



Greetings From

**FLEXFEST
2015**

Welcome to the 11th Annual Florida Experimental Film/Video Festival.

SCHEDULE AT A GLANCE

The Florida Experimental Film/Video Festival
February 19-22, 2015
The Wooly, 20 N Main Street, Gainesville, FL

THURSDAY, FEBRUARY 19, 2015

7 PM: Juror Program 1: GEORG KOSZULINSKI
9 PM: Juror Program 2: LORI FELKER

FRIDAY, FEBRUARY 20, 2015

7 PM: Competition Program 1: CYBER FICTION
9 PM: Competition Program 2: WARMING

Opening Party to immediately follow at Video Rodeo, 10 East University Avenue.

SATURDAY, FEBRUARY 21, 2015

4PM: Competition Program 3: FOR SALE
7 PM: Competition Program 4: O, INVERTED WORLD
9 PM: Competition Program 5: SEX, DRUGS AND TACOS

FLEX goes bowling!!! Join us at Alley Gatorz Bowling, 2606 NE Waldo Road at 11pm.

SUNDAY, FEBRUARY 22, 2015

3 PM: Competition Program 6: PARTS UNGNOME, PLACES UNSCENE
6 PM: Competition Program 7: BLUE SUNDAY
8 PM: Competition Program 8: A ROAD BY ANY OTHER NAME

Closing Party/Awards Ceremony Party to immediately follow at the Palomino Pool Hall, 19 SE 2nd Place.

THURSDAY, February 19

7pm: GEORG KOSZULINSKI

IMAGINARY MISE-EN-ABYME FOR SCOTT NYGREN

(2014, video, 4:40)
For Scott.

FRONTIER JOURNALS #4: A MAP OF THE NEW WORLD (2014, video, 3:36)

At the westernmost point of the United States of America, one can stand at the "historical vantage point" where the Makah Indians once observed early Europeans exploring the Strait of Juan de Fuca. This historical marker incites me to draw a new kind of map.

HOME MOVIE HETEROCHRONIES

(2015, 16mm twin projection, 13:30) (work-in-progress)
Visions of American landscapes, orphaned 16mm home movies, ghosts, lawnmowers, flowerbeds, roadside dinosaurs, the faces of men carved into mountains, chainsaws and children—these iconographies of the American imagination culminate into a cross-temporal collage of American mythos.

MESSAGE FROM MY CENTENARIAN

(2013, 16mm; 7:30)

In the year 2079, humans have developed the capacity to send transmissions into the past. Unfortunately, the Earth is dying. Much of the Earth's surface—what little of it remains—cannot sustain human life. The survivors press onward at one of the Earth's two poles. To the south, the Space-Flamers believe the only answer is to sacrifice themselves to the star that gave the human race life for so long. By the thousands, they jettison themselves on space capsules directly into the sun. However, my centenarian, and others like him (me?), believe in an alternative future based on the rewriting of our current time-moment.

LAST STOP, FLAMINGO

(2014, video, 57:00)

Last Stop, Flamingo explores early visions of Florida landscapes, from the early 20th-century Koreshan utopian community, founded by Cyrus Teed in the swamplands of Florida, to the world's largest planned subdivision—Golden Gate Estates—which projected a population of over 400,000 residents. Imagined landscapes give way to mythological creatures, from the Florida Skunk Ape to the mermaids who perform daily at Weeki Wachi Springs. Before reaching the coastline at Flamingo—one of the last coastal regions of Florida to remain undeveloped

upon—Koszulinski stops in Miami to visit his grandfather's eclectic tropical garden. The garden presents a utopian vision of landscape in the microcosm and intersects with Koszulinski's own personal histories and memories of Florida. Exactly 500 years after Ponce de Leon's European discovery of Florida, Last Stop, Flamingo reflects on the many ways in which Florida's landscapes have been irreversibly shaped by human desires.

THURSDAY, February 19

9pm: LORI FELKER

ZWISCHEN (2006, 16mm, 2min)

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

THIS IS MY SHOW: WORKING WITH NATURE

(2009, Video, 15min) Part of the Variable Area Television Network. "Working with Nature" can be grueling and painful, but your hostess Adrienne Edmunds is ready and willing to walk you through what it takes to perfect and control your surroundings.

IMPERCEPTI HOLE (2010, 16mm, 14min) (made with Robert Todd)

A correspondence film: rolls of high contrast black and white film were sent back and forth in the mail over the course of a year until the film began to reveal itself as a science non-fiction fairy tale, a speculative quest - circling and searching, falling and landing, entering and exiting - to recapture elisions in light caught within and between seasons, states, planes and worlds.

BROKEN NEW: DRAMA (2012, video, 7 min) (part 2 of a 3-part series)

Broken New is an intimate attempt at reporting, mediating and being mediated. This comes from an experiment/performance in which I had a news desk set up at the foot of my bed for 2 weeks. I would read only headlines all day and then deliver the News from memory at night. Then, I would wake myself up in the middle of a deep sleep and report all of the newest news I could muster (my dreams).

cont'd. THURSDAY, February 19

9pm: LORI FELKER

The next step was to gather those newscasts and send them off to another level of mediation: my graphics department (artist Chris Royalty). Using text from my nighttime headline news, actual news, stream of consciousness video clips I gathered and more, we collaborated to create the full, overwhelming image of information dissemination.

ACROSS & DOWN

(2011, Super 8 & 16mm to Video, 18min)

Frame by frame, letter by letter, this film aligns riddles/answers from 6 rolls of Super-8, with the structure, poetry and imagery posed by Ugandan crossword puzzles. Across & Down is a study of simultaneous simplicity and complexity and the resulting serendipity and chaos.

IT DOESN'T MATTER: SATURDAY MORNING PHYSICS

(2012, video, 12min)

"Saturday Morning Physics", a science show for teens and adults alike, is ready to explore what matters with you. As you play with language in order to understand the structure of the world, don't be afraid to own your emotions.

FRIDAY, February 20

7pm: CYBER FICTION

AMNESIAC ON THE BEACH

Dalibor Baric (Croatia, 2013, video, 23:45)

In a dead and void dystopian world there is a place where no one exists anymore and everyone is just their own hallucination on the verge of disappearing.



cyberGENESIS

André Silva (United States, 2014, video, 13:00)

What if we were the creator gods that a future cyber consciousness mythologized when imagining its origins? Or perhaps, we ourselves are blasting off into some currently unimaginable next phase of our evolution, one that transcends a purely physical existence.

"cyberGenesis," a creatively crowdsourced short film, imagines a future creation myth, crafted by cyber consciousness from bits and pieces of humanity's online legacy.



SOME ENTROPY IN YOUR TEA

Alex Anikina (Russia, 2013, 8:15)

A story of an artificial intelligence in an apocalyptic future, a lonely mind in the empty world. In absence of a human, will it consider itself human? Will the extensive knowledge it is left with serve as a memory or will it trigger madness?



INFINITE LEAKS IN THE MEMORY PALACE

House of Style (Bryne Rasmussen-Smith and Andrew Smith-Rasmussen) (United States, 2013, video, 5:04)

Digital storage of data requires the association with a locus; the point where the immaterial comes into contact with the material. Sites of storage can be understood as hyper-memory palaces--infinite mansions for infinite memories--both the root of power but ultimately the seed of its destruction.



THE DARK, KRISTLE

Michael Robinson (United States, 2013, video, 9:30)

The cabin is on fire! Krystle can't stop crying, Alexis won't stop drinking, and the fabric of existence hangs in the balance, again and again and again.



ENCOUNTERS WITH YOUR INNER TROTSKY CHILD

Jim Finn (United States, 2013, video, 21:10)

Another chapter in the parallel-leftist-universe of Jim Finn, this video appears to be part of a communist self-help videotape series made in the early 1990s.



THE PLASTIC GARDEN

Yuk-Yiu Ip (Hong Kong, 2013, video, 11:00)

Evoking imagery and memories of the atomic age, THE PLASTIC GARDEN summons the ghost of a forgotten future, the grim fatality of a total nuclear war that held the world hostage half a century ago.



FRIDAY, February 20

9pm: WARMING

SWEETMEATS

Denise Iris (United States, 2013, video, 4:40)

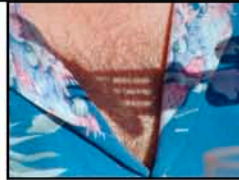
A meditation on what philosopher Maurice Merleau-Ponty calls "the indivision of the sensing and the sensed," a fleeting glimpse of a larger drama whose outlines are only hinted at.



UNDER THE HEAT LAMP AN OPENING

Zachary Epcar (United States, 2014, 10:12)

An expanded view of the lunch crowd at an open-air restaurant, from a bird's-eye of the exterior to the depths of the interior.



BURN OUT THE DAY

Sasha Waters Freyer (United States, 2014, 16mm, 4:00)

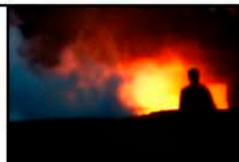
The passing of a decrepit totality; wounds and traces left by fire and light as an abandoned home burns to the ground. Mute observers and memory fragments remain. The pleasures and terrors of rural domestic comfort.



STEEL MILL ROLLING

Ross Nugent (United States, 2014, 12:00)

Equal parts landscape, industrial and portrait film, "Steel Mill Rolling" is a document of a functioning steel mill in Western Pennsylvania where my family has worked for nearly 100 years. This plant operates with a fraction of the laborers it once employed, and the operations are relegated to specialized processing. The steel slabs transformed at this mill in Farrell, PA come primarily from Russia, where their production is subsidized by the government. The goal was to produce a contemporary portrait of this industry to consider the economic, political and environmental realities of multinational steel manufacturing.



UNDER THE ATMOSPHERE

Mike Stoltz (United States, 2014, 14:30)

Filmed on the Central Florida "Space Coast", site of NASA's launch pads. Dormant spacecraft, arcane text, activated landscape, and the surface of the image work towards a future-past shot reverse shot.



IN LIGHT, IN!

Ken Paul Rosenthal (United States, 2013, 12:00)

A haunting, visual essay about the awkward and angry junctures where our culture struggles to manage its emotional distress. Images recycled from 1950's-era educational films are accompanied by original compositions by world-renowned cellist, Zoe Keating.



MOUNTAIN FIRE PERSONNEL

Alex Tyson (United States, 2015, 29:17)

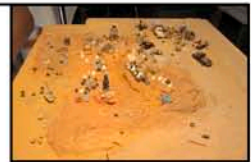
Mountain Fire Personnel is a documentary that explores the 2013 wild fire in Southern California. Using a collage of amateur footage, internet media and professional camerawork, the film follows hotshot crews and California State prisoners around a shut-down tourist tramway.



OJO CALIENTE

Pat McNeill (United States, 2012, 4:00)

Ojo Caliente (hot eye) depicts a site in a reddish sandstone desert; the remains of a settlement apparently dedicated to the manufacture of solid objects. Cones of various sizes and shades are scattered about the entrance of a shallow cave. Whoever made them is never seen, but something seems to be going on underground!



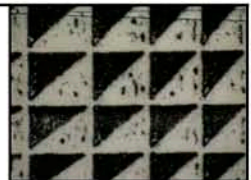
SATURDAY, February 21

4pm: FOR SALE

CHECK

Carlos Dominguez (United States, 2013, 3:40)

Check is a soundfilm composed in the summer of 2013 by photocopying patterns onto strips of film. A rhythm due to the photocopying and splicing processes provides a steady pulse, while the patterns, their negatives, and blank frames create different timbres and syncopations.



cont'd. SATURDAY, February 21 4pm: FOR SALE

FOR SALE

Ben Popp (United States, 2014, 16mm, 2:56)

A short meditation on experimental film as it exists in the landscape of the commodified art world.



SQUARE DANCE, LOS ANGELES COUNTY, CALIFORNIA, 2013

Silvia das Fadas (United States, 2013, 16mm, 9:00)

"The people are what is not there yet, never in the right place, never ascribable to the place and time where anxieties and dreams await." (Jacques Rancière)



REAL WEST

Kevin T. Allen
(United States, 2014, super 8 to video, 29:17)

Real West is an ethnographic portrait of two roadside ghost towns in South Dakota. It is also the tale of two elderly proprietors who devotedly maintain these sites. Such roadside attractions conjure the mythical West through material and cultural artifacts, from a decrepit wagon wheel to an out-of-tune player piano. Tourists are encouraged to not only experience, but also to re-enact these historical environments.



NO SIGNAL DETECTED

Peter Lichter (Hungary, 2013, video, 3:00)

Rhythmical combat of digital and chemical decay.



LOVE LETTER FOR A GIRL

Minkyung Choi (South Korea, 2013, video, 7:30)

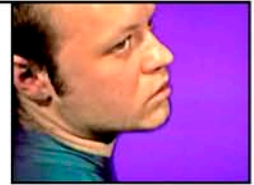
Love Letter for a Girl addresses the complex nature of female spectatorship and the desire within the prevailing online shopping culture of South Korea. While scrolling down the collected images of girls from online, I recite the "love letter" written by myself, partly appropriated from Korean online store rhetoric.



STICK IT

Stefan Ramirez Perez (Germany, 2014, video, 4:45)

The single channel video STICK IT combines television footage of women's gymnastics with recordings of myself attempting the same routines. Merging myself and the young gymnasts of the 1996 Olympics in Atlanta into one composite character, I enter an ambivalent position between envy, identification, rejection and critique of these highly controlled bodies and their restricted performative roles. The video follows the preparation and execution of a floor routine, suspending the marginal moment right before the action, encapsulating ambition, the pressure to succeed and the looming possibility of failure.



ZIMA

Cristina Picchi (Russia, 2013, video, 11:27)

A portrait of a season - a journey through North Russia and Siberia, through the feelings and thoughts of the people who have to cope with one of the world's harshest climates; a reality where the boundary between life and death is so thin that is sometimes almost nonexistent, where civilization constantly both fights and embraces nature and its timeless rules and rites. In these remote places, people, animals and nature itself become elements of a millennial yet unpredictable script, in which physical and mental endurance play an important role as much as chance does, where life and death constantly embrace each other. A reflection on fate, adaptation and the immutable cycles of existence.



LET US PERSEVERE IN WHAT WE HAVE RESOLVED BEFORE WE FORGET

Ben Russell (United States/Vanuatu, 2013, video, 23:33)

"John Frum prophesied the occurrence of a cataclysm in which Tanna would become flat, the volcanic mountains would fall and fill the river-beds to form fertile plains, and Tanna would be joined to the neighbouring islands of Eromanga and Aneityum to form a new island. Then John Frum would reveal himself, bringing in a reign of bliss, the natives would get back their youth and there would be no sickness; there would be no need to care for gardens, trees or pigs. The Whites would go; John Frum would set up schools to replace mission schools, and would pay chiefs and teachers." -- Peter Worsley, *The Trumpet Shall Sound: a study of cargo cults in Melanesia*



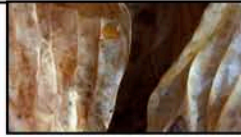
SATURDAY, February 20

7pm: 0, INVERTED WORLD

WINTER PRESENT

Rob Todd (United States, 2014, 16mm, 6:20)

Jewels and entryways, awaiting the Thaw.



BORBOLETAS DELICADAS

Wladimir Lima (Brazil, 2012, video, 5:00)

The delicate little butterflies that glide in the light breeze are nothing like they seem.



LABORAT

Guillaume Cailleau
(Germany, 2014, 16mm to video, 21:00)

A mouse is put to sleep, operated on, scanned in MRI, vivisected. It dies. It is a standard procedure in a lab. A small film crew documents the work of the lab crew. The images are seductive, the discomfort overwhelming.



WALT DISNEY'S TAXI DRIVER

Bryan Boyce (United States, 2012, video, 4:31)
Walt Disney's re-imagining of Martin Scorsese's classic film Taxi Driver follows Mickey Mouse-obsessed Travis Bickle as he looks for love in a rapidly transforming New York City. A 'fair use' parody by Bryan Boyce.



NEGATIVE NATURE

Dawn George (Canada, 2014, super 8 to video, 6:15)

Negative images highlight the forms and rhythms of life in the garden.



FORT MORGAN

Alexander Stewart
(United States, 2014, 16mm to video, 22:00)

Fort Morgan uses live-action footage and drawn animation to examine the geometric plan, physical materials, and structure of a 200-year-old fort on the Alabama coast. A wandering figure begins to construct a fort, following an intricate geometric diagram. The fort grows of its own accord like an oyster shell or a crystal forming, until it is eccentrically shaped, encrusted, and overgrown. Eventually the fort succumbs to the calcification of its own geometric logic.



LIVING FOSSIL

Sean Hanley (United States, 2014, 16mm to video, 2:25)

Springtime along the Mid-Atlantic coast, thousands of horseshoe crabs spawn on beaches under the glow of the full moon. LIVING FOSSIL is a brief glimpse into this 450 million year old ritual.



LONDON BIRD

Aliceson Carter (United Kingdom, 2014, video, 2:17)

An experimental mockumentary, playing with notions of natural history films and referencing various wildlife that makes it up the River Thames every now and then, only to perish after making it onto the T.V. News. The footage and photographic stills were shot on the same day and as the subject was 'found' the narrative formed whilst editing.



A DAY FOR CAKE AND ACCIDENTS

Jesse Mott & Steve Reinke
(United States, 2013, video, 4:13)

A Day for Cake and Accidents features a cast of animal characters -- each of a different, though often indeterminate, species -- who struggle with impending astrological despair and engage in absurdist dialogs, confessing various melancholic desires and transgressive secrets in poetic cartoon abjection.



HAM OVER RICE

Ying Liu (United States, 2014, video, 3:38)

Packed with associative images, visual puns and wordplays, "Ham over Rice" deconstructs the Chinese myth of the legendary archer Houyi who saves the world but loses his immortality. The myth is filtered through a mixture of live action, animation, pictorial text, narration and sounds.



PARALLEL II

Harun Farocki (Japan, 2014, video, 8:38)

Parallel IV explores the actions of the heroes and protagonists of the video game world. These heroes have no parents or teachers; they must test their relationships with others and determine of their, own accord, the rules to follow.



SATURDAY, February 21

9pm: SEXS, DRUGS, & TACOS

PLEASE RELAX NOW

Vika Kirchenbauer (Germany, 2014, video, 12:00)

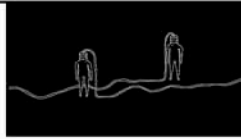
This is going to be a memorable event, orchestrated by me for you. Believe me, you will never forget this. Isn't this great? Never to forget, forever to remember...With your commitment, dear spectator, you will be transformed during this piece. Just let me first guide you a little!



PLUG AND PLAY

Michael Frei (Switzerland, 2013, video, 6:00)

Anthropoid creatures with plugs in place of heads are up to mischief. Instead of abandoning oneself to the dictates of the raised finger, they soon submit to themselves. But the fingers also finger around. Is it love?



LET ME ASMR YOU

Clint Enns (Canada, 2014, video, 2:40)

Rhythm study using ASMR (Autonomous Sensory Meridian Response) inducing sounds from videos found on Youtube.



NO MORE LONELY NIGHTS

Fabio Scacchioli & Vincenzo Core (Italy, 2013, video, 20:45)

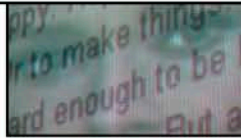
A degenerated melodrama, a journey in search of the background radiation of fiction cinema.



CARY

Chris Wittum (United States, 2014, video, 3:30)

"Cary Grant (born Archibald Alexander Leach; January 18, 1904 – November 29, 1986) was an English stage and Hollywood film actor who became an American citizen in 1942. Known for his transatlantic accent, debonair demeanor and "dashing good looks", Grant is considered one of classic Hollywood's definitive leading men."



NO FAMOUS

Erika Nava (Mexico, 2014, 16mm to video, 7:41)

In a Mexican magazine of the 50s, the pages turn and the characters appear and represent the desire, the grotesque, the love and forgetfulness.



EYES/DESIRES

Josh Thorud (United States, 2014, video, 5:36)

Eyes/Desires is a hybrid project using appropriated footage, stylized animation and live action. It is a depiction of myself (the filmmaker) entering the viewer's eye, crossing through the threshold of the screen like an astronaut between two celestial spheres. Once inside, I ask directly what the viewer's expectations and desires are, and replace his/her consciousness with an invented one.



HER SILENT SEAMING

Nazli Dincel (United States, 2014, 16mm, 10:30)

A transcription of what I have been told during intimate experiences while separating from my husband. Sections consist of destroyed originals from Leafless(2011), motifs of the "feminine" alluding to Jack Smith's Flaming Creatures(1963) and of reconstruction of a pomegranate. These decorative objects are re-valued through a controlled act of cutting, with an allusion to synchronization. Obscured images clear out while the hand scratched text becomes harder to read with each section. Direct sound of cuts and hand processing are composed of 26 frame shots. Un-synced, it reveals a hearing of past images, as an act of translation.



P.O.P.

Eduardo Menz & David J. Romero (Canada, 2013, super 8, 2:44)

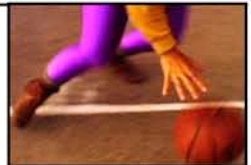
Film portraits that capture a different state of mind.



WAXING AND MILKING

Alee Peoples (United States, 2014, super 8, 9:00)

Waxing and Milking mimics music video tropes and equates Los Angeles' favorite food snack, the taco, to a lady's special parts. A companion piece to Boys of Summer, 2009, also super 8.



SUNDAY, February 22 **3pm: PARTS UNGNOME,** **PLACES UNSCENE**

GENTA PERRA

Anja Dornieden & Juan David Gonzalez Monroy
(Germany/Colombia, 2014, 16mm, 25:00)

A film based on fragments of the story "La Gente Perra" by the Colombian writer Gomatí D. Wahn (1923 -1993). The story, which takes place 3000 years in the future, tells of the character of The Admiral as he searches for the land of the Dog People and the riches that it hides. However, as is typical of Wahn's style, the story is assembled out of altered existing texts, in this case, historic accounts of the discovery and conquest of America or, as it was known then, The New World.



GINZA STRIP

Richard Tuohy (Australia, 2014, 16mm, 9:00)

The Ginza of fable and memory. This is the first film I have finished using the "chromaflex" technique that we developed at Nanolab. This is a very much hands-on colour developing procedure that allows selected areas of the film to be colour positive, colour negative, or black and white.



THE SCHWITTERS VARIATION

Alberto Cabrera Bernal
(Spain, 2012, 16mm to video, 6:00)

Film made out of archival material and structured in three movements, all interconnected by patterns of combinatorial mathematics, in search of calculated visual and sound rhythms. The screen takes the spirit of Kurt Schwitters' assemblages through the usage of images and sounds from various sources.



LE CENTRE

Guillaume Massart & Julien Meunier
(France, 2014, video, 18:12)

Huge dogs, autopiano, man-eating sharks; loneliness, seduction, melancholy... The center has everything you need.



SURROUNDED

Arne Körner (Germany, 2013, 16mm to video, 10:00)

Center of the story is a vinyl pressing plant. It is the biography of a thing, this machine. She told us with every movement and every sound her own story.



DOG ISLAND

Shehrezad Maher (Pakistan, 2014, video, 26:33)

Dog Island merges the narratives, myths, embellishments, dreams and rumors about two similar islands in Constantinople and Karachi which were occupied by wild dogs in early 20th century. This film is inspired by the orphanage of stories that is left on the sidelines of history. Instead of adopting the fixed narrative of the traditional documentary, the work adopts a logic more akin to a fever dream, and seeks to combine multiple stories about similar islands to reveal a greater truth about uncertainty and violence.



SUNDAY, February 22 **6pm: BLUE SUNDAY**

BABY BLUE

Blake Williams (Canada, 2013, video, 10:00)

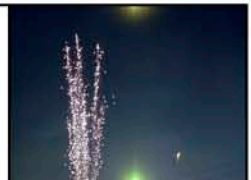
A 3D found-footage film. None of the source material was shot stereoscopically; rather, 3D effects are reliant on parallax motion. Visual depth illusions manifest themselves through horizontal movements made by the camera and/or its subjects. Clips of trains, rockets, beaches, and Cyclopes form a stream of mutated systems and organisms.



BLUE LOOP, JULY

Mike Gibisser (United States, 2014, 16mm to video, 5:30)

Chicago's summertime blazes, unanchored. Skywriting out of time.



cont'd. SUNDAY, February 22 6pm: BLUE SUNDAY

THE BLUE RECORD

Jeremy Moss (United States, 2013, video, 16:37)

Shot on location at Philadelphia's gothic Eastern State Penitentiary, *The Blue Record* interrogates the notion of arrested decay in architecture, literature, and film.



SOUND OF A MILLION INSECTS, LIGHT OF A THOUSAND STARS

Tomonari Nishikawa
(Japan, 2014, 35mm to video, 2:00)

I buried a 100-foot (about 30 meters) 35mm negative film under fallen leaves alongside a country road, which was about 25 km away from the Fukushima Daiichi Nuclear Power Station, for about 6 hours, from the sunset of June 24, 2014, to the sunrise of the following day. The night was beautiful with a starry sky, and numerous summer insects were singing loud. The area was once an evacuation zone, but now people live there after the removal of the contaminated soil. This film was exposed to the possible remaining of the radioactive materials.



LA MAR SALADA

Elena Duque (Spain, 2014, video, 2:51)

"Our love is blue, as the sea, blue" Christian Castro A (joke) quote from a 90's melodic singer to explain a film about the salty (Galician) sea, accompanied with a medley of maritime (Asturian) songs of the Coral Bajamar from Luanco precariously remembered.



UNCLE DAN

Melanie Hibbert (United States, 2014, video, 7:02)

This is a video about my Uncle Dan who died of AIDS when I was a kid, created from VHS tapes and photographs taken by my father and grandfather. It's about what families document through video/photos, and how memories can be reconstructed through media (such as someone you remember as a fun person, but never knew very well). It's also about my grandfather, and the ending scene with the Christmas lights was recorded when my uncle was dying and couldn't make it to the family holiday gathering.



DAD'S STICK

John Smith (United Kingdom, 2012, video, 4:54)

Dad's Stick features three objects that my father showed me shortly before he died. Two of these were so well-used that their original forms and functions were almost completely obscured. The third object seemed to be instantly recognizable, but it turned out to be something else entirely.



HANDFUL OF DUST

Hope Tucker (United States, 2013, video, 9:00)

Prussian blue can be used to render images and counteract radiation poisoning. This obituary is composed of sequences of cyanotypes, exposed in the sand using paper sensitized with handmade emulsion and negatives from a 1954 Hollywood film. Rates of cancer in the film's cast and crew reflect that it was shot downwind during the period of above ground nuclear testing. *Handful of Dust*, produced in the Utah canyon where the 1954 film was shot, is designed as an antidote to recover the memory of the downwinders.



LAYOVER

Vanessa Renwick (United States, 2014, video, 6:18)

A portrait of the Vaux's Swifts which layover for three weeks in Portland, Oregon each fall on their migration to South America.



IN RECOVERY

Alexandria Hovet (United States, 2013, video, 2:55)

In Recovery is part of a four-channel video installation of the same name, addressing the effects of my father's memory loss as the result of a cerebral hemorrhage in 2006. When you share something with another person—a secret, an opinion, an experience—part of that exchange is the expectation that he will remember it, that it will become part of what he thinks about when he thinks of you. As a result, my father's inability to reliably retain experiences and information can often devalue the act of sharing, straining our connection.

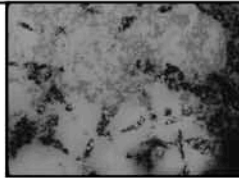


cont'd. SUNDAY, February 22
6pm: BLUE SUNDAY

WAKE

Eric Stewart (United States, 2014, 16mm, 8:00)

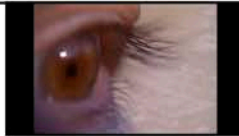
"Wake" is a dirge in celluloid. It is a celebration of my father's life, a meditation on his body; a visual record of mourning. When my father died, there was never a chance to see his body. This film was made by placing his ashes directly onto 35mm film.



THE LIQUID CASKET/WILDERNESS OF MIRRORS

Paul Clipson (United States, 2014, 16mm, 9:30)

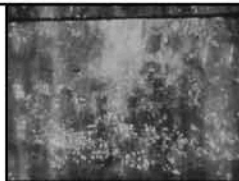
A restless, travelling consciousness flies across lands vast and small, taking note of possible futures that hint at humankind's folly of expansion and alienation. "The amorphous and entangled nature of the modern world is one where thoughtless information prevails in an environment starved of applied wisdom." –Lawrence English



WATERCOURSE

Hanna Chetwin (Australia, 2014, 16mm, 4:00)

Watercourse is a 10 second shot of a fountain which has been reprinted using scratch masks patterned to echo the subject matter of the original footage. The result is an exploration of the interplay between the formal and representational characteristics of the original film's subject matter; water in motion.



SUNDAY, February 22
8pm: A ROAD BY ANY OTHER NAME

POSTCARDS

Ana Husman (Croatia, 2013, 16mm to video, 23:23)

The curriculum for teaching Croatian as a foreign language emphasizes the use of role play, expressive reading, staging fairy tales... Combined with a textbook for learning Croatian and postcards sent from USA to Croatia, these methods become the starting point of all situations staged in the film.



THEY WANT TO GIVE IT A NAME

David de Rozas
(United States, 2014, 16mm to video, 8:44)

They want to Give it a Name (2014) observes a public open call process to name a plaza in the city of San Francisco (USA). Using language from the speculative documentary and the essay, the film explores the relationships that a naming process has with History, the collective physique, and the city and its inhabitants. They Want to Give It a Name speculates about how the city becomes an object marked and signified by power and politics, while it reflects on how the public landscape becomes a social and cultural document built up through memory, ideologies, and identification over time.



NOTHING

LJ Frezza (United States, 2014, video, 6:27)

Every shot from Seinfeld (1989-1998) where nothing happens. A video about walls and a response to everyone I met in New York who said they'd love the city if only there weren't so many people in it.



45 7 BROADWAY

Tomonari Nishikawa (United States, 2013, 16mm, 5:00)

This is about Times Square, the noises and movements at this most well-known intersection. The film was shot on black and white films through color filters, red, green, and blue, then shots were optically printed onto color films through these filters. The layered images of shots by handheld camera would agitate the scenes, and the advertisements on the digital billboards try to pull ahead of others.



SQUARE STORIES TOO

Salem Mekuria (Ethiopia, 2014, video, 25:00)

A triptych video Installation that poetically presents Ethiopia's struggle for modernity by juxtaposing ancient practices with twenty first century aspirations: street sweepers with household brooms sweep debris left behind by constructions of high rises and an elevated public transit system in Maskal Square, the largest public square in Addis Ababa.



cont'd. SUNDAY, February 22 8pm: A ROAD BY ANY OTHER NAME

notes:

DEATH SONGS AND CAR BOMBS

Brendan & Jeremy Smyth

(United States, 2013, 16mm, 6:24)



Guided by a ceremonial death song, an attempt to reach the unholy sea transforms into a chaotic place study of Bali's infamous tourism district- car-bombed one year after 9/11. Osama bin Laden declared the attack to be a direct response to the United States' War on Terror. Now, a dimly-lit memorial stands amidst a sea of Western signage, and by fate, an identical Mitsubishi L300 passes ground zero as the roll flares out.

WAWA

Sky Hopinka (United States, 2013, video, 6:00)

This is an anxious video. Featuring speakers past and present of Chinuk Wawa, a Native American language from the Pacific Northwest, Wawa begins slowly, patterning various forms of documentary and ethnography. Quickly, the patterns become tangled and confused, translating and transmuting ideas of cultural identity, language, and history.

*I eat, I eat.
nayka mink na limá nayka labúsh, wik-ó'áta ch
I work my hand (on) my mouth, Nothing had happen

nayka mák'mak, áta nay k'ipit-mák'mak.
I ate, then I quit eating.
yaka [unintd], "nayka mák'mak ókuk." áta 'nay
ka.
y'ahc, "You eat this!" Then there I am eating THIS that
nayka mák'mak, na mák'mak.
I eat it, I eat.

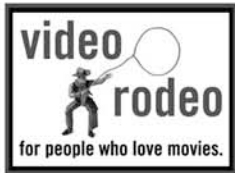
It was that the old woman had power from the spirits (á'ama*

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THE BULL
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