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 Almudena 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
Cunsthaus, 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 premier 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
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
"let nothing be changed and all be different”
- 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 digged in the soil, rotten with food and cut up in pieces.

BOOKANIMA: Martial Arts
Shon Kim
2018, digital, S.Korea / Portugal, 12:53

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, 8mm -> 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

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 Kipervasar
2016, Digital, Ukraine/USA, 4:45
He knew the woods are full of forest demons grazing deer like cattle, that the Chuhaiastyroams 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 Xáwijska, 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.
Music 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.

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.

Trigger Warning  
Scott Fitzpatrick  
2017, S8mm ->digital, Canada, 5:01  

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.

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 looped controlling signal, which applied back onto itself replicates how brainwaves process trauma; found sources: clinical and pop therapy.

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.
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, 8mm -> digital, Canada, 6:00
"I broke my hand last summer."
A memoir of tenderness hazarded, muted ache, and a fiberglass cast.

Outcognito
Wriek 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.
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.

jeny303
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 annunciates 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 côteange 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 ingrávidos
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.
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, re-order, 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.
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
parcelled 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 surrealism with the musings of
anonymous passengers afloat a cruise
ship at the end of the world.
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.
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, 8mm, 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
Agustin 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
Cunsthaus, 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 occuring 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
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.

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.

Half Human, Half Vapor
Mike Stoltz
2015, 16mm, USA, 12:00
A mystic's sculpture garden amidst hurricane damage and property foreclosure.

A Leaf is the Sea is a Theater
Jonathan Schwartz
2018, 16mm -> Digital, USA, 16:00
"Facts are perceptions of surfaces."
-Susan Howe

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.

"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

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.
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