model and distributed by Hollywood studios or their subsidiaries). FLEX attacks this problem directly and works to legitimate the film culture of Florida in the eyes of a cosmopolitan culture that often dismisses the state as a cultural vacuum. Experimental film has also been incredibly important in giving a voice to identity-based work by marginalized groups who can't find financing even to make a low-budget independent film—and we continue to work each year to reach deeper and deeper into these areas.

Special thanks go to this year's FLEX team: Colin Brant, Austin McCann, Suzanne Porath, and Cyan Walker. Colin, Suzanne, and Cyan teamed up with Bryan Wendorf and Alix Blevins to help me screen entries this winter. Putting in long, unpaid hours are the hallmark of our scrappy festival, and FLEX '19 couldn't happen without them. I also would like to thank a FLEX original, Jodie Mack, for her tireless determination, work ethic, guidance and friendship these last few weeks. An additional thanks goes out to Austin McCann for coming on to the FLEX team late in the game and offering his organizational expertise. I extend my deepest gratitude to Roger Beebe and Alisson Bittiker for their many years of FLEX dedication, vision, and love. We're looking forward to making our home here in Tampa.

- Warren Cockerham, FLEX programmer and Artistic Director

Wednesday

February 6, 2019

6PM

Competition Program 1

David Falk Theatre

428 W Kennedy Blvd

Telekinesis Lesson 6

Brittany Gravely & Ken Linehan

2018 16mm, USA, 6:00

Telekinesis Lesson 6 features kinetic performances in the intimate realms of ritual, ceremony, art and play – where the natural and supernatural intersect.

Like This/Like That

Tommy Heffron

2017, digital, USA, 3:00

"letnothingbechangedandallbedifferent"

- Robert Bresson via Public Access TV.

Edited in real-time.

Applied Pressure

Kelly Sears

2018, digital, USA, 6:20

Ease the pain from past physical and mental distress. The body remembers. Aches may linger. Lay prone, breathe deeply, release tension.

Nutrition Fugue

Péter Lichter

2018, 35mm -> digital, Hungary, 4:30

"Közért" (translation: "for the public") was a government owned chain of stores in Hungary, during the communist era (1948-1989). The word Közért is still used in the Hungarian language. Our film was made from the 35 mm celluloid raw footage of its advertisement: the film strips were dugged in the soil, rotten with food and cut up in pieces.

BOOKANIMA: Martial Arts

Shon Kim

2018, digital, S.Korea / Portugal, 12:53

BOOKANIMA, a compound word of 'Book' and 'Anima', is Experimental Animation to give book new cinematic life. It aims 'Watching Book' in the third scope between Book and Cinema through Locomotion based on Chronophotography. The project consists of series of Locomotions:

1. Martial Arts
2. Dance
3. Ball Games
4. Leport, etc.

Identity Parade

Gerard Freixes Ribera

2017, digital, Spain, 4:18

What does a mask hide?

Drew has escaped and is stalking Melinda, but who is hiding behind the mask?

Hall of Fishes

Jennifer Boles

2018, digital, USA, 9:53

HALL OF FISHES is an archival and sonic exploration of the webs of imperial power and violence behind our desires to see, contain, and consume the ocean.

Memoria Data

Lori Felker

2018, digital, USA, 12:00

Memoria Data collects the moments of connection from various and distant familial archives. Familiar eyes make contact with the lens, gestures are are tossed to the camera operator, and mouths spill unheard words. These images remind us of why we keep records, who we set our sights upon, and exactly how we felt when our camera was running.

ARK

Michael A. Morris

2018, 35mm -> digital, USA, 7:02

ARK is a film made from 35mm prints held in the G. William Jones Film and Video Collection's archive. The Ark depicted in the film is intended as a stand-in for the archive, a holding place to preserve films from the passage of time and a refuge from which to repopulate the world with images.



Gone Sale

Matt Meindl

2018, S8mm -> digital, USA, 4:30

Faceless forms inhabit the shadow-sprayed remnants of an electronic shopping mall board game. Slumber party capitalism, now a bargain bin of lost dreams.



Wherever You Go, There We Are

Jesse McLean

2017, digital, USA, 12:00

In this experimental travelogue, efforts to sound human and look natural instead become artificial. The scenery is provided through photo-chromed vintage postcards, displaying scenic North American landscapes and the rise of infrastructure and industry. Aspiring to look more realistic by adding color to a black and white image, the postcards are instead documents of the fantastic. The road trip is narrated by an automated correspondent (all dialogue is taken from spam emails), his entreaties becoming increasingly foreboding and obtuse, in a relentless effort to capture our attentions.



Wednesday

February 6, 2019

8PM

Competition Program 2

David Falk Theatre

428 W Kennedy Blvd

The Air of the Earth in Your Lungs

Ross Meckfessel

2018, 16mm, USA, 11:25

Drones and GoPros survey the land while users roam digital forests, oceans, and lakes. Those clouds look compressed. That tree looks pixelated. A landscape film for the 21st century.

Life After Love

Zachary Epcar

2018, Digital, USA, 8:25

A shifting in the light of the lot, where parked cars become containers for a collective estrangement.

The Invisible Ax

Anna Kipervaser

2016, Digital, Ukraine/USA, 4:45

He knew the woods are full of forest demons grazing deer like cattle, that the Chuhaistyr roams inviting passers-by to join him in dance, that the sound of the ax lives in the forest. He knew about the Rusalky who emerge from the rivers on clear days and the drowned men who dry their pale bodies on river-boulders after sunset.

If I Were Any Further Away

I'd Be Closer to Home

Rajee Samarasinghe

2016, Digital, Sri Lanka, 14:30

A silent poem reflecting on the place of my mother's birth and her first traces on earth. A generational portrait of South Asian "makers" becomes a perceptual voyage into memory, experience, and touch.

The Crack Up

Jonathan Schwartz

2017, 16mm -> digital, USA, 18:18

...an excursion through fear, near collapse, and transformation that takes its name from F. Scott Fitzgerald's 1936 autobiographical essay. Reflecting on life's "process of breaking down," it is both extremely personal and also relevant to the difficult times we live in. With sublime 16mm footage of glaciers, monumental snow-covered landscapes, and an icy, roiling sea, *The Crack-Up* alternates strident sounds and brash rhythms and gestures of the camera with moments of arresting fragility and grace.

Story of the Dreaming

Water – Chapter Two

Brittany Gravely

2018, 16mm, USA, silent, 3:00

Maybe there was an opening, and they wandered through...

A Study of Fly

Cherlyn Hsing-Hsin Liu

2018, 16mm, USA, 12:45

A Study of Fly is a reflection on the relationship between insect, human, environment and the universe. The fly in this film can be approached as a living being, a metaphor for human desire to reach beyond, and a state that demonstrates the capacity to move between the realms of life and death.

Fainting Spells

Sky Hopinka

2018, digital, USA, 10:45

Told through recollections of youth, learning, lore, and departure, this is an imagined myth for the Xąwjska, or the Indian Pipe Plant - used by the Ho-Chunk to revive those who have fainted.

Thursday

February 7, 2019

6:30PM

Competition Program 3

FLEX Headquarters

1401 Alicia Ave

Snow Lee Leopard

Laura Heit

2018, digital, USA, 3:33

Lee Kelly's sculpture forest prompts animation flurry.

Made while Artist-in-residence at Leland Ironworks, Oregon City, Oregon.

Features drawings of sculptures by Lee Kelly.vMusic recorded onsite by Artist-in-Residence Daniel Charles Hunt

Monument

Marcin Gizycki

2016, digital, Poland, 2:30

A secret life of monumental sculptures from The Soviet Military Cemetery in Warsaw, Poland.

Take It Down

Sabine Gruffat

2018, digital, USA, 12:30

A last stand for the silent guardians of the old order. Take It Down is a filmic day of reckoning for the Old Confederate South.

What is up must come down, like the Confederate soldier monuments standing in court house squares across the South.

At long last, a grand inversion! Solarized film makes positives bleed into negatives.

The South is renewed.



137 Bullets

Paul Turano

2016, digital, USA, 9:30

On the night of November 29th 2012 two black drivers, Melissa Williams and Timothy Russell, were chased by 62 police vehicles for 23 minutes throughout greater Cleveland. It ended with a flurry of bullets fired from 13 police officers' weapons. Williams and Russell both died on the scene. In a tragic case of collective hysteria and abuse of power the numbers can't be comprehended, nor the grave injustices ever reconciled. Part of the Repurposed Web Reports series composed entirely of media collected from the Internet.

Trigger Warning

Scott Fitzpatrick

2017, S8mm ->digital, Canada, 5:01

An examination of everyday household objects based on a list published in the December, 2016 issue of Harper's Magazine, shot on a camera shaped like a gun.

Life On The Mississippi

Bill Brown

2018, digital, USA, 28:13

An essay film about a river and the limits of knowing it. Using Mark Twain's "Life On The Mississippi" as a road map, Brown travels from Memphis, Tennessee to New Orleans and considers ways that river pilots, paddlers, historical re-enactors, and civil engineers attempt to know the river through modeling, measurement, and simulation.

Prizes from Fairyland

Amin Roshan

2018, digital, Iran, 9:00

Prizes From Fairyland was filmed around an active oil well in the suburbs of Ahvaz, Iran. It is a five act chronicle that was performed

without a pre-planned schedule for passers-by going to and from the extraction facilities. The sequences re-animate historical colonial drawings, as well as photographic documentations produced during the Anglo-Iranian Oil Company's (now BP) presence in these landscapes.

Questions For a Dinosaur

Rachel Garber Cole

2017, digital, USA, 9:30

In Questions For a Dinosaur I ask a dinosaur 104 questions about extinction.

Klowns – Fake but True

Bryan Boyce

2018, digital, USA, 0:57

Donald Trump and klowns.

Basta

Yann Beauvais

2018, digital, France, 2:40

a cine tract

Thursday

February 7, 2019

8:30PM

Competition Program 4

mature content for mature audiences

FLEX HQ 1401 Alicia Ave

Music of Desire

Kristin Reeves

2017, digital, USA, 8:03

When intimacy couples with dysfunction; feel the sensation of becoming suspended between pleasure and a reverse soundtrack of desire. Using analog video processing tools, filmic body becomes a looping controlling signal, which applied back onto itself replicates how brainwaves process trauma; found sources: clinical and pop therapy.

Never Never Land

Michael Fleming

2018, 35mm -> digital, The Netherlands, 9:15

Never Never Land is about our obsession with physical perfection, our domination and wanting to control everything. Not only being the perfect human being but also creating him.



Storm

Aditya Dawar

2018, digital, India, 2:32

Where the dark nature of the fighting is showcased as frivolous and insignificant. A visual love letter to Pasolini.



Fifth Metacarpal

Scott Fitzpatrick

2018, 58mm -> digital, Canada, 6:00

"I broke my hand last summer."

A memoir of tenderness hazarded, muted ache, and a fiberglass cast.



Outcognito

Wrik Mead

2017, digital, Canada, 5:00

Fear meets gay desire against an audio background of sitcom homophobia and jarring personal testimonies. Textured layers of figures, rotoscoped and real, move in and out of difficult scenarios, resolving into knowing acceptance.



The Eddies

Madsen Minax

2018, digital, USA, 16:07

From below ground, a man named Eddie describes the tunnel architecture of Memphis, TN. In the same city a recent transsexual transplant watches war films and contemplates masculine connectivity as he attempts to integrate into the American South. He posts a Craigslist ad asking men to masturbate on-camera with their firearms. He receives a single response from a man whose name is also Eddie.



Pressed

Kimberly Forero-Arnias

2018, 16mm, USA, 5:15

An animated self-portrait where the body speaks through contact with the paper.

Becoming

Ariel Teal

2018, digital, USA, 8:03

Embodying a body after trauma.

Blowjobs, Buffy the Vampire Slayer, and memory are interwoven in attempt to find bodily autonomy and to process.

Strangely Ordinary This Devotion

Sheilah ReStack and Dani Leventhal

2017, digital, USA, 26:23

Strangely Ordinary This Devotion is a visceral exploration of feral domesticity, queer desire, and fantasy in a world under the threat of climate change. Utilizing and exploding archetypes, the film offers a radical approach to collaboration and the conception of family.

Friday

February 8, 2019

6PM

Competition Program 5

Reeves Theater, 200 UT Poe Pkwy

My Daddy was a Gunman

Jimmy Schaus

2018, digital, USA, 1:47

Adolescent fascinations, fears and desires are re-animated and profaned through play in front of the green screen. --sprung from a made-up line from a real but unseen film from the artist's childhood ("Bad Girls") and deep indentations left by multiple early viewings of Robert Altman's "Short Cuts".

RECKONING 4

Kent Lambert

2016, digital, USA, 9:05

RECKONING 4 presents a fantasy in which figures from cinema, video games and the "real world" listen to and gaze at (or past) each other.

Sky Room

Marianna Milhorat

2017, digital, USA, 5:55

Technology threatens and seduces as humans attempt to solve a mystery through telepathy and mirrors. Stainless steel and broken glass strewn about an intergalactic discotheque.

Counter-Charge

Alex Hovet

2015, digital, USA, 12:48

Counter-Charge disrupts the gender dynamics of the 1989 adult-oriented personal computer game Leisure Suit Larry.

OPERATION JANE WALK

Leonhard Müllner & Robin Klengel

2018, digital, Austria, 16:14

A City Tour through the Architectures of an Online Shooter

I like America and America Likes Me

Noelle Mason

2018, digital, USA, 7:24

I like America draws an aesthetic comparison between the coyote hunters and the emboldened Border Patrol and vigilante groups who use vision technologies to patrol the 2000 miles of US/Mexico often recording their hunts and trading the footage on-line.

Some Laws of Air

Jake Davidson

2016, digital, USA, 6:56

The psychological and extrajudicial experience of traveling with a drone in the military occupied West Bank

Onward Lossless Follows

Michael Robinson

2017, digital, USA, 17:00

A password-protected love affair, a little vapor on Venus, and a horse with no name ride out in search of a better world. Against the mounting darkness, a willing abduction offers a stab at tomorrow.

Transitions

Aurèle Ferrier

2017, digital, Switzerland, 12:48

TRANSITIONS is a journey from the civilizing void of the desert to a maximal urban, capitalistic and hedonistic density, which in the case of Las Vegas assumes some bizarre expression. The film is a contemplation without any people or moving machines in it, focussing on the built and designed.

Friday

February 8, 2019

8PM

Programmed by Almudena Escobar López

Reeves Theater, 200 UT Poe Pkwy

La Cueva Negra

Beatriz Santiago Muñoz

2013, digital, Puerto Rico, 19:47

The Black Cave (La Cueva Negra) explores the Paso del Indio, an indigenous burial ground in Puerto Rico that was discovered during the construction of a highway, and eventually paved over. Drawing on interviews with local residents and with archaeologists involved in the excavation, the video offers a reflection on the origins and meanings of the site. The camera tracks two teenage boys wandering through the area, their freedom of movement and sense of curiosity symbolizing the romantic but ultimately misguided desire to find and preserve paradise.



But when can we try this again?

I don't know. Sorry.

What am I supposed to do?

Just wait around for you?

Pictures of Departure

Parastoo and Faraz Anoushahpour

2018, digital, Canada, 12:00

In winter of 1986 our mother writes in her diary: "To scratch the surface of a subject does not penetrate deep into the subject". Almost three decades later, Pictures of Departure takes this entry and sets off to explore the surfaces and the scratches that linger across generations.

jenny303

Laura Huertas Millán

2018, 16mm -> digital, Colombia, 6:00

"In Jenny303, the titular protagonist's arm comes into view: A close-up of a florid tattoo, as Jenny tells us, "I am a victim and a criminal ... She embodies multiple aspects of gender, which she announces sensually, detailing men's attracting to her scent, their curiosity about her penis, their urge to touch her thighs. It's this performativity—of gender roles, of doer and passive receiver, of slipping in and out of act—recalled, replayed, re-imagined on film, with deep psychological resonance—that forms the most potent part of Huertas Millán's oeuvre." -Ela Bittencourt

Rawane's Song

Mounira Al Solh

2007, digital, Lebanon, 7:00

Rawane's Song is a video in which I express my refusal to talk about the war. The viewer reads my ironic discourse in which the avoided theme is finally not avoided. The video was taped in one take as I walked in artists' studios while pointing my camera down, following my foot movement, standing up, walking, and then walking faster.

Giverny I (Négresse Impériale)

Ja'Tovia Gary

2017, digital, USA, 6:22

Gary's filmic collage, shot on location in Claude Monet's garden in Giverny, France, examines the parlous nature of Black women's bodily integrity, the ethics of care as resistance work, and how violence persists across hierarchical class structures. Set against the backdrop of the West's continued global imperialist campaigns and its historical and contemporary artistic canon, this experimental video features a mélange of HD video, archival footage, and analog animation to posit a decolonized gaze in the re-telling of modern history.

CI(s)NE NEGRO

Los ingravidos

2016, digital, México, 15:00

what remains

belit sağ

2018, digital, The Netherlands, 7:00

what remains is constructed from images recorded during 2015 in Cizre, a primarily Kurdish town in Turkey on the Syrian border, as well as found footage from Turkey from the same period. The work contemplates on the role of images in the collective mourning practices, and images as tools to re-think the recent history... On the one hand video can manipulate, on the other it can heal, it can co-conspire, it makes one go back and forth, re-visit, refresh the memory, it can also make one re-live the violence, connecting to the ones stuck between life and death, past and present.

Friday

February 8, 2019

10PM

Mike Morris + Scott Stark + After Party

Quaid Gallery

5128 N. Florida Ave

Love and the Epiphanists (Part 1)

Scott Stark

2018, 35mm, slides, digital, live, USA 30:00

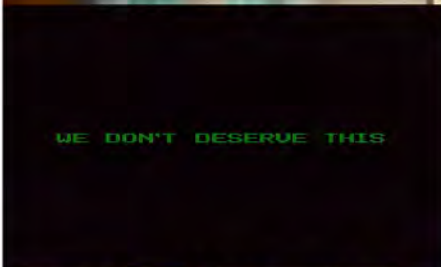
Love and the Epiphanists (Part One) is the first part of an ongoing 35mm film project with live performance components, including wide-screen anamorphic 35mm film, 35mm slides, digital video, audio recordings and live spoken text. The films used are largely sourced from my collection of 35mm Hollywood movie trailers from the past 20+ years, using a hand-made contact printing process that allows me to repeat, reorder, reverse, double-expose, stain, misalign, twist and otherwise strangle the images. The result is a chaotic narrative and love story set against a future time known as the Epiphany – the moment in history when the effects of climate change became irreversible and undeniable.

A Chorus of Black Voids Sings in Rays of Unseeable Light

Mike Morris

2017, 16mm x 2, digital, USA, approx 15:00

A study in media ontology and the ritual space of cinema in which we sit together in the darkness. As the physical form of film is negated, a stream of light emerges. As the light goes out, its impression is stored as data, but its nature has been changed, like the persistent light of an already dead star.



Saturday

February 9, 2019

1PM

Competition Program 6

Reeves Theater, 200 UT Poe Pkwy

Katagami

Michael Lyons

2016, Super 8mm -> digital, Japan, 3:15

This stop-motion animation was made by photographing and re-photographing antique kimono resist-dyeing stencils in positive and negative. A joyful play with ambiguous perception, small variations in the repeating pattern elements generate apparent motion.

Photographed on Super 8 and hand-developed using matcha (locally sourced powdered green tea).

Pachinko

Luis Grane

2017, digital, USA/Japan, 4:02

A visitor immersed in Tokyo considers how the heavy set of implicit rules might take a toll on the individual psyche and mess with human instincts. People co-exist with animated cartoon characters and have imaginary interactions with ancestors by honoring traditions. Pachinko balls represent the influence from American culture.

China not China

Richard Tuohy

2018, 16mm, Australia, 14:00

Hong Kong marked 20 years since its hand over; half way through the planned 40 year 'one country, two systems' transition. Taiwan, once imperial China, once Formosa, now ROC on the edge of the PRC. Multiple exposures of street scenes distort space and place creating a fluid sense of impermanence and transition, of two states somewhere between China and not China.

Mannequin

Pete Burkeet

2017, digital, USA, 7:58

Mannequins are made of plastic. Plastic is made of oil. Paint is made of oil. Paint is mannequin blood. Rolling Acres Mall was built on August 6, 1975. At its peak, it contained 140 stores. At one point, the mall was painted in pastels and was referred to as "The Plastic Palace." Rolling Acres began its decline in the 1990s and ultimately closed in 2011. It is now a magnet for crime and pollution.

Cowboy Town

Jennifer Boles

2018, digital, USA, 8:45

COWBOY TOWN is short film about a roadside ghost town of a replica ghost town with decaying automatons in rural South Dakota.

Travel Stop

Mike Gibisser

2018, 16mm, USA, 16:00

Shot at the World's Largest Truckstop in Walcott, Iowa, the film creates an essayistic portrait of a familiar site of travel and transience. With attention fixed on the ideological overtones pressed to the surface in the objects for sale, *Travel Stop* examines how identity is called upon, regressed, emptied, overburdened, or parceled when traversing the non-places along the US interstate.

ARK

Lynne Siefert

2016, digital, USA, 32:00

Part travelogue, part philosophical mediation, Ark is an experimental documentary about decadence and illusion. Set in the not too distant future, in a post-apocalyptic world, Ark melds lurid surrealist imagery with the musings of anonymous passengers aboard a cruise ship at the end of the world.

Saturday

February 9, 2019

3PM

Competition Program 7

Bay of Plenty

Milva Stutz

2018, digital, Switzerland, 12:03

Bay of Plenty describes the journey of discovery of a fictional, virtual island world. By means of a first-person camera perspective, the audience engages with and becomes part of the events. They encounter creatures who transcend categories such as male/female, artificial/natural, animal/human and who are constantly changing the form of their bodies. Together, they explore possibilities of overcoming their physical boundaries and learn how to create new (life) conditions.

Pontchartrain

Adam Sekuler, Angelle Hebert and Shannon Stewart

2017, 16mm -> digital, USA, 4:08

Ghostly apparitions are seen walking the banks of the bayou in Louisiana. Trapped in a cyclonic tidal force, these specters are caught between the chemical and physical interaction between the emulsion, the body and the brackish water.

Creature Companion

Melika Bass

2018, S16mm -> digital, USA, 31:05

In the American suburbs, two women mysteriously and sensuously entwine in this slow-burning, saucy, abstracted fable on the longing and laboring female body.

Featuring Selma Banich and Penelope Hearne.



Strainul

Pip Chodorov

2018, S16mm->digital, FR/Romania, 9:00
Romanian fairy tales usually start with the sentence: "Once upon a time something happened, if it hadn't happened it couldn't be told." In this fairy tale, a stranger visits the remote mountain village of Slon. As told by Jonas Mekas.

He Who Eats Children

Ben Russell

2018, Ben Russell, S16mm -> digital, USA/ Suriname, 26:00
A speculative portrait of a Dutchman living in the Surinamese jungle - fixing canoe motors, accused of eating the locals' children..."

Saturday

February 9, 2019

5PM

Competition Program 8

Reeves Theater, 200 UT Poe Pkwy

La Mesa

Adrian Garcia Gomez

2018, digital, USA, 9:45
La Mesa explores the intersections of memory, identity and queer desire. Stories of a childhood in rural Mexico as told by the filmmaker's father are interwoven with queered reenactments featuring the filmmaker as the romantic lead opposite the male actors of the old Mexican films and American Westerns from his childhood.

Continents Quiver as Memories Erupt Into Earthflames

Georg Koszulinski

2019, digital, USA, 13:50

A personal essay reflecting on the Anthropocene, the first eight years of my daughter's life, Alan Moore's 1980's run on The Swamp Thing (about a plant that believes itself to be a man), and the nature of poetry itself.

Foreclosed Home Movie

Lisa Danker

2018, 16mm -> digital, USA, 8:20
A memoir of losing a home in Miami, in 1930, becomes the sister tale to a foreclosure in 2013. Unable to accept the loss of her foreclosed home, the filmmaker's mother recounts its rooms. Photographs and abstractly animated details of the house, which were printed from linoleum blocks onto 16mm film, cyclically alternate with the telling of the earlier memoir.

There Lived the Colliers

Nelson MacDonald

2017, 16mm -> digital, Canada, 7:00
Between 1850 and 1920 thousands of wooden duplexes were built in Nova Scotia by coal companies to house the influx of workers. Today, decades after the last coal mine closed, the houses remain. Shot on 16mm, There Lived the Colliers relies on images of the simple homes to suggest the personality, resilience, hardship and history of the people who have inhabited this place for the last 150 years.

The Sequence of Years

Ben Balcom

2018, digital, USA/Austria, 8:35
I am old where I was born. It must have been magnificent once. The way it appears now is not how it once was. It couldn't be, otherwise this would be something else. Perhaps for a moment I am there again. But when I open my eyes, I can't remember anything. There is only this longing for someplace I've never been.

All My Life (After Baillie)

Clint Enns

2016, 58mm, Canada, 3:20

While attempting to create a panorama using stills from Bruce Baillie's *All My Life* (1966), I accidentally produced a glitchy digital landscape that sorted the original film by colour. The image produced was too large to digitally manipulate, so I animated it on single roll of super 8 (with help from Katia Houde).

Topographies of a Distant Noise

Agustín Telo

2018, digital, Argentina, 3:03

The film was born from the digital intervention of a family movie. It seeks to put in tension the referent of the film register; what it has been (characters in a space-time recorded with a camera at 18 frames per second) along with what it is (figures dissolved in surfaces and reliefs of a visual and sonorous matter in constant mutation and alteration, where the part is confused with the whole).

Dislocation Blues

Sky Hopinka

2017, digital, USA, 16:57

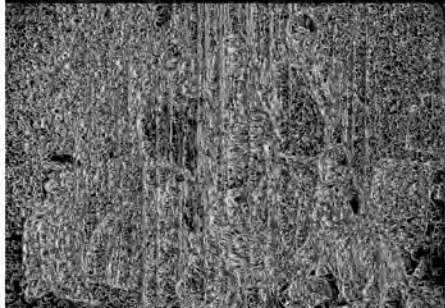
An incomplete and imperfect portrait of reflections from *Standing Rock*. Cleo Keahna recounts his experiences entering, being at, and leaving the camp and the difficulties and the reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become.

We Love Me

Naween Noppakun

2017, digital, Thailand, 13:18

The heavily compressed time and space where all survival images from my memory live in. After journey, what will remain could be something we cannot talk to, but perceive.



Saturday

February 9, 2019

8:30 PM

Juror Screening: Nazlı Dinçel

mature content for mature audiences

Reeves Theater, 200 UT Poe Pkwy

Between Relating and Use

Nazlı Dinçel

2018, 16mm, Argentina/USA, 9:00

Borrowing words from Laura Mark's "Transnational Object" and DW Winnicott's "Transitional Object", this film is an attempt to ethically make work in a foreign land. Transitioning from assuming the position of an ethnographer, we turn and explore inwards- on how we use our lovers.

Shape of a Surface

Nazlı Dinçel

2017, 16mm, Color, Turkey, 9:00

The ground holds accounts of once pagan, then christian and now muslim ruins of the city built for Aphrodite. As she takes revenge on Narcissus, mirrors reveal what is seen and surfaces, limbs dismantle and marble turns flesh.

Solitary Acts #4

Nazlı Dinçel

2015, 16mm, USA, 8:00

The filmmaker films herself masturbate the object of debate. She hears others claim her body, her habits: those in her conservative surroundings as a child. The viewer claims her as well, by watching her in this private act. She is 9 years old, then 12. She observes popular icons, dismissing the agency of their body, she then rejects the other, objects outside of her body: with some teenage angst, denies climax to everyone else but herself.

Solitary Acts #5

Nazlı Dinçel

2015, 16mm, USA, 5:30

The filmmaker films herself practice kissing with a mirror. She recalls teenage memories of overconsumption, confusing oral fixations that are both sexual (kissing) and bodily (eating). She ends up eating the carrot she is masturbating with, and she feels a sense of cannibalism.

The components of the background of the scene are broken down and filmed in extreme closeups. These wave and play with one another: when text is overconsumed it becomes the image by wiping it out, then the image becomes the fabric where the filmmaker physically attaches the film together with fishing line.

Solitary Acts #6

Nazlı Dinçel

2015, 16mm, USA, 10:50

This is a feminist critique of the Oedipal complex. The filmmaker recounts an abortion she had in 2009. The aborted child survives and becomes her lover. Her subject is filmed in a private act, complicating what could be an act of the solitary.

Untitled

Nazlı Dinçel

2016, digital; USA; 12:00

#resistpatriarchy

Instructions on How to

Make a Film

Nazlı Dinçel

2018, 16mm, USA, 13:00

Shot at the Film Farm in Mt.Forest, this comedy is a quest about performance, educational voiceover, analogue filmmaking, ASCII, language ethics of ethnography and narrative storytelling under a metaphor of instructions to farm land. Text by Barbara Kirshenblatt-Gimblett and Wikihow/shoot-film.

Saturday

February 9, 2019

10:00 PM

Kristen Reeves + After Party

Cunsthhaus, 4634 N Florida Avenue

What Is Nothing (After What Is Nothing)

Kristen Reeves

2017, 16mm x 9, USA, approx 10mi

"9X16mm performance, sound

Using found educational films, direct laser animation, and nine-projectors, I attempt to realize the multifaceted materiality of nothingness through the eyes of those who may be the most vulnerable to the void."



Sunday

February 10, 2019

1:00 PM

Juror Screening: Dana Plays

Black Box: 611 University Drive

Agitprop

Dana Plays

2013, digital, USA, 4:00

Visually arresting, deconstructionist piece examining pre-WWII newsreel war footage propaganda.

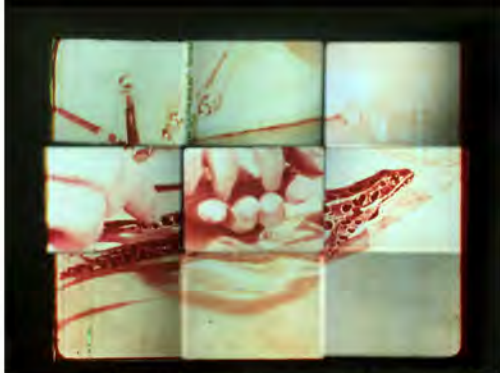
Grain Graphics

Dana Plays

1972, 16mm, USA, 6:00

In grainy negative, a small number of figures interact in various ways in each of the frames. Gradually, as if the camera were drawing away, this pattern grows smaller and its units increase correspondingly in number, until at the end there appear to be hundreds of rectangles, all with figures busy in motion."

– Edgar Daniels, Filmmakers Monthly



Arrow Creek

Dana Plays

1978, 16mm, USA, 6:00

Filmed on the Crow Indian reservation at Crow Agency, Montana, ARROW CREEK poetically interweaves elements that creates metaphors on cultural themes through sound/image juxtaposition.

Across the Border

Dana Plays

1982, 16mm, El Salvador, 8:00

A collage of found footage and documentary images, radio Spanish/English tracks and commentary by Philippe Bourgois, a Stanford Anthropologist trapped in an offensive by the United States-backed Salvadoran Military forces. The film's position against U.S. intervention in the third world is stated in graphic visuals that employ techniques of optical printing and animation.

Sibling Arrival

Dana Plays

1988, 16mm, USA, 3:00

A coarse but intimate documentary of birth. The eight year old sibling is heard but not seen as she watches and reacts to her brother being born.

Nuclear Family

Dana Plays

2001, 16mm, USA, 22:00

"A haunting, emotional exploration of human isolation drawn from observational films – scientific films, documentation of animal-behavior experiments, and early preschool footage."

-Kathy Geritz, Curator Pacific Film Archive

Rhizome

Dana Plays

2006, 16mm -> DV, USA, 5:00

A continuation of Dana Plays' SALVAGE PARADIGM series compounding detritus of history and memory derived from

found-footage salvaged from 1,600 educational films, thrown into a dumpster by Syracuse University after its downsizing effort closed the S.U. Educational Film Library. Plays optically re-photographs archival footage segments that she extracts with a focus on war documentation, science experiments, motion picture and optical inventions and other subjects throughout the history of the twentieth century.

Silverfish

Dana Plays

1981, 16mm, USA, 4:00

Optically printed passages refer to analogies between memory and film.

Shards

Dana Plays

1988, 16mm, USA, 5:00

Shards parallels fragmentation and fragility through explorations that question ideas of wholeness in the film form.

Via Rio

Dana Plays

1986, 16mm, USA, 6:00

VIA RIO is an ode to our human desire for relationship. The film tumbles through a series of relationships woven around one woman's narration of her parents' marriage.

Permutations

Dana Plays

2019, digital, USA, 5min

Permutations explores the visual and aural ontology of land, water, and sky through a series of intertwining studies occurring with variations of manipulated time. Sound design by Greg Perkins.

Sunday

February 10, 2019

3:00 PM

Competition Program 9

Black Box: 611 University Drive

Aura of Uncertainty

Ryan Marino

2016, 16mm, USA, 6:15

Ominous passages of time and light provide a fleeting glimpse into the unknown.



Winter's First Moons

Kathleen Rugh

2018, 16mm, USA, 3:17

Following the winter solstice, the longest nights of the year prevail. Filmed over numerous nights, different phases of the moon are brought together through multiple exposures on film and in-camera editing. Official NASA sound recordings from space help activate their actions. The stoic moon breaks free and gravitates at will.



Passerine in Time

Laurids Andersen Sonne

2018, 16mm -> digital, USA, 7:53

Passerine in Time exists in a space where two creatures and two distinct worlds collide, where birds are trapped by virtual objects in space on a journey of desire.



Lumen

Richard Ashrowan

2018, 16mm -> digital, UK, 3:09

A silent exploration of light and gesture, finding the light, losing it, moments of exploration, hesitation and connection. A collaboration with performance artists Sandra Johnston and Alastair MacLennan, Scotland, June 2018.



Helios

Eric Stewart

2018, 16mm, USA, 5:01

Time-lapses of cacti and succulent over the course of a year. Environmental data drives the tone and filtration of the sounds while the rising and setting of the sun illuminates plant growth in and out of phase with each other.

Half Human, Half Vapor

Mike Stoltz

2015, 16mm, USA, 12:00

A mystic's sculpture garden amidst hurricane damage and property foreclosure.

A Return

James Edmonds

2018, 16mm, Germany, 6:00

To return again. To re-align is the object of these visits, perhaps. Geography of origin becoming catalyst for an inner re-alignment with the secret, private, unspoken work of one's being. Peering into layers, sliding planes of windows and time, the fragmentary gesture of the dance. A series of rapid contrasts, a synthesis of elemental and everyday experience. Structures shift and intermingle, two worlds become one.

And By The Night

Anna Kipervaser

2017, 16mm, USA/Ukraine, 9:44

After a period of no revelations, Surah al-Duha was revealed to Prophet Muhammad, stating that God had neither forsaken nor forgotten him. And to be patient. The film is also a response to my abortion.

38 River Road

Josh Weissbach

(2016) 16mm, USA / Switzerland, 7:14

The voice of a figureless character is heard. The figure of a voiceless character is seen. A sequence of estranged voicemails is framed by unidentified events. Fear resides in the gesture of a telling.

A Leaf is the Sea is a Theater

Jonathan Schwartz

2018, 16mm -> Digital, USA, 16:00

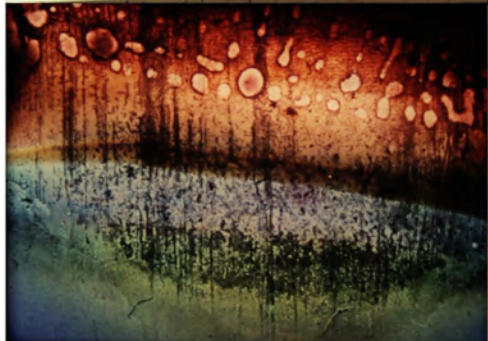
"Facts are perceptions of surfaces."

-Susan Howe

"You cannot describe a house on fire until the actual event takes place. Perhaps there will be no fire. Either you'll have to deny the description as a fiction, or burn the house in accordance with the script."

--Dziga Vertov

"You cannot put a fire out / A thing that can ignite / Can go, itself, without a fan / Upon the slowest night."-Emily Dickinson



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