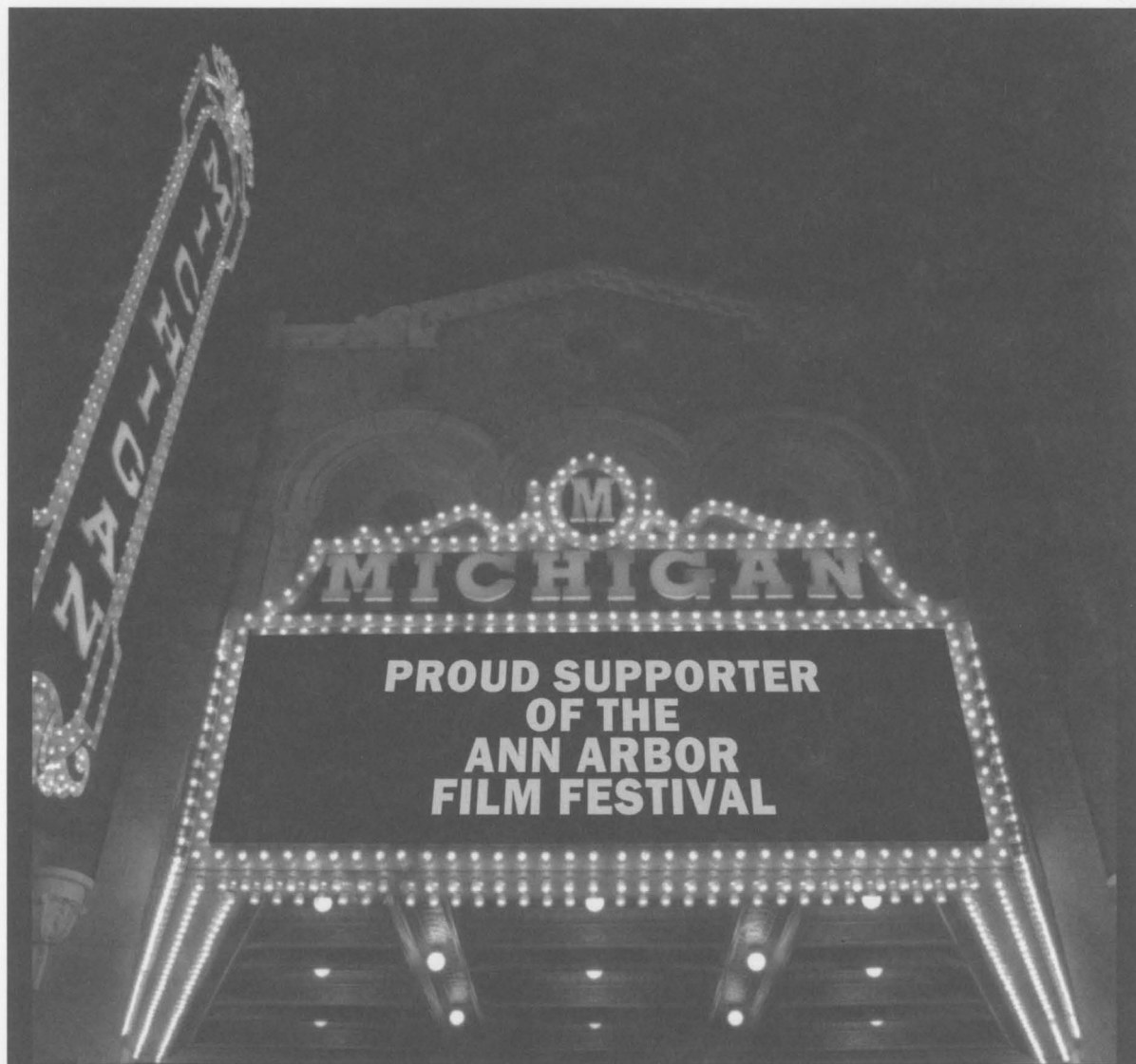




# 48<sup>TH</sup> ANN ARBOR FILM FESTIVAL

MARCH 23-28, 2010



## WELCOME TO THE MICHIGAN THEATER

We invite you to return often and enjoy our award-winning daily film program, Summer Classic Film Series, digital 3-D movies and dozens of exciting concerts and other live events all year round.

Visit [michtheater.org](http://michtheater.org) and sign up for our email list to receive exclusive offers and updates.



ANN ARBOR'S CENTER FOR FINE FILM  
AND THE PERFORMING ARTS SINCE 1928



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# 48<sup>TH</sup> ANN ARBOR FILM FESTIVAL

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# CALENDAR OF EVENTS

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## TUESDAY

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### OPENING NIGHT RECEPTION

6 PM  
Michigan Theater Main Auditorium

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### OPENING NIGHT SCREENING FILMS IN COMPETITION

8:15 PM  
Michigan Theater Main Auditorium

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## WEDNESDAY

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### JUROR PRESENTATION: BEN RUSSELL

1 PM  
Michigan Theater Screening Room

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### TIME MACHINE: SABINE GRUFFAT & BILL BROWN

5 PM  
UMMA Helmut Stern Auditorium

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### DIAMOND PIVOT BRIGHT FILMS IN COMPETITION

7 PM  
Michigan Theater Main Auditorium

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### DANIEL BARROW LIVE PERFORMANCE

7:30 PM  
Michigan Theater Screening Room

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### FROM HONEY TO ASHES FILMS IN COMPETITION

9:30 PM  
Michigan Theater Main Auditorium

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### A SENTIMENTAL EDUCATION, A LUX PROGRAMME

10 PM  
Michigan Theater Screening Room

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## THURSDAY

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### JUROR PRESENTATION: TOMONARI NISHIKAWA

1 PM  
Michigan Theater Screening Room

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### FILM JAM OPEN SCREENING

3:30 PM  
Michigan Theater Screening Room

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### PENNY W. STAMPS PRESENTS MATTHIAS MÜLLER

5 PM  
Michigan Theater Main Auditorium

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### OUT NIGHT FILMS IN COMPETITION

7 PM  
Michigan Theater Main Auditorium

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### NICKY HAMLYN: SELECTED FILMS 1990-2008

7:30 PM  
Michigan Theater Screening Room

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### ILLUMINATIONS OF THE BEYOND FILMS IN COMPETITION

9:30 PM  
Michigan Theater Main Auditorium

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### WASTELAND UTOPIAS FEATURE IN COMPETITION

10 PM  
Michigan Theater Screening Room

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### AFTER PARTIES

**TUES** Tap Room@Arbor Brewing Co.  
10:30 PM-1 AM

**WED** Babs' Underground Lounge  
10:30 PM-2 AM

**THURS** SH\äüt\ & \äüt\BAR  
10:30 PM-2 AM

**FRI** Dark Matter @ The Blind Pig  
10:30 PM-2 AM

Café Felix  
10:30 PM-2 AM

**SAT** Sava's State Street Café  
DJ Bob Moir and friends  
10:30 PM-2 AM

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# CALENDAR OF EVENTS

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## FRIDAY

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### JUROR PRESENTATION: IRINA LEIMBACHER

1 PM  
Michigan Theater Screening Room

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### TOMORROW'S OBSOLESCENCE PANEL

3:30 PM  
UMMA Helmut Stern Auditorium

---

### DREAM AWAKE GERRY FIALKA WORKSHOP

5 PM  
Ann Arbor District Library

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### MUSIC VIDEO SHOWCASE FILMS IN COMPETITION

5:30 PM  
UMMA Helmut Stern Auditorium

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### FLYING LOTUS PLAYS HEAVEN & EARTH MAGIC

7 PM  
Michigan Theater Main Auditorium

---

### HOW THE DARKNESS DOUBLED FILMS IN COMPETITION

7:30 PM  
Michigan Theater Screening Room

---

### THIS ANIMATED LIFE FILMS IN COMPETITION

9:30 PM  
Michigan Theater Main Auditorium

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### NAOMI UMAN THE UKRAINIAN TIME MACHINE

10 PM  
Michigan Theater Screening Room

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### MIDNIGHT MOVIE THE ROOM

12 AM Friday and Saturday Night  
State Theatre

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## SATURDAY

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### THE KIDS ARE ALRIGHT FILMS IN COMPETITION

11 AM  
Michigan Theater Main Auditorium

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### THE MEMO BOOK: FILMS BY MATTHIAS MÜLLER

12:30 PM  
Michigan Theater Screening Room

---

### ALL THAT LIES BETWEEN US FILMS IN COMPETITION

1 PM  
Michigan Theater Main Auditorium

---

### FILMS BY PAVEL MEDVEDEV FILMMAKER IN FOCUS

3 PM  
Michigan Theater Screening Room

---

### CONSTANTS TO NOTHING FILMS IN COMPETITION

3:30 PM  
Michigan Theater Main Auditorium

---

### OFF AND RUNNING FEATURE IN COMPETITION

5 PM  
Michigan Theater Screening Room

---

### TEHRAN HAS NO MORE POMEGRANATES\*

7 PM  
Michigan Theater Screening Room

---

### AN EVENING WITH KENNETH ANGER

7:30 PM  
Michigan Theater Main Auditorium

---

### SOME DAYS ARE BETTER THAN OTHERS\*

9:30 PM  
Michigan Theater Screening Room

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### MATTER AND MEMORY FILMS IN COMPETITION

10 PM  
Michigan Theater Main Auditorium

## SUNDAY

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### WHAT THE HELL WAS THAT? LECTURE & DISCUSSION

12 PM  
UMMA Helmut Stern Auditorium

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### EXPANSIVE GROUNDS FEATURE IN COMPETITION

1 PM  
Michigan Theater Main Auditorium

---

### SEEING IN BETWEEN CHICK STRAND PROGRAM 2

1:30 PM  
Michigan Theater Screening Room

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### EVERYBODY KNOWS THIS IS NOW HERE\*

3 PM  
Michigan Theater Main Auditorium

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### KENNETH ANGER RETROSPECTIVE 2

3:30 PM  
Michigan Theater Screening Room

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### AWARDED FILM PROGRAM 1

6 PM  
Michigan Theater Main Auditorium

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### AWARDED FILM PROGRAM 2

8 PM  
Michigan Theater Main Auditorium

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\* FILMS IN COMPETITION

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# FROM THE EXECUTIVE DIRECTOR

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Photo credit: Mark Biatek

Film is an art form based on time. Festivals are a seasonal occurrence. I find it more than coincidental that our film festival, a forum for bold, imaginative, and challenging creative work, arrives with spring in Ann Arbor. This city is ready to come alive and it's now time for the Ann Arbor Film Festival.

In our 48<sup>th</sup> consecutive year, approaching a major anniversary milestone, we are increasingly aware of our legacy with independent and experimental cinema. This year we are especially honored to receive distinction and support from the Academy of Motion Picture Arts & Sciences for multiple tribute screenings and an onstage conversation with avant-garde film icon Kenneth Anger. His influential *Scorpio Rising* screened at the 2<sup>nd</sup> AAFF in 1964 at a time when both he and the Festival were distinct outsiders to the world of movies. Now, almost fifty years later, Anger and the AAFF are joined once again in celebration of their shared commitment to film as a powerful, transformative art form.

This year's Festival connects accomplished filmmakers across generations and geography. We welcome Festival juror Irina Leimbacher, who will present two programs of works by another icon of avant-garde cinema—the late

Chick Strand. Strand's vision for the expressive possibilities for non-fiction cinema resonate with the work of many of the featured filmmakers at the 48<sup>th</sup> Festival, including Festival juror Ben Russell, Naomi Uman (U.S./Ukraine), and Pavel Medvedev (Russia). German filmmaker Matthias Müller also draws influences from featured filmmaker Kenneth Anger, among others.

A festival committed to pioneering cinema, however, is not focused solely on its legacy. Artists such as Daniel Barrow, Sabine Gruffat and Bill Brown take traditional storytelling mediums into compelling new territory. From England, Nicky Hamlyn, an internationally renowned structuralist film-maker, presents the first screening of his work in Ann Arbor. Festival juror Tomonari Nishikawa, an active presence in Japan and S.E. Asia's nascent avant-garde film scene, presents his energetic new experimental work. Benjamin Cook, from London-based distributor LUX, brings us recent work from European artists with cross-over success in both the art gallery and independent film worlds. More than 100 filmmakers share their new work in our awards competition, with over a dozen U.S. and world premieres. And, of course, we are proud to present the world premiere of a new score for Harry Smith's *Heaven & Earth Magic* performed live by a rising star of hip hop and avant-garde electronic music—Flying Lotus.

Our 48<sup>th</sup> festival also reaches beyond the Michigan Theater, the heart of the AAFF, with arteries leading to moving art exhibitions curated in collaboration with the Ann Arbor Art Center and UM's Work Gallery, a public program at the Ann Arbor District Library, and several programs at the University of Michigan Museum of Art. These programs and exhibitions, all free to the public, are part of our increasing efforts to engage our community with the art of film and moving image.

It's springtime and the Ann Arbor Film Festival is here. We hope to challenge, stimulate and inspire you. Welcome to the Festival.

Donald Harrison  
Executive Director

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# AWARD JURORS

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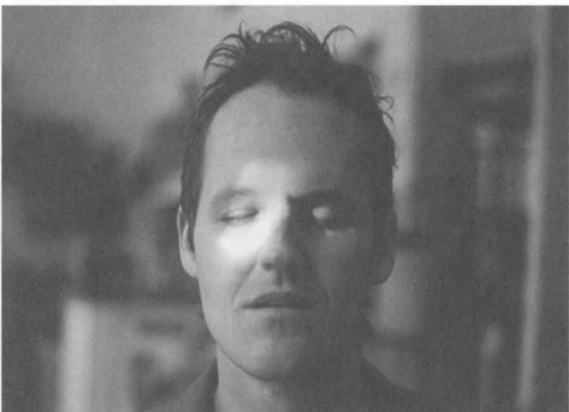
## IRINA LEIMBACHER

Irina Leimbacher is a San Francisco-based film curator and scholar. She is co-founder of kino21 and former artistic director of San Francisco Cinematheque, where she curated experimental and documentary programs for 12 years. She curated the he 2009 Flaherty Seminar and has created film programs for venues including the Pacific Film Archive, San Francisco International Film Festival, Cinemaayat Arab Film Festival, San Francisco Camerawork, and Cinema Project in Portland, Oregon. Her touring series of the work of feminist film pioneer Germaine Dulac was presented at MoMA, Cinematheque Ontario, and the UCLA Film Archive. She has taught at UC Berkeley, San Francisco State University, the San Francisco Art Institute, and Sarah Lawrence's Florence Program, and her writing has been published in *Film Comment*, *La critica sociologica*, *Bright Lights*, *Framework*, *Wide Angle* and elsewhere.



## TOMONARI NISHIKAWA

Born in Nagoya, Japan, Nishikawa started filmmaking in 2001, and his works have been screened at film festivals, including Ann Arbor Film Festival, Edinburgh International Film Festival, Hong Kong International Film Festival, International Film Festival Rotterdam, Media City Experimental Film Festival, New York Film Festival, and Toronto International Film Festival. While pursuing his MFA at San Francisco Art Institute, Nishikawa started making film installations, and such works have been exhibited at Berlinale, Headlands Center for the Arts, San Francisco Arts Commission Gallery, and Still Motion in Toronto. One of his installations, *Building 945*, received the 2008 Museum of Contemporary Cinema Grant. Nishikawa works as a guest adviser for Yebisu International Festival for Art & Alternative Visions in Tokyo, and he is one of the founders and co-directors of KLEX: Kuala Lumpur Experimental Film and Video Festival. He is currently teaching at Binghamton University, as a visiting artist at Cinema Department.



## BEN RUSSELL

Ben Russell is an itinerant media artist and curator whose films and performances have been presented in spaces ranging from 14th Century Belgian monasteries to 17th Century East India Trading Co. buildings, police station basements to outdoor punk squats, Japanese cinematheques to Parisian storefronts, and solo screenings at the Rotterdam Film Festival and the Museum of Modern Art. A 2008 Guggenheim award recipient, Ben began the Magic Lantern screening series in Providence, Rhode Island, is co-director of the artist-run space BEN RUSSELL in Chicago, and he currently teaches at the University of Illinois at Chicago.

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# FILMMAKER AWARDS

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The Ann Arbor Film Festival is committed to providing direct support to filmmakers. Our awards program presents nearly \$20,000 to filmmakers. Winning an award at the AAFF not only means prestige and financial support, but can also qualify filmmakers for an Academy Award®-nomination by the Academy of Motion Picture Arts and Sciences in the short film category.

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## **KEN BURNS AWARD FOR BEST OF THE FESTIVAL**

**\$3,000**

Presented to the film of any genre or length that best represents the artistic standards of excellence for the festival. This award is generously provided by influential documentary filmmaker Ken Burns, a graduate of Ann Arbor's Pioneer High School.

## **THE STAN BRAKHAGE FILM AT WIT'S END AWARD**

**\$1,000**

For a film artist whose work exemplifies the ideals of the individual creating, through deep personal necessity, a revealing and thought-provoking visual expression of formal innovation and integrity.

## **LAWRENCE KASDAN AWARD FOR BEST NARRATIVE FILM**

**\$1,000**

The narrative film that best makes use of film's unique ability to convey striking and original stories will receive this award. A notable Hollywood filmmaker, Lawrence Kasdan got his start in Ann Arbor at the University of Michigan and continues his connection through support of this festival award.

## **MICHAEL MOORE AWARD FOR BEST DOCUMENTARY FILM**

**\$1,000**

The best non-fiction film of the festival will receive this award from documentary filmmaker Michael Moore, who received inspiration from hundreds of films he viewed over the years at the Ann Arbor Film Festival. Proceeds from his film, *Roger and Me*, fund this annual award.

## **CHRIS FRAYNE AWARD FOR BEST ANIMATED FILM**

**\$1,000**

This award recognizes the animated film that delivers the best style, creativity, and content. Given in honor of the spirit of Chris Frayne, a key participant in the festival's early years, his approach to life was reminiscent of his colorful cartoon characters. Special thanks to Ann Arbor's colorful Quack!Media for lead support of this award!

## **THE BARBARA ARONOFSKY LATHAM AWARD FOR EMERGING EXPERIMENTAL VIDEO ARTIST**

**\$1,000**

This award provides support to the most promising video artist at the inception of her/his career. Distributed by the Video Data Bank, the award was conceived by the Aronofsky family to honor the late Barbara Aronofsky Latham, a Chicago-based experimental video artist who passed away in 1984.

## **PRIX DEVARTI AWARD FOR FUNNIEST FILM**

**\$1,000**

Awarded to the film likely to create the most laughs in the festival. This prize honors the 40-year friendship between Dominick's Pub and the Ann Arbor Film Festival, and honors the memory of Dominick and Alice DeVarti.

## **TOM BERMAN AWARD FOR MOST PROMISING FILMMAKER**

**\$1,000**

This award is intended to support an emerging filmmaker that the Award Jury expects will make a significant contribution to the art of film in the course of his/her filmmaking career. This award is endowed by the Berman family in honor of the memory of Tom Berman, who was a University of Michigan film student, an early festival supporter and close friend to many within the festival community.



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**AWARD FOR BEST INTERNATIONAL FILM**

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**\$750**

Granted to the film produced outside of the United States which most strongly impresses our Awards Jury, this award is co-supported by Ann Arbor's Tios Mexican restaurant with local French tour guide and artist Sandy Schopbach.

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**THE EDWARD JONES AUDIENCE AWARD**

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**\$1,500**

Selected by the audience, three awards of \$500 will be awarded to the three highest rated films in competition at this year's festival. Edward Jones is proud to financially reward the films deemed most deserving by the Ann Arbor Film Festival audience.

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**PETER WILDE AWARD FOR MOST TECHNICALLY INNOVATIVE FILM**

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**\$500**

The film which showcases the most pioneering, cutting-edge technical innovations will receive this award. Peter Wilde was a long-time projectionist for the festival and master of special effects. This award honors his creativity and pursuit of new techniques.

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**\AUT\FILM AWARD FOR BEST LGBT FILM**

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**\$500**

This award honors the film that best addresses and gives voice to Lesbian, Gay, Bisexual or Transgender (LGBT) issues. The \aut\BAR of Ann Arbor contributes this award to promote a diversity of voices that achieve excellence in filmmaking.

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**AWARD FOR BEST SOUND DESIGN**

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**\$500**

Given for excellence and originality in sound design, this award recognizes the importance of audio artistry within independent and experimental cinema.

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**KODAK/FILMCRAFT IMAGING AWARD FOR BEST CINEMATOGRAPHY**

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**\$3,000 [\$1,500 of film plus \$1,500 processing]**

For the film that demonstrates the highest excellence and creativity in cinematography. The recipient of this award will receive \$1,500 worth of 16mm or 35mm film stock from Kodak and film processing from Filmcraft Imaging, the lab division of Grace & Wild of Farmington, MI.

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**AWARD FOR BEST MICHIGAN FILMMAKER**

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**\$500**

This award recognizes excellence in a Michigan-produced film within any genre.

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**FOOD GATHERERS FEEDING THE SOUL AWARD**

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**\$500**

This award honors the film that best illuminates social justice issues. Funded by Food Gatherers' Board of Directors to honor the food rescue/food bank's 21st anniversary of serving our neighbors in need in Ann Arbor and beyond.

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**THE EILEEN MAITLAND AWARD**

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**\$500**

This award is to be given to the film that best addresses women's issues and gives voice to female voices. It was created to honor of the spirit and memory of Eileen Maitland, who was a dear friend and long-time supporter of the festival, as well as a patron and practitioner of the arts.

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**THE NO VIOLENCE AWARD**

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**\$512**

In a culture that uses so many images of violence to entertain and inform, this prize is awarded to the film which explores, celebrates or rises to the challenge of "no violence depicted." Provided by Ann Arbor residents Leslie Lawther and Matthew Graff.

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**JURY AWARDS**

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**\$1,200**

Remaining prize monies that are distributed at the awards jurors' discretion as honorable mentions to films of distinction and artistic accomplishment.

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**JURY AWARDS  
AWARDS SCREENINGS**

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**ANNOUNCEMENT: SUNDAY, MARCH 28 AT 6:00 PM**

**WHEN: SUNDAY, MARCH 28 AT 6:00, 8:00 PM**

**WHERE: MICHIGAN THEATER**

**TICKETS: \$9 GENERAL**

**\$7 STUDENTS/SENIORS/AAFF MEMBERS**

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# AWARDS DONORS

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## **\$3,000**

Ken Burns

## **\$1,000 - \$1,500**

Anonymous

Edward Jones

Judy Kazis

Lawrence & Meg Kasdan

Michael Moore

The Aronofsky Family & Video Data Bank

## **\$500 - \$999**

\aut\ Bar

Food Gatherers' Board of Directors

Matthew Graff & Leslie Lawther

Quack!Media

Susan Warner

The LaBour Foundation for Non-Institutional Living

Tios Mexican Restaurant

Walter Spiller

## **\$250 - \$499**

Denny Hayes

George Fisher & Kari Magill

Lars Bjorn & Susan Wineberg

Myrna Jean Rugg & Rick Cronn

Sandy Schopbach

## **\$100 - \$249**

Dan Gunning & Vicky Engel

Piotr Michalowski & Deanna Relyea

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# KEY MEMBERS & DONORS

---

## **\$10,000 - \$15,000**

Bruce Baker & Genie Wolfson

Steve Warrington & Courtney Mandryk Warrington

## **\$5,000 - \$9,999**

Merton & Regina Allen Memorial Fund

Ted Kennedy

## **\$1,000 - \$2,499**

630 Club

Lawrence Kasdan

Martha Darling & Gil Omenn

Peter Heydon

## **\$500 - \$999**

Constance Crump & Jay Simrod

Gavin Eadie & Barbara Murphy

Mary Cronin & John Johnson

Matthew & Sonam Krichbaum

Myrna Jean Rugg & Richard Cronn

Wendy Lawson

## **\$250 - \$499**

Barry Miller

Bob & Debbie Merion

Bruce Curtis & Sara Tucker

Cezanne Charles

Dick Soble and Barbara Kessler

George Fisher & Kari Magill

Greg Merriman & Jill McDonough

Hubert & Ellen Cohen

Joanna Courteau

John Baird

John Dryden & Diana Raimi

Nancy LaTendresse

Mark Evans

Rob Kirby

Ron & Robin Sober

Ruth Bardenstein & Jim Roll

Thomas McKarns

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The Ann Arbor Film Festival is a 501c(3) non-profit and relies on the generous support of our local and international community to sustain our creative efforts. Each filmmaker, member, donor, funder, sponsor, community partner, volunteer and audience-goer contributes to the continuation of the AAFF and the pursuit of our mission.

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# INSTALLATIONS AT THE 48<sup>TH</sup> FESTIVAL

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The 48<sup>th</sup> Ann Arbor Film Festival extends its commitment to moving image arts and film-inspired artists through public installations that move beyond the confines of theatrical screenings. Throughout the month of March, local and regional artists display their talents across various venues, surfaces and media. We encourage our audience to experience these installations in the lobby of the Michigan Theater, in our downtown galleries or even unexpectedly while navigating the streets of Ann Arbor.

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## MICHIGAN THEATER

603 E. Liberty St., Ann Arbor, MI

Ann Arbor arts collective **The Bang!** takes over the main installations in the Grand Foyer of the Michigan Theater with several pieces: light boxes that illuminate films from the 48<sup>th</sup> festival, a suspended magic lantern, and a glittering web across the theater's magnificent arch. Artist **Lisa Waud's** floral arrangements accompany the Bang!'s installations, using the changing seasons as inspiration—winter's monotone giving way to spring's color. Milwaukee's **Ross Nugent** literally turns light in another direction with his striking celluloid light boxes titled *Image Bank (1 – 3)*. Harnessing the Film Festival's energy, **Michael Flynn's** "Pedal Powered Film Projector" installation allows visitors to generate electricity and directly illuminate an 8mm home movie projector. Flynn's project is a spin-off of **Mark Maynard's** *Cycle Powered Cinema* project currently in development in Ypsilanti, MI. Lastly, the popular UM School of A&D's **Mindstream Animation Station** makes a return visit to the AAFF, inviting audience members to animate their experience for all to see on the theater's big screen.

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## WORK GALLERY

306 S. State St., Ann Arbor, MI

**GHOST IN THE MACHINE**  
Open March 19–April 2, 2010

University of Michigan Alumni and current Roman J. Witt Visiting Artists **Oren Goldenberg** and **C. Jacqueline Wood** present *The Ghost in the Machine*, a sculptural light installation co-curated by the UM School of Art & Design and the Ann Arbor Film Festival. Work • Ann Arbor will be transformed using suspended translucent screens and multiple slide projectors to explore the relationship between space and the moving image. Accompanying *The Ghost in the Machine* is a special light and shadow piece by artist and current A&D faculty, **Frank Pahl**. The work, titled *Kinetic Study #3*, is an attempt to create a kinetic otherworldly ambience through low-tech means.

**Gallery hours: Tuesday–Sunday noon to 7 PM**

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## ANN ARBOR ART CENTER

117 W. Liberty St., Ann Arbor, MI

**INTERMISSION**  
March 5–March 28, 2010

The Ann Arbor Film Festival's first exhibition in collaboration with The Ann Arbor Art Center, *Intermission* features films, new-media, and film-inspired works from a group of talented Michigan artists hand-picked by the AAFF staff. **Heidi Kumao's** mixed media installation explores Jean-Dominique Bauby's "Locked-in-Syndrome" as described in his memoir *The Diving Bell and the Butterfly*. Through a three-channel work, **Ted Kennedy** investigates transitional moments of human interaction within the confines of a fixed landscape. A video by **Thylas Moss** examines "Limited Fork Theory," her study of dynamic interacting systems. Artist-in-Residence at the William E. Scripps Estate, **Gary Schwartz** finds influence in the historic interiors and exteriors of the Scripps Mansion. Schwartz takes the viewer to the fourth dimension with his piece based on the concept of the 14th century Camera Obscura. **C. Jacqueline Wood** presents a slide projector installation depicting images from found vacuumated acetate filmstrip material, highlighting the chemical breakdown of film while celebrating the beauty of decay. **Michael Mosher** pays homage to his personally rich experience in the Ann Arbor public schools through a mixed media depiction of film teachers from Pioneer High School.

**Gallery hours: Monday–Thursday and Saturday, 10–6 PM**  
**Sunday noon to 5:30 PM.**

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## OTHER VENUES

The **Detroit Projection Project** will bring large scale moving image art to building surfaces in downtown Ann Arbor during the week of the film festival. Keep an eye out for other installations from artists, such as **Deanna Morse**, in various venues throughout the week. For a complete description of the 48th Ann Arbor Film Festival's installations, please visit: [www.aafilmfest.org](http://www.aafilmfest.org).

# FESTIVAL STAFF AND VOLUNTEERS

## **EXECUTIVE DIRECTOR**

Donald Harrison

## **OPERATIONS MANAGER**

Maria Feldman

## **COMMUNITY DEVELOPMENT MANAGER**

Becca Keating

## **SENIOR PROGRAMMER**

David Dinnell

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Tom Bray

## **FILMMAKER LIAISON**

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Ryan Molloy

## **GRAPHIC ASSISTANT**

Andrew Reaume

## **WEBMASTER**

Charles Burney

## **VOLUNTEER COORDINATOR**

Katherine McMahan

## **HOUSING COORDINATOR**

Myrna Jean Rugg

## **TRANSPORTATION COORDINATOR**

Rick Cronn

## **PUBLIC INSTALLATIONS COORDINATOR**

Mary Thiefels

## **OPENING NIGHT RECEPTION COORDINATOR**

Paquetta A. Palmer

## **GREEN ROOM COORDINATOR**

Laura Russello

## **GREEN ROOM DESIGN**

Caitlin Dronen

Laura Russello

Ted Kennedy

## **AFTER PARTY COORDINATORS**

Ayron Michael Nelson

Bill Spencer

Daniel Menzo

Erin Bratkovich

Forest Juziuk

Meghann Rotary

## **FILM JAM HOST**

Forest Juziuk

## **FESTIVAL PHOTOGRAPHERS**

Caitlin Dronen

Connie Huang

Jes Rose

Mark Bialek

## **FEST LEAD BLOGGER**

Amanda Scotese

## **AAFF PROMOTIONAL VIDEOS**

Martin Thoburn

Michael Langan

## **AAFF SPONSOR VIDEOS**

College for Creative Studies

## **SOUND DESIGN**

JDSY

Starling Electric

## **AFTER PARTY ENTERTAINMENT**

Ayron Michael Nelson

Charles Trees

DJ BILJAX

DJ Bob Moir

DJ Dan Piccolo

Dr. Strangeloop

Flying Lotus

Forest Juziuk

Mahjongg

VJ Mme la-Noï e

VJ Troupe Colorswim

## **MAIN LOBBY INSTALLATIONS**

Bang! Productions, LLC

Ayron Michael Nelson

Chris "Box" Taylor

Daniel Menzo

Dustin Krcatovich

Jason Gibner

Jeremy Wheeler

John Redmond

Mike Taylor

Steven Griffes

## **INSTALLATION ARTISTS**

C. Jacqueline Wood

Detroit Projection Project

Frank Pahl

Heidi Kumao

Gary Schwartz

Lisa Waud

Michael Flynn

Michael Mosher

Oren Goldenberg

Ross Nugent

Ted Kennedy

## **INSTALLATION ARTISTS (CONT'D)**

Deanna Morse

Thylas Moss

## **BOARD OF DIRECTORS**

Bruce Baker (President)

Matthew Krichbaum (Vice President)

Rob Kirby (Treasurer)

Myrna Jean Rugg (Secretary)

Heidi Kumao

Larry Skiles

LeAnn Auer

Lindsay McCarthy

Peter Howell

Russ Collins

Steve Warrington

Tom Bray

Wendy Lawson

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Chris Gore

Chris McNamara

Deanna Morse

Gary Schwartz

Jonathan Berkowitz

Ken Burns

Lawrence Kasdan

Leighton Pierce

Leslie Raymond

Michael Moore

Morrie Warshawski

## **FINAL PROGRAMMING**

David Dinnell (Sr. Programmer)

Donald Harrison (Executive Director)

Brooke Dagnan

Erin Bratkovich

Forest Juziuk

Jon Moodie

## **PROGRAMMING SUPPORT**

Brooke Keesling

Debra Miller

## **SCREENING COMMITTEE**

Brooke Dagnan

C. Jacqueline Wood

Connor Buhagiar

Cory Snavely

Erin Bratkovich

Forest Juziuk

Gary Schwartz

Jeremy Peters

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# FESTIVAL STAFF AND VOLUNTEERS

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## SCREENING COMMITTEE (CONT'D)

Jon Moodie  
Kat Hagedorn  
Martin Thoburn  
Matt Kelson  
Nicole Macdonald  
Scott Northrup  
Ted Kennedy

## INTERNS

Caitlin Dronen  
Christiana Botic  
Emma Stensaas  
James A. Janisse  
Tin-Jun Gu

## MICHIGAN THEATER PROJECTION & STAGE STAFF

Dan Bruell  
Dan Moray  
Frank Uhle  
J Scott Clarke  
Jim Pyke  
Mitch Sickon  
Rick Berthelot  
Scott McWhinney  
Walter Bishop

## PRE-SCREENERS

Alexis Bravos  
Brian Hunter  
Brooke Dagnan  
Bruce Baker  
C. Jacqueline Wood  
Charles Burney  
Chris Csont  
Connor Buhagiar  
Erin Bratkovich  
Esther Kirshenbaum  
Forest Juziuk  
Jim Gilmore  
Jon Moodie  
Ken Bawcom  
Leland Austin  
Lisa Nichols  
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Martin Thoburn  
Marty Stano  
Matt Kelson  
Mike Jones  
Myrna Jean Rugg  
Nathan Faustyn  
Patti Russo  
Rob Kirby  
Ryan Levin

Shannon Bawulski  
Ted Kennedy  
Tim Pulice  
Wa Hubbard  
Will Hossain  
Justin Dykhouse  
Zeynep Gürsel

## GRANTING AGENCIES & ORGANIZATIONS

The Academy of Motion Picture Arts  
and Sciences  
The Andy Warhol Foundation for the  
Visual Arts  
The National Endowment for The Arts  
The Michigan Council for Arts &  
Cultural Affairs  
State Street Area Association

## AFTER PARTY VENUES

Arbor Brewing Company  
\aut\ BAR  
Babs' Underground Lounge  
Café Felix  
The Blind Pig  
Sava's State St. Café

## OPENING NIGHT CATERING

Café Zola  
Cupcake Station  
eat catering & chef services  
eve  
Flat Out Bread Company  
Grange Kitchen & Bar  
Morgan & York  
Old Town  
Sava's State Street Café  
Schakolad  
Seva  
Silvio's Organic Pizza  
Sweet Heather Anne  
Tracklements  
Zingerman's Bakehouse

## OPENING NIGHT DRINKS

Arbor Brewing  
Arbor Teas  
Brys Estate  
Roos Roast  
Pernod Ricard

## JUDGES' MEALS

Angelo's  
Café Felix  
Café Habana  
Café Zola

## FILMMAKERS' DINNER

Casa Dominick's

## EXTRA THANK YOU'S

Adam Hyman  
Al McWilliams  
Amanda Bynum  
Amanda Scotese  
Amy Beste  
Amy Klinke  
Amy Nesbitt  
Amy Sumerton  
Andréa Picard  
Andrew Reaume  
Autumn Campbell  
Brian Butler  
Brian Hunter  
Brittany Gravely  
Brooke Dagnan  
Bruce Baker  
Bryan Rogers  
C. Jacqueline Wood  
Carl Bogner  
Cassie England  
Charles Burney  
Chris Csont  
Chris Holland  
Chris Wisniewki  
Christina Hamilton  
Christen McArdle  
Claartje Opdam  
Colleen Sherman  
Connor Buhagiar  
Constance Crump  
Cory Snavelly  
Daniel Menzo  
Deanna Sgambati  
Debra Miller  
Dominic Angerame  
Dylan Bawulski  
Elvira Feldman  
Erin Bratkovich  
Esther Kirshenbaum  
Eve Aronoff  
Forest Juziuk  
Frank Pahl  
Gary Schwartz  
Gavin Smith  
Genie Wolfson  
George Manupelli  
Heidi Kumao  
Javan Mahkmali  
Jeff Meyers  
Jeremy Peters

# FESTIVAL STAFF AND VOLUNTEERS

## EXTRA THANK YOU'S (CONT'D)

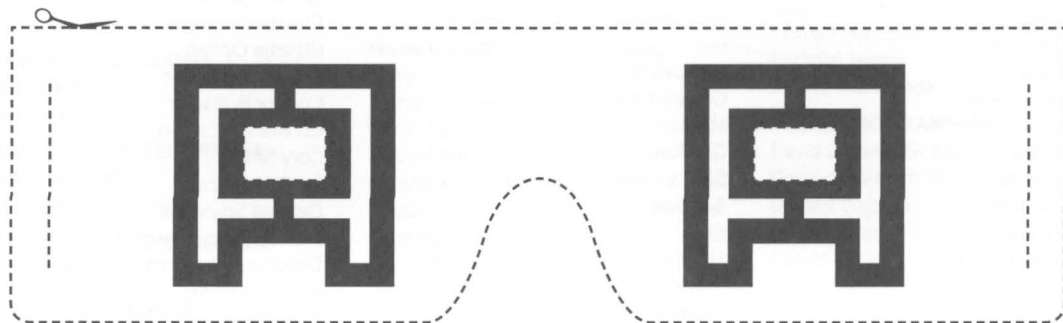
Jeremy Riggsby  
Jeremy Rossen  
Jeremy Wheeler  
Jill McDonough  
John Hieftje  
John Roos  
Jon Moodie  
Josh Pokempner  
Julia Sosnovskaya  
Julie Murray  
Katalin Vajda  
Katherine McMahan  
Katherine Weider-Roos  
Keith Orr  
Ken Burns  
Laura Barnes Gabriel  
Laura Russello  
Lauren Sorensen  
Laurie Blakeney  
Lawrence Kasdan  
Lee Berry  
Lisa Pick  
Lou Glorie  
Louis Dickinson  
Lynn Yates  
Mariah Cherem

Marilyn Brakhage  
Mark McElhatten  
Mark Mothersbaugh  
Mark Toscano  
Martha Darling  
Martin Contreras  
Martin Thoburn  
Mary Thiefels  
Michael Langan  
Mike Hoolboom  
Mike Sperlinger  
Myrna Jean Rugg  
Omari Rush  
Oona Mosna  
Patrick Friel  
Ralph McKay  
Rich Devarti  
Rick Cronn  
Rob Kirby  
Ron Reed  
Russ Collins  
Ruth Bardenstein  
Ryan Molloy  
Sabine Gruffat  
Sam Valenti  
Scott Northrup  
Scott Pryor

Stephen Connolly  
Stephen Hill  
Steve Emshwiller  
Steve Warrington  
Tamara Real  
Ted Kennedy  
Terri Sarris  
Tess Girard  
Tim Pulice  
Tina Fey  
Todd Wiener  
Tom Bray  
UCLA Film and Television Archive  
VGKids  
Vicki Honeyman  
Wendy Lawson

## IN-KIND PARTNERS

Ann Arbor Art Center  
Grace & Wild  
PLAYgallery  
The Michigan Theater Foundation  
UM Digital Media Commons  
UM Museum of Art  
UM School of Art & Design  
Work • Ann Arbor



# FESTIVAL IN VIEW

## OUR MISSION

The Ann Arbor Film Festival is committed to supporting bold, visionary filmmakers, promoting the art of film & new media, and providing communities with remarkable cinematic experiences.

## THE TRAVELING TOUR

The 47<sup>th</sup> AAFF Tour visited more than 30 cities in the U.S., Canada and Iceland with a selection of shorts from that year's festival. Tour screenings take place in museums, cinemathèques, art house theaters, and universities. All filmmakers participating in the tour receive payment for each screening of their work. To learn more about the AAFF traveling tour, please visit: [www.aafilmfest.org/overview](http://www.aafilmfest.org/overview).

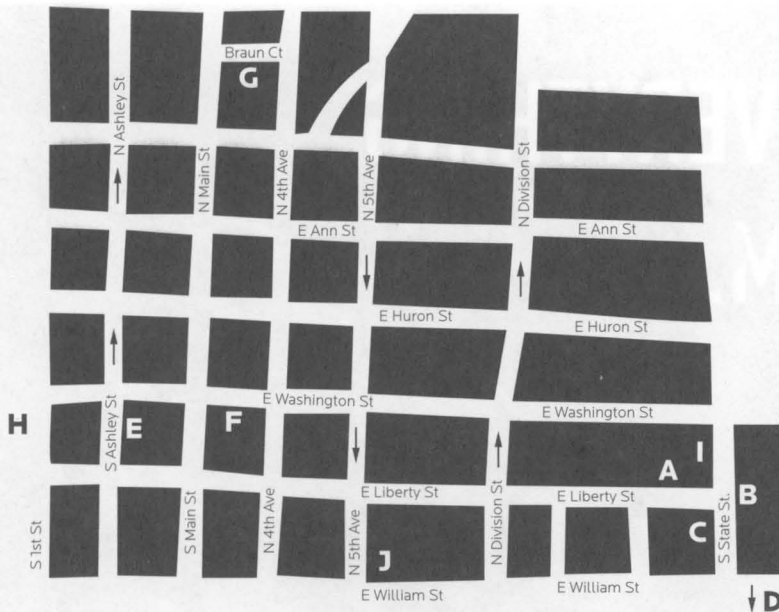
## FESTIVAL PROJECTIONISTS

The Ann Arbor Film Festival utilizes the skilled union projectionists of our local IATSE chapter. They take great care in delivering the best possible audience experience, so please let them know if you like what you see!

## 48TH AAFF DVD – COMING FALL 2010

AAFF DVD Collection Volume 2, *Unexplored Territories*, was released last fall with nine short films from the 47<sup>th</sup> festival. Stay tuned for Volume 3 of short films from our 48<sup>th</sup> edition.

## VENUES



### A. Michigan Theater

603 E. Liberty St.

### B. State Theater

233 S. State St.

### C. Work Gallery

306 S. State St.

### D. University of Michigan Musuem of Art

525 S. State St.

### E. Babs Underground Lounge

213 S. Ashley St.

### F. Arbor Brewing Company

114 E. Washington St.

### G. SH\aut & \aut\Bar

315 Braun Ct.

### H. Blind Pig

208 S. 1st St.

### I. Sava's State Street Café

216 S. State St.

### J. Ann Arbor District Library

343 S. Fifth Ave.



# HIGH QUALITY PRINTERS

- SHIRTS -
- STICKERS -
- PACKAGING -

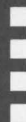
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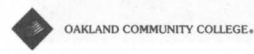
## KEY SPONSORS



## CONTRIBUTING SPONSORS



## CORE SPONSORS



## COMMUNITY SPONSORS

ANGELO'S RESTAURANT

CAFE HABANA

JERUSALEM GARDEN

CAFE ZOLA

CAFE FELIX

# OPENING NIGHT

OPENING NIGHT RECEPTION 6 PM | MICHIGAN THEATER GRAND FOYER

We celebrate the opening of this year's festival with music from DJ Forest Juziuk, light fare from local favorites, including eat catering, Seva, Silvio's Organic Pizza, Sava's State Street Cafe, eve, Morgan & York, Schakolad, and Cupcake Station, with open bar beer by Arbor Brewing Company, wine by Brys Estate, spirits by Pernod Ricard, coffee provided by Roos Roast, and tea by Arbor Teas.

SCREENING 8:15 PM | MICHIGAN THEATER MAIN AUDITORIUM | FILMS IN COMPETITION



## ANGEL BLUE SWEET WINGS

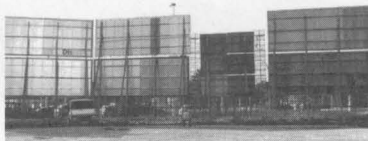
**Chick Strand**

Tujunga, CA | 1966

3 min | 16mm | Experimental

*Film not in competition*

The first film by Chick Strand (1931-2009); an experimental film poem in celebration of life and visions. Techniques include live action, animation, montage and found images.



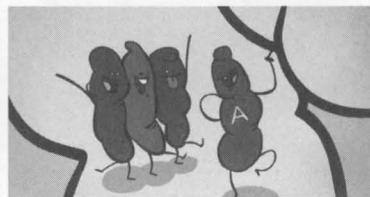
## EL ATAQUE DE LOS ROBOTS DE NEBULOSA-5

**Chema García Ibarra**

Elche, Spain | 2008

7 min | 35mm | BW | Narrative

"Almost everybody is going to die very soon."—C.G.I.



## MISSED ACHEs

**Joanna Priestley**

Portland, OR | 2009

4 min | Video | Animation

"Have you ever worked very hard on a paper for English class, just to get a very glow raid? Proofreading your peppers is a matter of the utmost impotence! "Missed Aches" demonstrates how the shortcomings of spellcheck can result in unexpected double entendres."—J.P.



## PHOTOGRAPH OF JESUS

**Laurie Hill**

London, England | 2008

5 min | Video | Animated Documentary

Looking for photographs of Jesus, yetis and Hitler in 1948? Help is at hand with this documentary-fantasy based on true stories of requests for impossible images. Real-life archives become the stage where fact and fiction collide, belief runs amok, and unruly images have lives of their own.



## SLEEPING BEAR

**Jack Cronin**

Ann Arbor, MI | 2009

11 min | Video | BW | Exp. Documentary

Filmed at the Sleeping Bear Dunes National Lakeshore in northern Michigan over the course of three years, this work, which loosely follows the cycle of seasons, is a study of the landscape and an attempt to represent the unique character of the region.



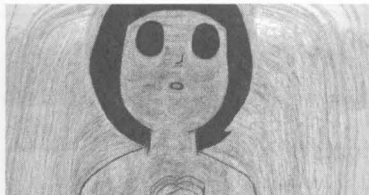
## NOUS (US)

**Oliviers Hems**

Rennes, France | 2008

11 min | 35mm | Narrative

A police officer carries out a search of a man's apartment and enters the life of someone who has been forgotten by everyone.



### THE PLACE WHERE WE WERE

**Naoyuki Tsuji**  
Yokohama, Japan | 2008  
6 min | 16mm | BW | Animation

Tsuji's beautiful, haunted charcoal animation portrays an angel, a gathering in a forest and an otherworldly visitation to a couple in their home.



### DE MOUVEMENT

**Richard Kerr**  
Montreal, Canada | 2009  
7 min | 35mm | Experimental  
U.S. Premiere

Inspired and created in honor of Bruce Conner and Arthur Lipsett this film is constructed from monochromatic French 35mm film trailers and features the transitional wipes en vogue during the first half of 20th century cinema.



### FANTASY SUITE

**Kent Lambert**  
Chicago, IL | 2009  
7 min | Video | Experimental

"A meditation on mainstream American heterosexual romance."—K.L.



### THE UNMAKING OF I AM A SEX ADDICT

**Caveh Zahedi**  
Brooklyn, NY | 2009  
8 min | Video | Animated Narrative

An animated director tells his audience the story of an underground film shoot gone awry.



### PORTRAIT #3: HOUSE OF SOUND

**Vanessa Renwick**  
Portland, OR | 2009  
11 min | Video | BW | Documentary

Through radio interviews and a photography-driven visit to the neighborhood of record store "House of Sound" long after the wrecking ball, this film reflects the soul of a mix-tape era of music and the heart of a community-based business. Renwick's latest in her ongoing Portrait series of stories in Portland, Oregon.



### MY TEARS ARE DRY

**Laida Lertxundi**  
Spain/USA | 2009  
4 min | 16mm | Experimental

"A film in the three parts of a dialectic. Hoagy Land's song is played and interrupted as guitar makes sound, two women, a bed, an armchair, and the beautiful outside. The lyrics of the song reference the eternal sunshine of California and its promises."—L.L.

## AFTER PARTY

## ARBOR BREWING COMPANY—TAP ROOM 114 E. WASHINGTON ST.

Continue the opening night celebration at Arbor Brewing Company's Tap Room, where you're sure to meet out-of-town filmmakers, long-time festival-goers, and enjoy happy hour drink prices!

**10:30PM – 1AM NO COVER**

## JUROR PRESENTATION BEN RUSSELL



### LET EACH ONE GO WHERE HE MAY

**Ben Russell**

USA/Suriname | 2009 | 135 min | 16mm

Russell's feature-length debut consists of thirteen 10-minute shots, filmed primarily with a steadicam rig. The film follows two unidentified brothers (played by Benjen and Monie Pansa) as they journey from the outskirts of Paramaribo, Suriname through a busy city street, past an illegal gold mine, through the forest and a Maroon village to the Upper Suriname River. The brothers' near wordless journey via foot, bus, and canoe, is a compressed echo of an epic voyage taken by their ancestors, who escaped slavery under Dutch rule, 300 years prior.

"In its cartographic portrayal of contemporary Saramaccan culture, *Let Each One Go Where He May* invites anachronism and myth-making to participate in the film's daring conflation of history, its oscillations between re-enactment and record, its investigation of the gaze and cultural oppression and survival. Like a Rouchian ethno-fiction, the film leads the viewer not only on an extraordinary quest, but also into an inquiry on representation and the camera's transformative powers."

—Andréa Picard, Wavelengths, Toronto International Film Festival

## TIME MACHINE: SABINE GRUFFAT & BILL BROWN

CO-CURATED BY THE WITT VISITING ARTIST PROGRAM OF UM SCHOOL OF ART & DESIGN

A live interactive multimedia performance utilizing and combining signals from a roster of image and sound-producing machines: a slide projector, an analog video switcher, a custom built video synthesizer, a record player, a digital video projector, and a computer. *Time Machine* is a hybrid system in which new electronics transform old machines; analog and digital signals are combined, rerouted and controlled by multiple interface devices including: handmade electronics, computer game joysticks, and technology-enhanced plush toys. Hardware and software is wired and upgraded with custom-built physical interfaces so that both viewers and performers may operate *Time Machine's* narrative engines. The stage becomes the control panel for an immense ship, and the screen becomes a window through which we visualize different spaces and times. Sometimes we are aboard a transatlantic freighter; sometimes we are whisked into the future amid a constellation of unknown stars; other times we are driving down an American highway peeking into old motels. In all of these locales, we are space-time tourists linked by a common exploratory urge.

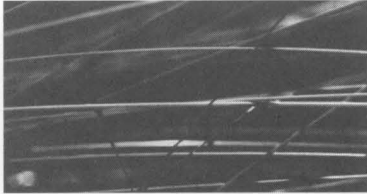


**Sabine Gruffat** is a French-American artist who works in video, photography and performance.

**Bill Brown** is a filmmaker, photographer and author originally from Lubbock, Texas. Gruffat and Brown are both Assistant Professors at the University of Wisconsin-Madison.

# DIAMOND PIVOT BRIGHT

"What is it that my feeling seeks? / I know from all the things it touched / And left beside and left behind. It wants the diamond pivot bright. / It wants Belshazzar reading right / The luminous pages on his knee, Of being, more than birth or death. / It wants words virile with his breath."—excerpt, "Country Words," Wallace Stevens, 1937



## GOLDEN HOUR

**Robert Todd**  
Boston, MA | 2009  
17 min | 16mm | Experimental  
World Premiere

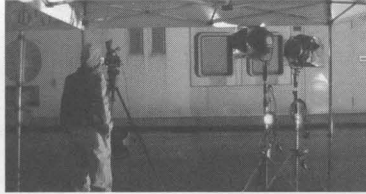
"What if the Looking Glass were, at the same time, a window and a mirror, if the window was the mirror, the mirror the window? And your projection through this transparent/reflective plane brings you to a world that is as externally rich as the self, with its internal churning shifting through dark and light, directs it to be—the self and the world open to each other, if but for a moment? And that window offers itself to you as a space in your life, held shimmering in your being and your vision throughout that sustaining moment, that golden hour."—R.T.



## A DEEP WELL

**Alexis Bravos**  
Ann Arbor, MI | 2010  
3 min | Video | Experimental  
World Premiere

"Heavy and humid summer air. Movements are slow, as if through water. Layers of sound shifting and penetrating. In love with this place and this person. Eight film haikus. Shot in Hillsborough, NC and starring a man, a goat, a cat, and some chickens."—A.B.



## BEYOND

**Annja Krautgasser**  
Austria | 2008  
6 min | Video | Experimental  
N. American Premiere

"Beyond consists of three movements that flow together and are repeatedly interrupted by black film—complete darkness. First, the camera glides to the right, showing individual details of a modernistic façade before a larger view opens up—several times in succession, although the view remains fragmentary. In the end the video turns out to be a structural architectural portrait and making-of at the same time."  
—Dietmar Schwärzler



## LOST WORLD (LETÜNT VILÁG)

**Gyula Nemes**  
Hungary | 2008  
20 min | 35mm | Documentary

The life, demolition and reconstruction of the Kopaszi dam. Shot over ten years in a forgotten landscape in the center of Budapest. A portrait of the people living in houseboats and wooden houses, struggling against floods, snow and investors who want to evict them. The second part of *The Dike of Transience* (AAFF 2007).



## MUSIC FOR A MISSING FILM

**Luciano Zubillaga**  
London, England | 2009  
29 min | Video | Exp. Documentary  
World Premiere

"Produced in 1962, *El Huerco* (which means death, abandonment and hell) was the first experimental film made in Venezuela. The film has been lost. All that remains is the original music, the music script, discarded footage, and the memories of those who saw the film over forty years ago. *Music for a Missing Film* is a combination of palimpsest, tribute, interrogation, continuation and replacement in the context of fading collective cultural memory."—L.Z.

**PRECEDED BY  
A SPECIAL PRESENTATION  
AT 6:45 PM**

**DELIBERATELY RAW:  
IGGY & THE STOOGES LIVE**

**Ivan Krahl**  
Ann Arbor, MI | 2010  
5 min | Video | Silent  
World Premiere

Iggy onstage at the New York Academy 1973—in leather thigh boots and panties—prances, crawls, humps the mic and dives headlong into the audience feeding frenzy. The Stooges fuel the fire, and Ivan Kral captured the chaos—in silent 8mm.

# DANIEL BARROW

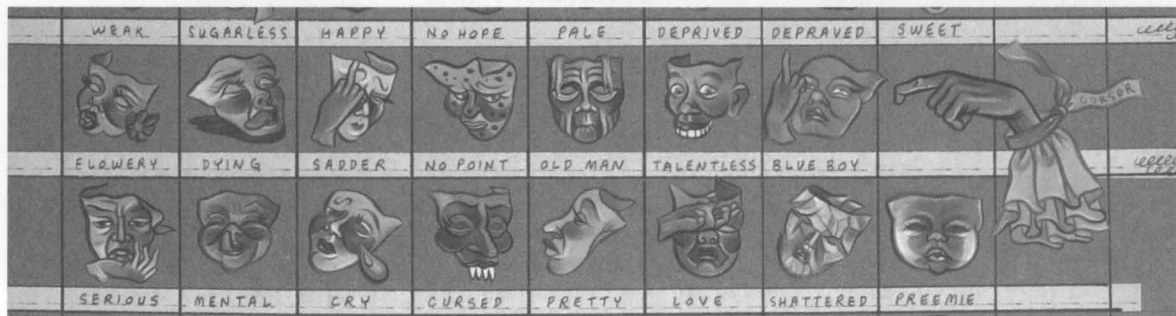
## EVERY TIME I SEE YOUR PICTURE I CRY

CO-PRESENTED BY DREAMLAND THEATER



Barrow's "manual animation" performance *Every Time I See Your Picture I Cry* combines overhead projection with video, music, and live narration to tell the story of a garbage man with a vision to create an independent phone book chronicling the lives of each person in his city. In the late hours of the night, he sifts through garbage, collecting personal information, and then traces pictures of each citizen through the windows of their homes as they sleep. What he doesn't yet realize is that a deranged killer is trailing him, murdering each citizen he includes in his book, thus rendering his cataloguing efforts obsolete. The garbage man is a failed artist who fears becoming subject to the grip of something overwhelming. This animation traces his attempts to slow down and creatively reflect, in a process of coming to terms with his own self-loathing and fear.

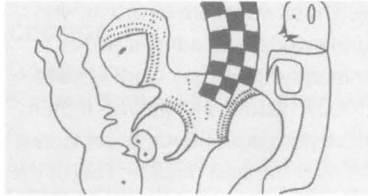
Winnipeg-bred, Montreal-based artist **Daniel Barrow** uses obsolete technologies to present written, pictorial and cinematic narratives centering on the practices of drawing and collecting. Since 1993, he has created and adapted comic book narratives to "manual" forms of animation by projecting, layering and manipulating drawings on overhead projectors. Barrow has exhibited widely in Canada and abroad. He has performed at The Walker Art Center (Minneapolis), PS1 Contemporary Art Center (New York), The Museum of Contemporary Art (Los Angeles), The International Film Festival Rotterdam, The Portland Institute for Contemporary Art's 2009 TBA festival, and the Gene Siskel Film Center (Chicago). Barrow is the 2007 winner of the Canada Council's Victor Martyn Lynch-Staunton award and the 2008 winner of the Images Festival's Images Prize.



# FROM HONEY TO ASHES

CO-PRESENTED BY MICHIGAN PSYCHOANALYTIC SOCIETY

Five fever dreams flicker between the sacred and the profane, the quotidian and the mythic.

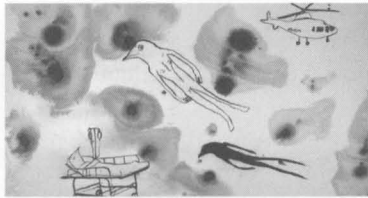


## THE PRESENTATION THEME

**Jim Trainor**

Chicago, IL | 2009 | 14 min | 16mm | BW | Animation

"A Peruvian prisoner of war finds himself outmaneuvered by a hematophagous priestess. Based on a true story."—J.T.

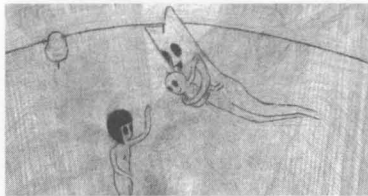


## ON A PHANTOM LIMB

**Nancy Andrews**

Seal Harbor, MA | 2009 | 36 min | Video | Experimental

This film examines the journey of a human-made hybrid, a surgical creation—part woman, part bird—passing through death, purgatory, and returning to life. The boundaries of reality, fantasy, documentary and fiction are blurred in this reprise of classic themes, dilemmas, and consequences of reanimation. "The monster did not choose this for her self, to be an amalgam for alchemy."



## ZEPHYR

**Naoyuki Tsuji**

Yokohama, Japan | 2009 | 6 min | 16mm | BW | Animation

Continuing from where Tsuji's charcoal animation *The Place Where We Were* leaves off, "Zephyr refers to the Greek god of the west wind. Zephyr in Tsuji's work comes to a baby and takes the baby into the inside of the sun. What kind of experience is waiting for the baby?"—Tomio Koyama Gallery, Kyoto



## SOMEWHERE ONLY WE KNOW

**Jesse McLean**

Chicago, IL | 2009 | 5 min | Video | Experimental

Standing on the brink of elimination, the suspense threatening to fracture their composure, contestants wait and see if they will be going home. The audience at home is also waiting...



## SEVEN SONGS ABOUT THUNDER

**Jennifer Reeder**

Chicago, IL | 2010 | 20 min | Video | Narrative

World Premiere

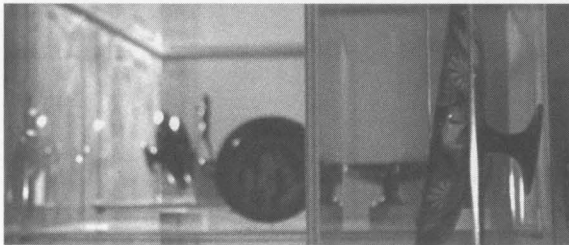
Fake pregnancy, a lost cell phone, a dead body and therapy. Through a series of odd connections three complicated and likable women are tangled together in a tender mess as they learn to be mothers, friends and lovers.....or not.

# A SENTIMENTAL EDUCATION, A LUX PROGRAMME

CO-PRESENTED BY UM SCHOOL OF ART & DESIGN

"A selection of recent British works from the last five years of the LUX collection. These works are by artists who currently enjoy a degree of critical attention in the art world in the UK and round the world (including a Turner prize winner, Mark Leckey, and nominee, Lucy Skaer). All of these artists predominantly show their work in galleries, although they remain engaged with the discourses and networks from which LUX historically derives. If there is a defining characteristic to this selection, it would be that these works romantically engage with other art works, movements and traditions, very much a dominant mode in artists' work in the UK over the past decade. Two of the works, *L'Education Sentimentale* and *March of the Big White Barbarians* were specially commissioned by LUX to intervene in mainstream cinema programs around the UK."—Benjamin Cook

This program is curated and presented by **Benjamin Cook**, Director of LUX; a London-based arts agency, founded by Cook in 2002, which explores ideas around artists' moving image practice through exhibition, distribution, publishing, education and research.



## FLASH IN THE METROPOLITAN

**Lucy Skaer & Rosalind Nashashibi**  
New York /London | 2006 | 3 min | 16mm | Silent

Shot in 2006 in New York's Metropolitan Museum of Art, the film tracks through the Near Eastern, African and Oceanic collections, offering fleeting glimpses of statues, bowls and historical artefacts. These ancient objects are granted only a split second in the limelight, lit up by a flashing strobe, but the metronomic regularity of those flashes reverses the transitory nature of these brief glimpses, hinting in three short minutes at the vast, almost unimaginable stretches of time that separate the old objects.



## THE MARCH OF THE BIG WHITE BARBARIANS

**Mark Leckey**  
London, England | 2005 | 5 min | video

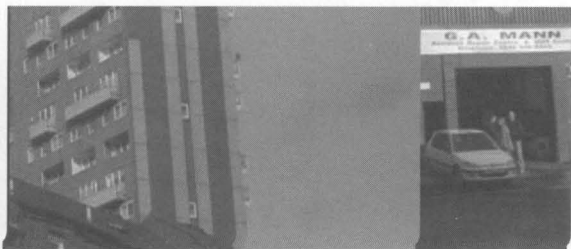
In *The March of the Big White Barbarians*, a deceptively simple sequence of stills of public sculptures shifts into a critique of their authoritative power and questions their position in public space. The work was originally conceived as an articulation between the stills of the sculptures and the concrete poetry of the Lettriste Maurice Lemaître in a free translation by Leckey's Jack too Jack.

## BACHELOR MACHINES PART 1

**Rosalind Nashashibi**  
London, England | 2007 | 30 min | 16mm

Set on a cargo ship sailing from Southern Italy to Sweden via Portugal, England and Ireland. In its singular exploration of life on board, Nashashibi's film can be understood as a genre piece presenting a contemporary version of seafaring whose precedents lie in historical literature, painting and films.





## GEORGE

**Luke Fowler**

Glasgow, Scotland | 2008 | 4 min | video

"George was an attempt to reconsider the basic components of my approach to filmmaking and boil them down to their bare essentials. The act of looking is implicit in my past documentary work but in this study it becomes the focus. The starting point for the film was the area that I was born and still reside in; the west end of Glasgow and its conjunction with the location where the film was first installed; a flat in Garnethill. The walk between these locations, and also central to the film is, through the St. George's X area. The film deals with the relationship between sounds and images, acoustic phenomena and architectural details."—L.F.



## BORN WINGED ANIMALS AND HONEY GATHERERS OF THE SOUL

**Emily Wardill**

London, England | 2005 | 9 min | 16mm

The film is set within earshot of the bells of St Anne's Church in Limehouse, London, as they strike noon. The work is a mesmerising visual and phonetic translation of an excerpt from the prologue to *On the Genealogy of Morals*, 1887, by Friedrich Nietzsche. In this text, he argues that humans have never been able to find out who they really are and even in the attempt to do so they inevitably lose themselves. The film evokes the poetic mood of Nietzsche's text by alternating between the sonorous rhythm of the bells and recorded snapshots of everyday life in this area of east London. Without literally referencing its source, from which the title is also taken, Wardill's film harnesses the visceral impact of bells tolling, and juxtaposes this with evocative realist film footage to both suggest and dissolve Nietzsche's symbolic description of an individual's attempt to gain self-awareness.



## L'EDUCATION SENTIMENTALE

**Jimmy Robert**

Brussels, Belgium | 2005 | 5 min | 35mm | Silent

Very much in line with his previous work, Robert's new film is a series of collages inspired by 1970s conceptual Dutch artist, Bas Jan Ader. "Bas Jan Ader disappeared at sea over 30 years ago. My new film acts as an intervention on his filmed performances. In five minutes I attempt to locate myself within his vocabulary, re-enacting gestures that I identify with, whether these gestures come from record covers, such as David Bowie's 'Heroes' or 'The Idiot' by Iggy Pop or appropriations and transformations of B J Ader's own work. My intention is to underline his importance as an influential figure in my work."—J.R.

## DESPAIR

**Stephen Sutcliffe**

Glasgow, Scotland | 2009 | 18 min | video

*Despair* is inspired by and titled after the 1934 Vladimir Nabokov novel, a story of mistaken physical resemblance, murder and identity theft. Nabokov's themes of power and delusion, doubling and gameplay are anchored in Sutcliffe's collage through a prismatic treatment of visual material and sound. Sutcliffe quotes a parade of society portraits, photocopied handouts from a lecture series entitled 'Theories of Montage,' and Rainer Werner Fassbinder's 1978 adaptation of the novel in a dense sequence punctuated by baroque music composed by Jean-Baptiste Lully for the seventeenth century French king, Louis XIV.

## AFTER PARTY

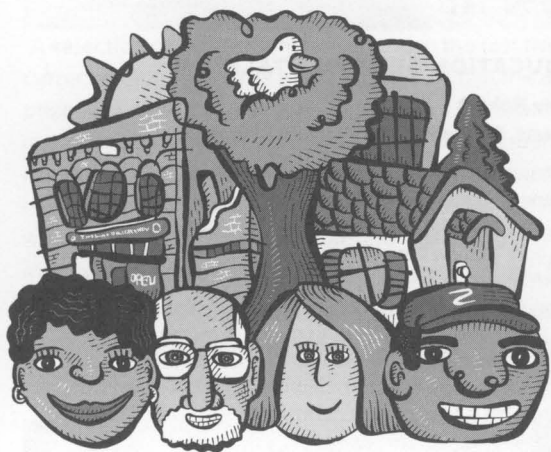
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# JUROR PRESENTATION TOMONARI NISHIKAWA

In the past decade, artist Tomonari Nishikawa (Nagoya, Japan), has created a fascinating and exhilarating body of film, video and installation works which embody an energetic exploration of the mechanics of image-making, optics, human perception and elements within the frame. Images of the natural world, urban environs and shared social spaces are presented anew, realized with extraordinary precision and a joyful rigor.

**APOLLO**  
USA/Japan | 2003  
6 min | 16mm | BW

"Combining photogram, contact & optical printing and other filmmaking methods to create image and sound, a piece that shows my interest in materials, process and apparatus of cinema."—T.N.

**SKETCH FILM #1 &  
SKETCH FILM #2**  
USA | 2005  
3 min (each) | Super 8 | Silent

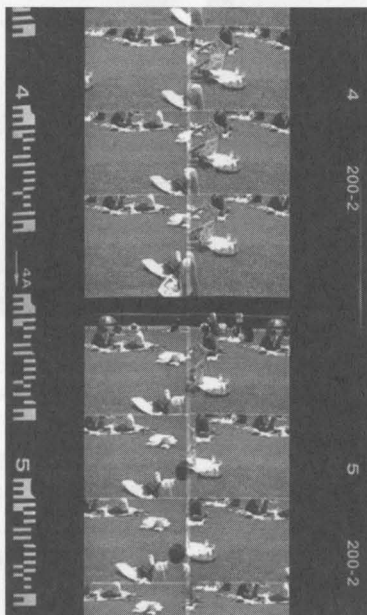
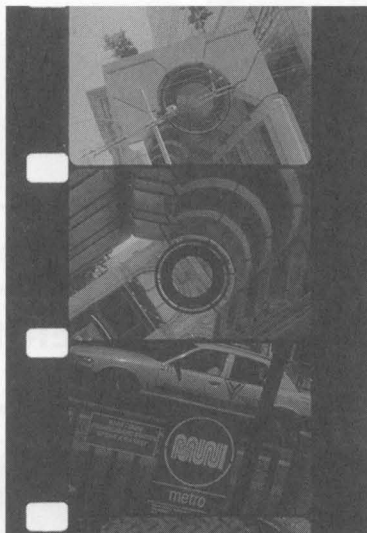
"As a painter carries a sketchbook, I carry a super 8 camera and do single-framing as an everyday exercise to sharpen my filmmaker's eye, thinking about apparent shapes and movements. All is edited in camera, and each film was hand-processed."—T.N.

**MARKET STREET**  
USA | 2005  
3 min (each) | Super 8 | Silent

"Using *Sketch Film #1* and *Sketch Film #2* as references, I made this 16mm film. Every single frame has been shot on Market Street in San Francisco, one of the main streets of the city."—T.N.

**CLEAR BLUE SKY**  
USA | 2006  
4 min | Video

"*Clear Blue Sky* is the study of movements, colors, shapes and their relation to sound. Visual effects are created through, not a lens, but an adjustable slit, which was attached in front of the image sensor chip of a DV camcorder, while shooting at Washington Square, San Francisco."—T.N.



**BUILDING 945**  
USA | 2007 | 3min  
video documentation of installation

"I took a pinhole image on 16mm filmstrips through the window of Project Space at the Headlands Center for the Arts, toward the next building. I picked up wood that had been used for buildings in the Marin Headlands area and used them for the exterior of the light box. I intend to contact-print the filmstrips in order to make a movie, then project it on the back of the light box."—T.N.

**INTO THE MASS**  
USA | 2007  
3 min | Dual 16mm | Silent

"Images are originally shot by two super 8 cameras, capturing the side views of me riding a bicycle, from Marin County to San Francisco. The dual projection shows a new landscape of a photogenic city. The ride ended after joining "Critical Mass," an event that occurs every last Friday of the month in San Francisco."—T.N.

**16-18-4**  
Japan | 2008 | 3 min | 35mm | BW | Silent

"This film was shot with a still camera with 16 lenses, which takes a series of 16 pictures within 1.5 seconds, fitting onto two normal frame areas. The film shows the sense of the event at Tokyo Racecourse, when it was holding the biggest race of the year, the Japanese Derby (Tokyo Yushun). The excitement of each race lasts 2 minutes and 30 seconds."—T.N.

## FILM JAM



Bring your film to the Michigan Theater and see it projected on the big screen. Kind of like an "open mic" for filmmakers, this screening will likely serve as one of the festival's most unpredictable programs (films will not be reviewed beforehand). We will show up to 10 minutes per person submitting on a first come, first served basis. Formats accepted: DVD, 16mm, miniDV, Quicktime.

Please cue your film!

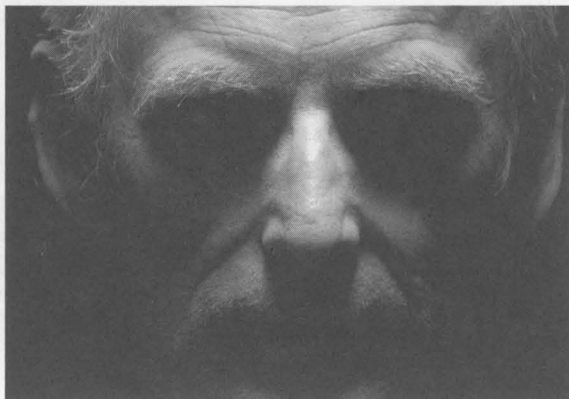
Hosted by Forest Juziuk, a co-founder of *Hott Lava* experimental film happenings and *Dark Matter* DJ.

THURSDAY 5 PM | MICHIGAN THEATER MAIN AUDITORIUM | FREE LECTURE

## PENNY STAMPS SPEAKERS SERIES PRESENTS MATTHIAS MÜLLER



Matthias Müller is a German experimental filmmaker and curator, often working with found footage. As a curator, Müller organized the Found Footage Film Festival. His films have won the American Federation of Arts Experimental Film Award, the top award at the International Kurzfilmtage Oberhausen, and the Best of Festival Award at the Ann Arbor Film Festival. His video installations and photography have been featured at Documenta X, Manifesta 3, in the Whitney



Museum of American Art, and the Museum of Modern Art. *The Penny Stamps Series* is presented by the University of Michigan School of Art & Design.

**A SPECIAL PRESENTATION OF MÜLLER'S  
EARLIER WORK SCREENS ON SATURDAY,  
MARCH 27TH, AT 12:30PM IN THE MICHIGAN  
THEATER SCREENING ROOM (PAGE 47).**

# OUT NIGHT

CO-PRESENTED BY WASHTENAW RAINBOW ACTION PROJECT

A LGBT-inspired program of lust, longing and stories that cross boundaries.



## BLACK OPS ARABESQUE

**Jared Drake**

Los Angeles, CA | 2009 | 6 min | Video | Narrative

A secret agent has a little secret of his own. Hint: ballet shoes.



## TOOLS 4 FOOLS

**Kate A. Brandt**

Los Angeles, CA | 2009 | 8 min | Video | Narrative

Comedian Julie Goldman stars as an infomercial huckster promoting recycled sex toys for girls in this ode to a greener sex life.



## EVERYTHING TO LIVE FOR

**Scott Northrup**

Dearborn, MI | 2009 | 5 min | Video | Experimental

A melodrama of longing and loss made from a discarded reel of 8mm film, a loosely remembered romance novel and years of heartache.



## CITY OF BORDERS

**Yun Suh**

Berkeley, CA | 2009 | 66 min | Video | Documentary

In the heart of Jerusalem stands an unusual symbol of unity that defies generations of segregation, violence and prejudice: a gay bar called Shushan. This compelling and intimate documentary goes inside this underground sanctuary where people of opposing nationalities and religions and different sexual orientations create an island of peace in a land divided by war.

# NICKY HAMLYN: SELECTED FILMS 1990-2008

CO-PRESENTED BY MEDIA CITY & UM DEPT. OF SCREEN ARTS & CULTURES



## FILMMAKER NICKY HAMLYN (SUSSEX, ENGLAND) IN ATTENDANCE

Nicky Hamlyn's films are a direct engagement with the terms of filmic representation. They assay the relationship between film space and film frame, flicker and movement, light and the material image. Sometimes improvisational, always rigorously conceived, each of Hamlyn's films arise from an encounter between a situation, location or subject and a specific camera strategy. Within this precise formal play is the appearance of unanticipated phenomena. Depictions of domestic interiors and landscapes wring uncanny incidents from quotidian, even abject images, while simultaneously probing at the capacities and limitations of the film medium.

Nicky Hamlyn is an artist, writer and theorist whose films have been exhibited at numerous venues internationally including the Tate Britain, Museum of Contemporary Cinema (Madrid), IndieForum (Seoul) and the New York, London, Rotterdam and Toronto Film Festivals. He's had one-person screenings at the San Francisco Cinematheque, Pacific Film Archives (Berkeley) and Double Negative (Montréal). His book *Film Art Phenomena*, a survey of experimental film and video, was published by the British Film Institute (2003). He lives in Lewes, Sussex, and teaches at University College for Creative Arts, Maidstone. His recent work has been concerned with attempts to refine the relationship between the camera and its profilmic.

### MINUTIAE

1990 | 1 min | 16mm

### HOLE

1992 | 2 min | 16mm | Silent

### MATRIX

1999 | 7 min | 16mm | Silent

### LUX ET UMBRA

1999 | 2 min | 16mm | BW | Silent

### NOT RESTING

1999 | 4 min | 16mm | BW | Silent

### PENUMBRA

2003 | 9 min | 16mm | BW | Silent

### PISTRINO

2003 | 9 min | 16mm | BW | Silent

### TRANSIT OF VENUS

2005 | 2 min | 16mm | BW | Silent

### OBJECT STUDIES

2005 | 16 min | 16mm | Silent

### PANNI

2005 | 3 min | 16mm | Silent

### QUARTET

2007 | 8 min | 16mm | BW | Silent

### PRO AGRI

2008 | 3 min | 16mm | Silent

Program introduced and moderated by Jeremy Rigsby of Media City, an international festival of film and video art presented annually in Windsor, Ontario, Canada since 1994. Each year the festival screens approximately seventy-five new films and videos in all gauges and formats in its international competition programs, retrospective and exhibition series.

Special thanks to Oona Mosna and Jeremy Rigsby (Program Directors, Media City) and Chris McNamara (Lecturer, University of Michigan Department of Screen Arts & Cultures).

# ILLUMINATIONS OF THE BEYOND

CO-PRESENTED BY MUSEUM OF CONTEMPORARY ART DETROIT (MOCAD)

Six extraordinary visions, traversing the outer cosmos to inner space.



## TRAVELLING FIELDS

**Inger Lise Hansen**  
Oslo, Norway  
9 min | 35mm | Experimental  
N. American Premiere

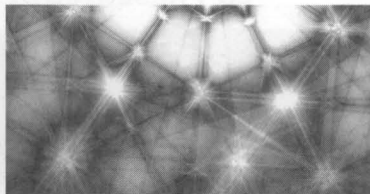
Moving between different topographies and locations in the Kola Peninsula, Northern Russia, this film explores sections of the landscape by moving the camera upside/down, one frame at the time, along a track. The work focuses on a particular phenomenon occurring through a change of perspective and animated camera movements, as a way of redefining a place and its geography.



## BLACK RAIN

**Semiconductor**  
Brighton, England | 2009  
3 min | Video | BW | Experimental

Sourced from images collected by the twin satellite, solar mission, STEREO, this film shows the HI (Heliospheric Imager) visual data as it tracks interplanetary space for solar wind and CME's (coronal mass ejections) heading towards Earth. Working with STEREO scientists, Semiconductor (Ruth Jarman and Joe Gerhardt) collected all the HI image data to date, revealing the journey of the satellites from their initial orientation, to their current tracing of the Earth's orbit around the Sun.

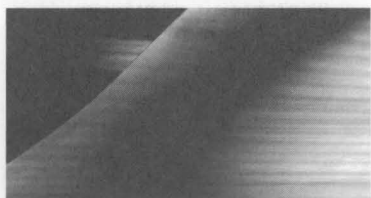


## #37

**Joost Rekveld**  
Amsterdam, Netherlands | 2009  
31 min | 35mm | Experimental

"Film #37 is part of an ongoing exploration of the propagation and diffraction of light through holes and grids. The inspiration for #37 came from the way crystallographers use X-ray to investigate the internal structure of crystals."—J.R.

"Andronicos says that in a certain place in Spain one finds small, scattered stones which are polygonal and grow spontaneously. Some of them are white, others are like wax and pregnant of smaller stones similar to themselves. I kept one to verify this myself and it gave birth at my place, so the story is not a lie."—*Paradoxographus Palatinus*, anonymous, 3rd century.



## STRAIGHT LINES

**Vincent Grenier**  
Ithaca, NY | 2009  
5 min | Video | BW | Silent  
Experimental

"A black and white collage in motion."  
—V.G.



## A LETTER TO UNCLE BOONMEE

**Apichatpong Weerasethakul**  
Chiang Mai, Thailand | 2009  
17 min | Video | Narrative

A personal letter describing Weerasethakul's Nabua to Uncle Boonmee. A slowly moving camera glides through the deserted houses. The voices of three young men are heard. As evening approaches the sky turns dark.



## STILL RAINING, STILL DREAMING

**Phil Solomon**  
Broomfield, CO | 2009  
15 min | Video | Experimental

Phil Solomon uses the animated world of the *Grand Theft Auto* videogame as source material to create a powerful, elegiac work. The last installment of Solomon's three-part series *In Memoriam (for Mark LaPore)*.



THURSDAY 10 PM | SCREENING ROOM  
FILMS IN COMPETITION

# WASTELAND UTOPIAS

CO-PRESENTED BY WCBN



## WASTELAND UTOPIAS

**David Sherman**  
Bisbee, AZ | 90 min | Video | Exp. Documentary  
World Premiere

A cinematic essay tracing the intersection of visionary developer Del Webb (Sun City) and legendary radical psychiatrist/naturalist Wilhelm Reich (Orgone Energy). What on earth could these two possibly have in common? The sunny Sonoran Desert, for one thing; a shadowy CIA Operative for another. Desert landscapes, desert soulscapes, sex, sustainability, Emotional Plague, cloudbusting, cosmic intervention—these and other relevancies link the 1950s with our present moment in surprising, and seemingly prophetic, ways.

PRECEDED BY:

## WAY FARE

**Sylvia Schedelbauer**  
Germany | 2009 | 6 min | Video | Experimental

"A layered tone poem of found images and woven soundscapes renders a shifting psychogram; a nomadic passage across spaces in and out of time."—S.S.

## AFTER PARTY

### SH\AUT\ & \AUT\BAR

315 BRAUN CT.

DJs, dancing and complimentary light fare at the Sh\aut\  
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10:30 PM-2 AM NO COVER

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-Paste Magazine

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series  
around."

- Television Week



Detroit  
Public Television

SUNDAYS  
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# JUROR PRESENTATION IRINA LEIMBACHER SEEING IN BETWEEN : THE FILMS OF CHICK STRAND

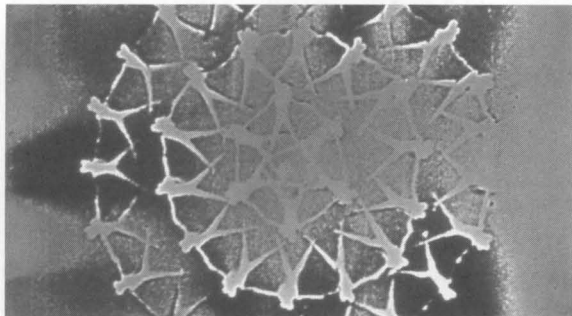
Irina Leimbacher presents the first of two programs of films by **Chick Strand** (1931-2009).

*A second program of Chick Strand's films will be screened on Sunday at 1:30 pm, Screening Room.*

"Celebrated West Coast filmmaker Chick Strand left behind a radical body of work exploring the space between documentary and poetry, truth and fiction, and the politics and pleasures of representation. A key figure in American independent and avant-garde film, Strand was a co-founder of Canyon Cinema in the mid-1960s and began her own filmmaking career at age 34, while an ethnography student at UCLA.

Born Mildred in northern California and nicknamed Chick by her father, Chick Strand studied anthropology at Berkeley in the 1960s, joined the free speech movement, and experimented with photographic collage. She joined the

filmmaker Bruce Baillie and editor Ernest Callenbach to found Canyon Cinema, a screening and workshop collective that evolved into the San Francisco Cinematheque and the independent distributor, Canyon Cinema. She enrolled in the ethnography program at UCLA, and after graduating in 1971 taught for 24 years at Occidental College. She made nineteen films, many shot in Mexico, while traveling with her life and artistic partner, the pop-surrealist artist Neon Park (Martin Muller, 1940-93). Her work is held in the collection of the Academy of Motion Picture Arts and Sciences and continues to be distributed by Canyon Cinema."—Amy Beste, SAIC



## **WATERFALL** 1967 | 3 min | 16mm

"A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music."—Chick Strand

## **FEVER DREAM** 1979 | 7 min | 16mm | BW

"A wet hot dream about sensuality."—Chick Strand

## **KRISTALLNACHT** 1979 | 7 min | 16mm | BW

"Dedicated to the memory of Anne Frank, and the tenacity of the human spirit."—Chick Strand



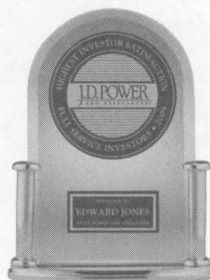
## **SOFT FICTION** 1979 | 54 min | 16mm | BW

Chick Strand's *Soft Fiction* weaves together five different narratives visually constructed as first-person testimonials. "A personal documentary that brilliantly portrays the survival power of female sensuality, *Soft Fiction* combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title *Soft Fiction* works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style. It's rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms with which the film is structured. Strand continues to celebrate in her brilliant, innovative personal documentaries her theme, the reaffirmation of the tough resilience of the human spirit."—Marsha Kinder, *Film Quarterly*

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MAKING SENSE OF INVESTING

# TOMORROW'S OBSOLESCENCE

The accelerated pace of change, increasing complexity and variety within distribution platforms raises new questions for both audiences and filmmakers. What will the context look like for viewing and sharing of independent film and artist-made video in the coming months and years? We welcome our three panelists who will share their expertise for a future-focused discussion examining theatrical and on-line viewing, DVD publishing, digital downloads and artists' cinema in the next decade. Moderated by Jonathan Marlow.



**Benjamin Cook** is Director and founder of LUX, London, a UK agency for the support and promotion of artists' moving image practice. Previously he was acting Director of the Lux Centre, Head of Distribution at London Electronic Arts and Cinema Assistant at the ICA, London. He also programmed the 'Views from the Avant-Garde' strand for the National Film Theatre London for a number of years as well as for many other venues and festivals and was co-founder/director of the London Pan-Asian Film Festival. He has written widely on film and edited two books, *The Animate! Book, re-thinking animation* (2007) and *Subjects and Sequences: A Margaret Tait Reader* (2006).



**Brigid Reagan** is the Assistant Director of Video Data Bank, home to the world's most extensive collection of videos by and about artists. Through an international distribution service, VDB makes videos available to a wide range of audiences, serving thousands of screening venues and institutions worldwide. Brigid holds a BA in Film and Television from the University of Notre Dame and an MA in Arts Management from Columbia College Chicago. She also directs the marketing efforts for Minbal, a boutique recording and music production company.



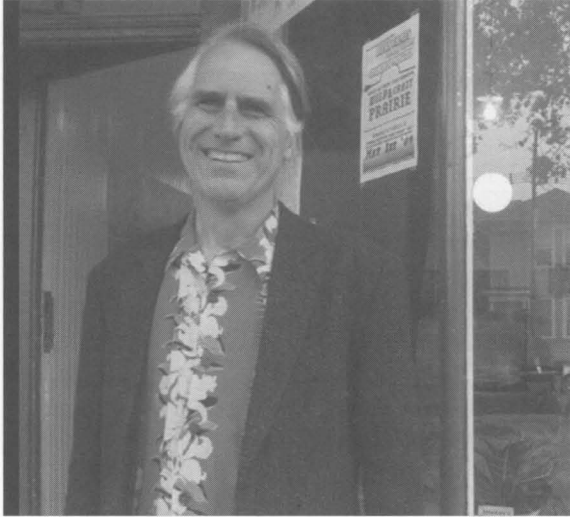
**Emily Doe** is the Associate Editor and Producer of *Wholphin*, a quarterly DVD magazine of rare and unseen short films published by *McSweeney's*. She is on the board of LunaFest, the traveling film festival by, for, and about women, as well as the film advisory board for SXSW. She also works with the San Francisco Film Society on grant review panels and as a short film screener.



Despite occasional distractions, **Jonathan Marlow** is a cinematographer, curator, critic and composer. Not necessarily in that order. A moderately accomplished filmmaker with over twenty short films to his credit, Marlow is presently the Executive Director of San Francisco Cinematheque, with sojourns at numerous film-related technology firms (Amazon, GreenCine and VUDU, among others) along the way. Concurrently, he frequently hosts screenings throughout the world showcasing remarkable cinematic works that are otherwise unavailable elsewhere.

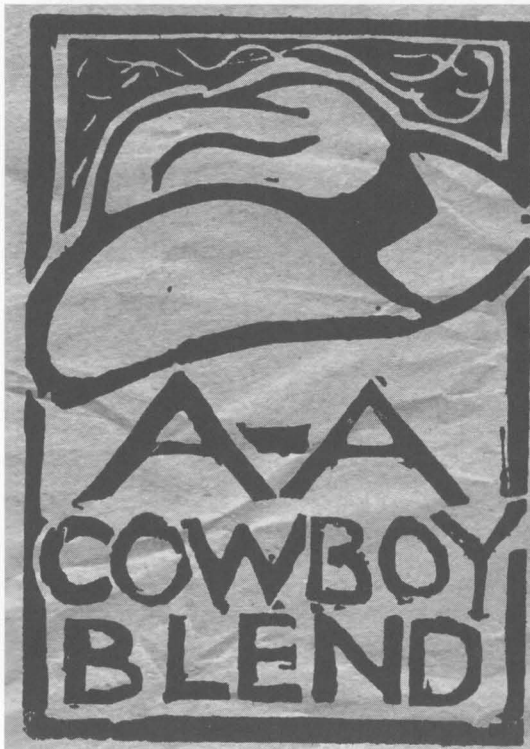
# DREAM AWAKE

## HOW JAMES JOYCE INVENTED EXPERIMENTAL CINEMA & DISGUISED IT AS A BOOK



Gerry Fialka

Paramedia-ecologist **Gerry Fialka** conducts a challenging interactive workshop that probes how Joyce's 1939 book/epic collage/meta-narrative film *FINNEGANS WAKE* (and Marshall McLuhan's Menippean satirized translation of it) presaged experimental and political activist cinema. How did the *WAKE* influence Hollis Frampton, Owen Land, John Cage and Peter Greenaway? How and why does the *WAKE* tell the history of everything that ever happened and will happen? Why did Joyce hang out with Masons and reveal their secrets? How and why did Joyce anticipate the Facebook-Google-Wiki-Twitter-YouTube-Blogosphere swirl (social networking), TMZ, Girl Talk and whatever comes after the Internet? Harry Smith, who claimed Giordano Bruno invented cinema, stated that the function of film viewing is to put people to sleep-dreaming awake. ReJoyce interconnecting Finneganesse "funny funereels," "allnights newseryreel," "they leap loopy, loopy, as they link to light," "cellelleneteutoslavzendlatinsoundscrip," and "a ... riot of blots and blurs and bars and balls and hoops and wriggles and juxtaposed jottings linked by spurts of speed." Fun for all at *Finnegans Wake*.



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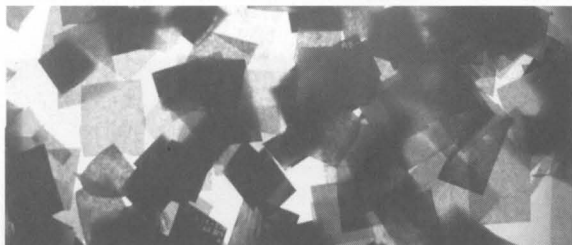
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# MUSIC VIDEO SHOWCASE

CO-PRESENTED BY GHOSTLY INTERNATIONAL



## TWILIGHT SPIRIT

**Jodie Mack**

Chicago, IL | 2009 | 5 min | Video

A collaboration with Chicago's Judson Claiborne that illustrates (in backlit colored tissue paper and X-rays) the desert hallucinations of David Morehouse, former CIA spy and author of *Psychic Warriors*.

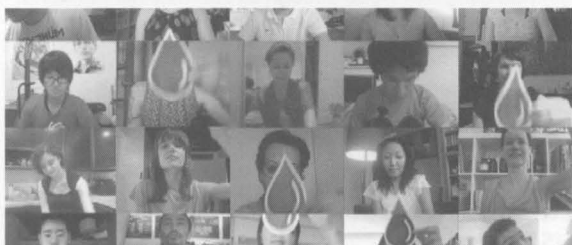


## ANONANIMAL

**Lisa Barcy**

Chicago, IL | 2009 | 5 min | Video

In this animated music video for Andrew Bird, a plethora of abstracted, squirming, amorphous beings create their own choreography in a mysterious underworld.

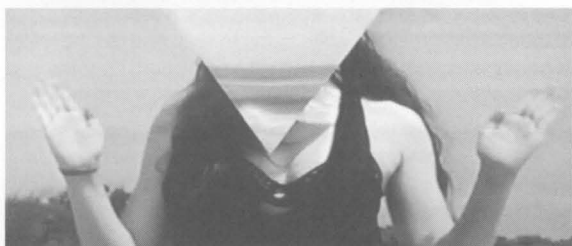


## SOUR 'HIBI NO NEIRO' (TONE OF EVERYDAY)

**Masashi Kawamura, Hal Kirkland, Magico Nakamura, and Masayoshi Nakamura**

New York, NY | 2009 | 4 min | Video

A music video for a Japanese band 'SOUR', this piece is filmed entirely via webcams. All cast members were sourced from the band's actual international fan base using social network sites. Each webcam screen connects to create a larger choreographed image. With a production budget of \$0, the entire production relied solely on the enthusiasm and time donated by the fans themselves.



## GARY WAR "HIGHSPEED DRIFT"

**Jacqueline Castel**

Brooklyn, NY | 2009 | 4 min | Video

This video for Brooklyn-based futuristic psychedelic band Gary War was shot on location at Fort Tilden, a now-defunct military base hidden in the hills off a beach in Queens, New York. Inspired by paranoid dreams and sweltering summer days, this music video follows an unexplained sci-fi mirror cult and a bizarre series of beachside happenings.

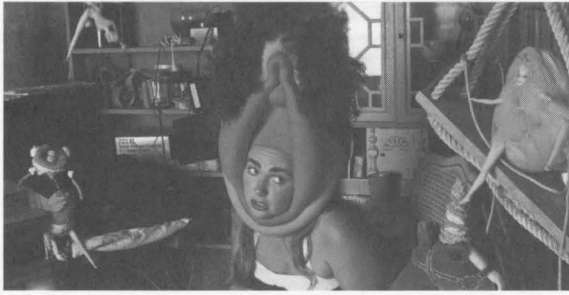


## BLONDE REDHEAD MEETS GAINSBOURG

**Jérôme Schlomoff**

Amsterdam, Netherlands | 2009 | 4 min | Video

Jérôme Schlomoff used a pinhole 35mm camera to record *Blonde Redhead* performing their song "Spring & by Summer Fall" during their "Blonde Redhead Meets Serge Gainsbourg" tour in Paris, October 2008.



## THE VAGINA SONG

**John Madden**

San Francisco, CA | 2009 | 5 min | Video

A unique and quirky young lady is fed up with men and travels through fantasy worlds in search of true love—or at least a guy that thinks of her as more than a blow up doll!



## HER MORNING ELEGANCE

**Oren Lavi and Yuval and Merav Nathan**

2009 | 4 min | Video

Shot using stop-motion technique, this music video paints the dream of a woman as she sleep-walks through a day while never leaving her bed or waking up. The video was shot aerially with 2,096 still photos, enabling us to look at the bed as a canvas on which we draw her dreams and thoughts without the limitations of gravity.



## FOREST

**Allison Schulnik**

Los Angeles, CA | 2009 | 5 min | Video

This music video for Grizzly Bear's "Forest" follows an aimless Long Hair Hobo through an alternate natural world, where encounters with friends and companions lead to abstract realities.



## BOTTLE OF WINE

**Joseph Ernst**

London, England | 2008 | 4 min | Video  
US Premiere

One long continuous take, where the artist is repeatedly slapped across the face while trying to sing. And yes, he really is getting slapped. And yes, he said it really hurt. Over the course of the song, the slapping becomes more and more frequent until...

## MORE THAN A FEELING

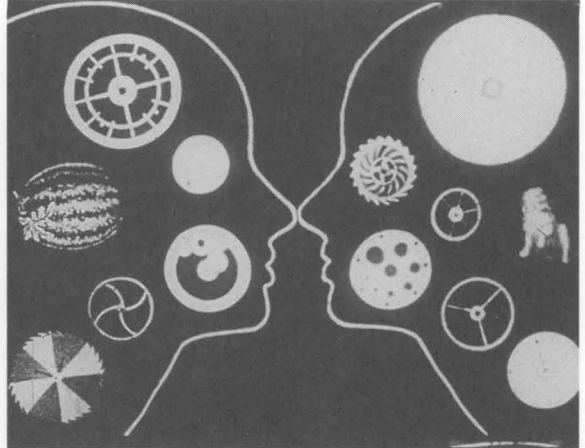
**Bryan Boyce**

San Francisco, CA | 2009 | 4 min | Video

A sing-a-long workplace safety video.

# FLYING LOTUS PLAYS HEAVEN & EARTH MAGIC

CO-PRESENTED BY HOTT LAVA



The Ann Arbor Film Festival is pleased to present an original score by Flying Lotus performed live to Harry Smith's film *Heaven & Earth Magic*. Harry Smith's 1962 soundtrack for *Heaven & Earth Magic*, an alternating associative and disassociative audio-collage constructed from a myriad of sound-effects records, serves as an inspiration for Flying Lotus' re-interpretive aural alchemy. Flying Lotus' original score will receive its world premiere in this program, commissioned specifically for the 48th AAFF.

**Flying Lotus** (a.k.a. **Steven Ellison**), grew up in Los Angeles, CA in a musical family and as a great-nephew of the late Alice Coltrane. After studying film at the Academy of Art in San Francisco, his music career began its meteoric rise when he won a contest to produce bumper music on the Cartoon Network's popular *Adult Swim* program. FlyLo's skillful mixing of turntables, drum machines, synthesizers, samplers and laptop have led his music to elevate beyond easy classifications (e.g., psychedelic hip-hop, avant-garde electronica, space opera). "Though the laptop and the controller pad are the instruments of choice, this music has the improvisatory, loose feel of jazz," wrote Sasha Frere-Jones in a 2008 feature on FlyLo in *The New Yorker*. While creating two critically-acclaimed full length albums (*1983* and *Los Angeles*) and several E.P.'s, FlyLo has continued to explore the visual universes of his music by partnering on live performances with VJ/experimental filmmaker Dr. Strangeloop and music videos/album artwork with Timothy Saccenti. The upcoming Flying Lotus record, *Cosmogramma*, will feature Ravi Coltrane and Thom Yorke of Radiohead.

## HEAVEN & EARTH MAGIC

**Harry Smith**  
1962 | 66 min | BW

*Heaven & Earth Magic* (1957-1962), also known as *Film No. 12*, is an animated collage, constructed with Victorian-era images of engravings found in illustrated magazines to impart an oblique spiritual narrative through the use of alchemical and magical symbology. P.Adams Sitney, in his 1974 book *Visionary Film* described *Heaven and Earth Magic* as a film "among the very highest achievements of the American avant-garde cinema and one of the central texts of its mythopoeic phase."

"An experimental filmmaker, musicologist, painter and anthropologist, **Harry Smith** (1923-1991) explored many disciplines in his quest to understand the structure and meaning of what he considered universal patterns. Smith spent a lifetime engaging various cultures and creating works of art that can be seen as discrete systems of knowledge. He believed that all of his activities were connected, and that the different media in which he worked were not necessarily as distinct from one another as the conventional and institutionalized aesthetics of the American cultural establishment of the 1950s and 1960s seemed to imply. He made work in established media—films and paintings—that were often startlingly original in character."—excerpt from an essay by Rani Singh, written for the catalog of the exhibition *The Heavenly Tree Grows Downward*, published by the James Cohan Gallery, New York (2002).

# HOW THE DARKNESS DOUBLED

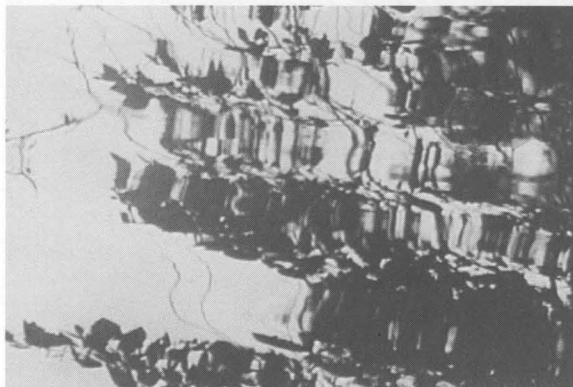
I remember how the darkness doubled

I recall lightning struck itself

I was listening listening to the rain

I was hearing hearing something else

—excerpt from "Marquee Moon", Tom Verlaine, 1977



## IN A YEAR WITH 13 DEATHS

**Jonathan Schwartz**

Brattleboro, VT | 2008 | 3 min | 16mm | Experimental

"For appearing here and there and everywhere in the 13 years since passed, anniversaries on the tip of a tongue, in the synapses, in feelings and the too many reflections."—J.S.



## WEDNESDAY MORNING TWO A.M.

**Lewis Klahr**

Los Angeles, CA | 2009 | 6 min | Video | Experimental

"This is the first completed film of a new series entitled "Couplets." These will generally, but not exclusively, organize themselves around the pairing of various pop songs and just as in these songs lyrics, the theme of love."—L.K.



*Bernadette* presents an unraveling, open-ended story of the female Irish dissident and political activist, Bernadette Devlin (b.1947).

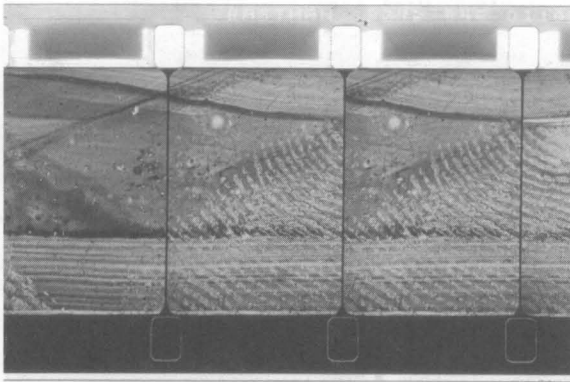
## BERNADETTE

**Duncan Campbell**

Glasgow, Scotland | 2008 | 37 min | Video | Documentary

"Documentary is a peculiar form of fiction. It has the appearance of verity grounded in many of the same formal conventions of fiction—narrative drive, linear plot, and closure. Yet, the relationship between author/subject/audience is rarely investigated in the same way as it is in meta-fiction. I want to faithfully represent Devlin, to do justice to her legacy. Yet what I am working with, are already mediated images and writings about her. What I produce can only ever be a selection of these representations, via my own obsessions and my desire to make engaging art of her. My film is an admission of limitation, but I have too much respect for Devlin for it to be an expression of nihilism or irony. I am striving for what Samuel Beckett terms, "a form that accommodates the mess." I want to broaden the scope of the film to include this space and tension, which is typically excluded or concealed, and that is the reason for the overlapping strands in the film..."—D.C.





## GESTURINGS

**Peter Herwitz**

**Ann Arbor, MI | 2009 | 7 min | 16mm | Silent | Experimental World Premiere**

"This film represents the apotheosis of my handpainted film style and the belief that in the materiality of film everything is a kind of gesture: color, rhythm, texture, splice marks, funky tape splices, fingerprints, and dirt. I worked on and off on the film for seven years. Reprinting each frame twice, my hope was the slowing down would echo Baudelaire's "Lux, Calme, et Volupte" (luxury, calm and pleasure). The film is dedicated to Bill Brand."—P.H.



## ROLE

**Denise Oleksijczuk**

**Vancouver, Canada | 2009 | 9 min | 16mm | BW | Narrative US Premiere**

Based on a reconsideration of Robert Bresson's 1967 film *Mouchette* (after Georges Bernanos' 1937 novella of the same name), this film presents a new end to the story. Casting herself as a grown-up Mouchette, the director reinterprets Bresson's depiction of a child's impoverished solitude, her Christ-like suffering, and the ultimate control she assumes in her own drowning. In *Role*, Oleksijczuk reframes Bresson's infamous suicide scene as a clumsy experiment rather than a transcendent release.



## IF THERE BE THORNS

**Michael Robinson**

**West Danby, NY | 2009 | 12 min | Video | Experimental**

"A dark wave of exile, incest, and magic burns across the tropics, forging a knotted trail into the black hole. Three star-crossed siblings wander in search of one another as a storm of purple prose and easy listening slowly engulfs them."—M.R.



## TUSSEMUSCLE

**Steve Cossman**

**Brooklyn, NY | 2009 | 5 min | 16mm | Experimental World Premiere**

"The work presented explores humanity's ecological relationship and the ritual of restoration. The violent pulse speaks with a sense of urgency and chaotic struggle, while the hypnotic arrangement keeps us in blinding awe to its condition. This dynamically animated piece is composed of 7,000 single frames which were appropriated/'recycled' from view-master reel cells and hand-spliced to create a linear filmstrip. Original score by Jacob Long."—S.C.

# THIS ANIMATED LIFE

CO-PRESENTED BY THE SHADOW ART FAIR



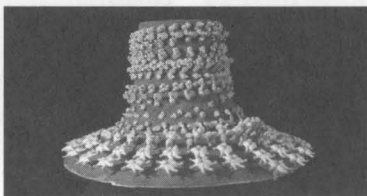
## LEV

**Laura Yilmaz**

Los Angeles, CA | 2008

3 min | 35mm | BW | Animation

In a noisy city far from home, where music is the sole means of communication, a lonely janitor sleepwalks through his menial duties. Unnoticed and unappreciated, he quietly longs for the people and places he has left behind, but ultimately finds solace in solitude.



## THE BELLOWS MARCH

**Eric Dyer**

Baltimore, MD | 2009

6 min | Video | Animation

Animated concertinas live out a cycle of destroy-create-destroy. Bridging digital and physical animation processes, Dyer's 'cinetropes' are 3-D printed and hand-painted sculptures, which come to vibrant and pulsating life when rotated and seen through the shutter of a video camera.



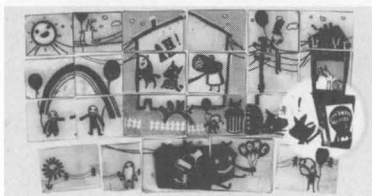
## M

**Felix Dufour-Laperriere**

Montreal, Canada

8 min | 35mm | BW | Exp. Animation

Small architectures and brief nebulas.



## THE BLACK DOG'S PROGRESS

**Stephen Irwin**

London, England | 2008

4 min | Video | Animation

A series of animated flipbooks tell the sad story of the Black Dog.



## HORN DOG

**Bill Plympton**

New York, NY | 2009

5 min | video | Animation

The fourth film in Plympton's "Dog" series. Here are more misadventures from our plucky canine, as he fends off an obese dog, attacking oysters, and a wayward killer violin bow, while trying to win the love of his heart's desire.



## HISTORY OF THE MEAT PACKING DISTRICT

**Gary Leib**

New York, NY | 2008

1 min | Video | Animation

"A historical review of New York City's Meat Packing District. Part of my series "Concrete Jumble" for the NY Times." —G.L.



## TRIUMPH OF THE WILD

**Martha Colburn**

USA/Netherlands | 2009

5 min | Video | Animation

A chronological film of America, beginning with the American Revolution and WW I & II. "The hunting impulse as a primary force, the impotence of man in the face of nature, the senseless dominance of weapons, and destructive violence—all with an imagined ideal state of affairs in mind—represent major motifs."—Birgid Uccia



## IN THE NEW WORLD

**Richard Raxten**

Vancouver Island, Canada | 2009

8 min | Video | Exp. Animation

US Premiere

"Using imagery from Edward Curtis's *In the Land of the War Canoes*, originally shot as a feature drama in 1912-1914 at Alert Bay on Vancouver Island."—R.R.



## OVER AND OVER (AND OVER) AGAIN

**Andy Glynn**

London, England | 2009

3 min | Video | Animated Documentary

Danny, a teenage boy struggling with obsessive-compulsive disorder.



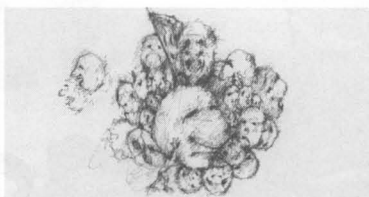
## THE ART OF DROWNING

**Diego Maclean**

Vancouver, Canada

2008 | 4 min | Video | Animation

Based on a poem by Billy Collins, this beautifully drawn animation ponders the possibilities of what awaits us at the end of the line.



## MECANISMO OLVIDADOR (FORGETTER MECHANISM)

**Juan Camilo González**

Los Angeles, CA | 2009 | 3 min |

35mm | Animation

N. American Premiere

For Schopenhauer, "Life swings like a pendulum backward and forward between pain and boredom". This is a personal representation of life as a vertiginous journey, a pendulum.



## ALMA

**Rodrigo Blaas**

San Francisco, CA | 2009

6 min | 35mm | Animation

Alma, a little girl, skips through the snow-covered streets of a small town. Her attention is caught by a strange doll in the window of an antique toy shop. Fascinated, Alma decides to enter...



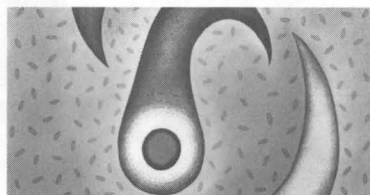
## COLLIDE-A-SCOPE

**Gregory Godhard**

Sydney, Australia | 2009

3 min | 16mm | Silent | Experimental

"On the 10<sup>th</sup> of September 2008, in the city of Cern, Switzerland, physicists began experiments using the most powerful atom-smasher ever built, the Large Hadron Collider. This film contains secret footage of those results."—G.G.



## TWIST OF FATE

**Karen Aqua**

Cambridge, MA | 2009

9 min | 35mm | Exp. Animation

This film captures impressions of the transformative experience of being diagnosed with a life-threatening illness. Exploring this emotional and physical landscape, this work visualizes an internal world inside the body, imagined on a cellular level.



## PLEASE SAY SOMETHING

**David O'Reilly**

Berlin, Germany | 2009

10 min | Video | Animation

A troubled relationship between a Cat and Mouse set in the distant Future. 23 episodes of exactly 25 seconds each.



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# NAOMI UMAN THE UKRAINIAN TIME MACHINE

## FILMMAKER NAOMI UMAN (LEGEDZINE, UKRAINE) IN ATTENDANCE

While living with a family of dairy farmers in rural Mexico, American filmmaker Naomi Uman immersed herself in the daily activities there to create a deeply felt portrait of the people, the farm and animals in her film *Leche* (30 min, 1998). A few years later, Uman spent a year in California's Central Valley with another family, also Mexican, who labored in a large industrialized dairy operation. The parents had emigrated from Mexico two decades earlier while their children were born in California. A more complicated portrayal emerges in the resulting film *Mala Leche* (47 min, 2003) as it records lives adversely effected by alcoholism, violence, the constraint of gender roles, and the pressures and limitations of industrialized labor as experienced by the immigrants.

Reflecting on this family's experience of immigration, Uman decided to make the same journey, in reverse, that her own great-grandparents made when emigrating to the US from the rural Ukraine in 1906. One hundred years later, Uman arrived in the tiny, rural village of Legedzine, Ukraine where she has recently become a resident. *The Ukrainian Time Machine*, a series of films Uman made among the people in this village, depict the rhythms and textures of a way of life not so far-removed from what her ancestors had experienced in their time, yet are contemporary, too, richly expressed in the immediacy of her camera's attentions and the inclusiveness of the inhabitants.

"My work consistently participates in creating a living history. I focus on customs that are about to disappear. I live with people who continue to milk cows by hand; who plant, harvest, and preserve their own food. I, too, engage in these practices. In this way, I experience history, as it slowly becomes just that: HISTORY. Seeing the past before it vanishes prolongs the present and makes it more profound. Working in sixteen-millimeter film is a way of holding onto the beauty and delicacy of a format and a practice that are becoming obsolete. Like hand sowing a field or knitting a sweater, this is not the easiest or most practical way of working. It is often simpler and more practical to have large, industrial farms, to purchase already manufactured clothing and to shoot and edit on modern, electronic media. Yet the food, clothing and film produced in this manner has another layer of significance, a value added due to the limitations, difficulties, intention and emotion implied in their production.

The films in this cycle are small and intimate, repeating age-old stories in as few words as possible."—Naomi Uman

Naomi Uman's work has been exhibited internationally in festivals and museums including the Museum of Modern Art, Bilbao Guggenheim, the Museo de Art Moderno in Mexico City, Austria's Viennale, and the Sundance Film Festival. She has received support from the Fulbright Scholars Program, Creative Capital, the National Endowment for the Arts and the Guggenheim Fellowship, among others.



### KALENDAR

2008 | 11 min | 16mm | Silent

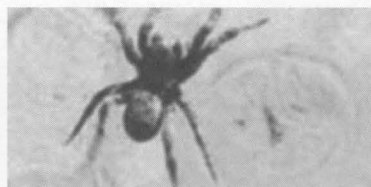
A pictorial language lesson, *Kalendar* is comprised of twelve chronological shots, observing seasonal details and events in the village.



### UNNAMED FILM

2008 | 55 min | 16mm

*Unnamed Film* is marked by a warm and reciprocal curiosity between filmmaker and subjects. With non-synchronous sound, inter-titles, and spare yet intimate cinematography, Uman depicts both the hardships and joy the villagers experience in their daily lives.



### CODA

2008 | 3 min | 16mm | BW

Fleeting and kinetic views of the interior and exterior spaces of a home and the life within.

# MIDNIGHT MOVIE



## THE ROOM

Tommy Wiseau

2003 | 99 min | 35mm

The Ann Arbor debut of a cult film in the making, *The Room* has moved beyond questions and criticisms of its merits to become a polarizing piece of "must see" independent moviemaking. Part melodrama, part comedy (intentional or otherwise) and now part of the pop culture vernacular, *The Room* provides an extreme and unexpected example of an independent filmmaker's vision succeeding despite itself.

**SPECIAL PERFORMANCES  
FEATURING FLYING LOTUS, DR.  
STRANGELOOP, MAHJONGG  
CO-PRESENTED BY DARK MATTER**

### THE BLIND PIG | 208 S. 1ST ST.

An ear melting mash up of avant-garde, psychedelic hip-hop performed by Flying Lotus, live VJing by experimental astral projectionist Dr. Strangeloop, and a live set by post-punk boogie rockers Mahjongg, with Dark Matter's DJ Forest spinning in the seismic segues.

10:30 PM-2 AM

\$15 COVER | \$10 WITH FESTIVAL PASS

### AFTER PARTY

#### CAFÉ FELIX 204 S. MAIN ST.

This elegant European bistro stays open for AAFF-goers looking to discuss, decompress or enjoy a drink from the extensive cocktail selection.

10:30 PM-2 AM | NO COVER

**30**  
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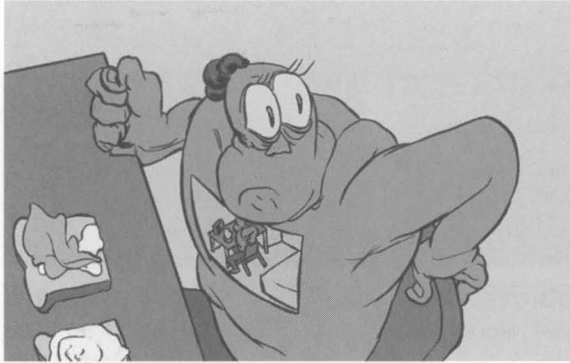
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# THE KIDS ARE ALRIGHT

CO-PRESENTED BY FESTIFOOLS AND THE ANN ARBOR DISTRICT LIBRARY

These seemingly simple stories and vignettes reveal a depth for those ready to explore. For filmgoers with a youthful spirit (recommended ages 6+). Includes a special, live musical performance by Little Bang Theory.

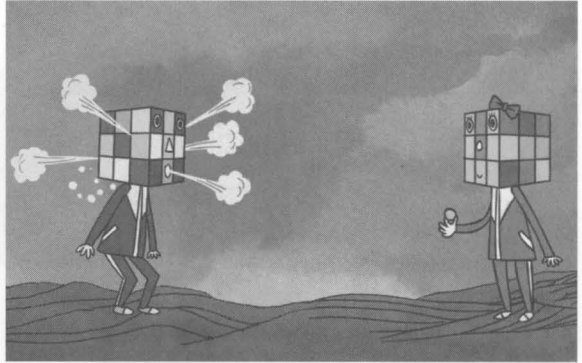


## SINGLES

**Rebecca Sugar**

Burbank, CA | 2009 | 4 min | Video | Animation

A lonely man has to look both inside and outside of himself as he makes a cheese sandwich.

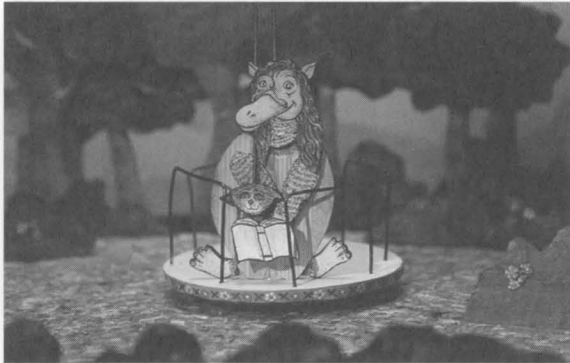


## MAGIC CUBE AND PING-PONG

**Lei Lei**

Beijing, China | 2008 | 5 min | Video | Animation

Full of rich colors, textures and an 80s era video game style, this animated film weaves together elements of Eastern and Western culture into both a love story and a metaphor of the individual within modern Chinese society.

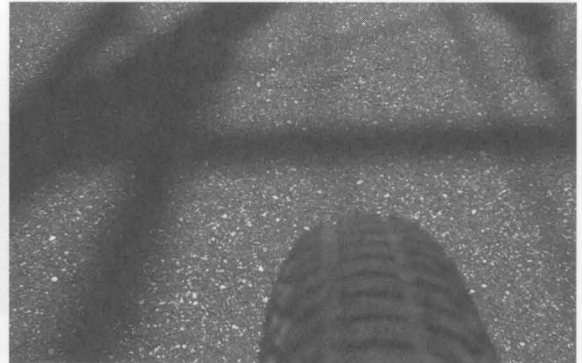


## JILLIAN DILLON

**Yvette Edery**

New York, NY | 2009 | 5 min | Video | Narrative

This clever and impressive live-action, choreographed puppetry music video tells a universal story. Jillian's father is a hippo and her mother is a platypus; thus Jillian is a Hippoplatypus. Not your average girl, ultimately, Jillian transforms her "flaws" into the powers that resolve conflict and drama, and save the day in her town!



## BALANCE

**Debra Sea**

Greensboro, NC | 2009 | 5 min | Video | Experimental

Gorgeous images from the front wheel of a bike are captured with a simple Flip camera. The wheel transitions landscapes and seasons from rain to gravel, desert to snow, and into the lovely green of springtime—woven together in a lovely tension.

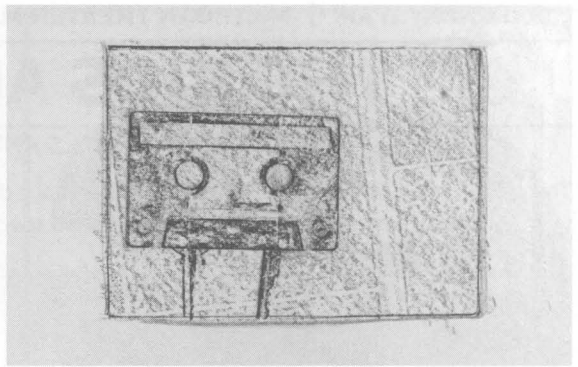


## THE ZOO

**Katherin McInnis**

Brooklyn, NY | 2009 | 5 min | Video | Documentary

A playful examination of the human animal, this film documents a WPA-era Los Angeles zoo in Griffith Park. The "Old Zoo", abandoned in the 1960s, is now a public picnic area.

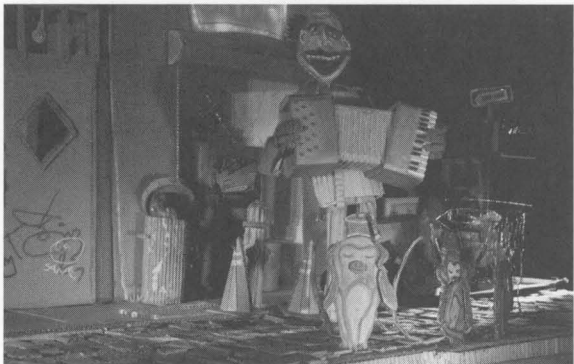


## BRIC-A-BRAC

**Aaron Wendel**

Chicago, IL | 2009 | 3 min | Video | Animation

An animated collection of keys, coins, cassettes, and other junk-drawer objects, rendered by crayon rubbings to form a cast of characters.



## PICKLES FOR NICKELS

**Danielle Ash**

Brooklyn, NY | 2009 | 7 min | Video | Animation

Using a variety of techniques involving stop-motion animation, cardboard sets and puppets combined with elements of computer animation, Ash creates a cardboard world where monkeys steal pickles and buildings metamorphose unexpectedly. This is an offbeat visualization of the city's rapidly changing neighborhoods.



## THE MASCOT

**Wladyslaw Starewicz**

1934 | 26 min | 16mm | BW

*Film not in competition*

Selected by Terry Gilliam as one of the ten best animated films of all time, Gilliam called it, "Absolutely breathtaking, surreal, inventive, and extraordinary. Everything that Jan Svankmajer, Walerian Borowczyk, and the Quay Brothers would do subsequently." The brainchild of composer Frank Pahl, Little Bang Theory performs film music and original compositions on toy instruments. Their live score for *The Mascot* premieres at the Ann Arbor Film Festival.

"...more soul than the Chicago Symphony Orchestra mashed up with the whole of the Disney repertoire."—Kat Bawden



# THE MEMO BOOK FILMS BY MATTHIAS MÜLLER

CO-PRESENTED BY PENNY W. STAMPS DISTINGUISHED SPEAKERS SERIES

A program of earlier 16mm films from German film artist Matthias Müller, who is the Penny Stamps Distinguished Speaker (Thursday, March 24 at 5pm in the Michigan Theatre Main Auditorium).



## THE MEMO BOOK (AUS DER FERNE)

1989 | 28 min | 16mm

"Müller's virtuosic rephotography, editing and hand processing techniques are hurled into an erotic maelstrom, remaking the divisions of inside and out, container and contained. Learned in the tradition of Eisenstein, Genet, Anger and Jarman, *The Memo Book* seeks to remake the male body in a celebratory flow of communion and despair, myths and logos. One of the great erotic works of German cinema."—Mike Hoolboom



## HOME STORIES

1991 | 6 min | 16mm

"It is his found footage masterpiece, *Home Stories*, that will forever bond Müller with fans of that often abused genre; collecting the most kitschy and colorful images of disturbed housewives in evening gowns from 1950s Hollywood melodramas, Müller re-cut them into a film that both comments on gender entrapment in classic-era Hollywood while exhibiting the sheer joy of image mutilation."

—Michael Arago



## ALPSEE

1994 | 15 min | 16mm

"Photographed with an exquisite eye for interiors and a restless invention, *Alpsee* stages a boy's coming of age, that painful rend between infant dependency and mature individuation. Nearly wordless, Müller proceeds by analogy and synecdoche, gathering up precisely framed moments within the home and collecting them as evidence. Its gorgeous chromatic scheme and high key lighting mark a significant departure from Müller's narrow gauge efforts of the 80s."—Mike Hoolboom



## SLEEPY HAVEN

1993 | 15 min | 16mm

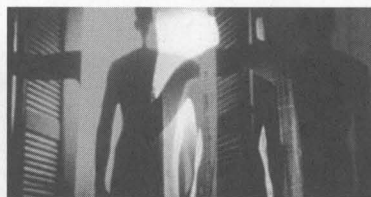
"Accompanied by 19<sup>th</sup>-century tales of the sea, Matthias Müller drowns the naked bodies of young sailors in *Sleepy Haven's* blue ocean of lost love and desire."—Cordelia Swann



## SCATTERING STARS

1994 | 2 min | 16mm | BW

Heavenly bodies explode. Stars scatter. The after-glow of a physical encounter.



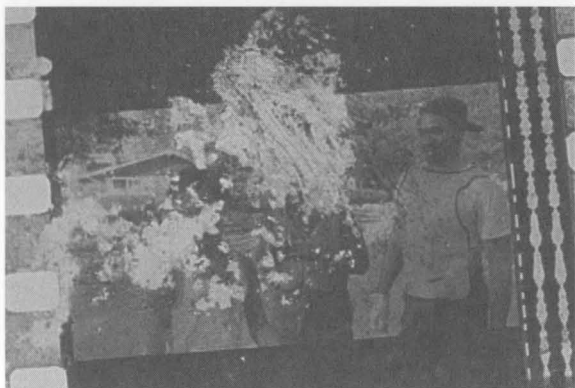
## PENSÃO GLOBO

1997 | 15 min | 16mm

A man faces his approaching death. He takes a journey, his last perhaps, and ends up at the "Pensão Globo" in Lisbon, where he sets out on aimless excursions through the city. The film depicts a life in a state of transition. "Sometimes it's like I'm already gone, become a ghost of myself."—M.M.

# ALL THAT LIES BETWEEN US

Discovered documents, secrets and artifacts inspire stories that move through porous boundaries of identity.



## GARDEN ROLL BOUNCE PARKING LOT

**Melissa Friedling**

Brooklyn, NY | 2009 | 5 min | 16mm

Exp. Documentary

Pop culture and land-use practices converge in Brooklyn, NY, where a Bangladeshi immigrant family recalls the found film that formed the overhead lattice support for their urban garden—before it was leveled to make a parking space for the father's livery car.



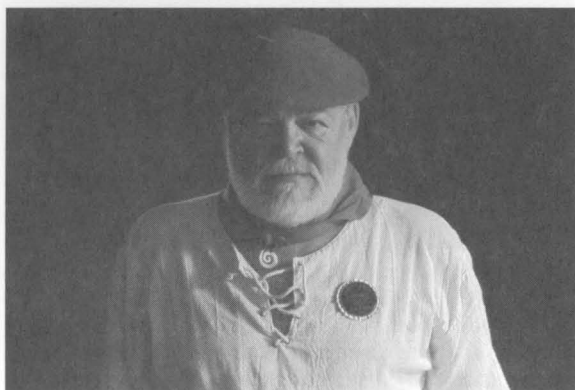
## PASSAGE BRIARE

**Friedl vom Gröller (Kubelka)**

Austria | 2009 | 3 min | 16mm | BW | Silent

Exp. Documentary

"A woman, a man, a smile. They sit in the sun, and what links them is the film's real surprise: a matter-of-fact gesture which is probably taboo for others. It's up to the film itself to reveal what this gesture is. The anarchic humor of *Passage Briare* liberates the viewer for a brief, beautiful moment from the fear of getting old."—Maya McKechney



## NOTES ON THE OTHER

**Sergio Oksman**

Madrid, Spain | 2009 | 13 min | Video

Exp. Documentary

Each summer, a crowd of Ernest Hemingway doubles meet in Key West, Florida, to choose his best impersonator. There was a day in 1924 when the real Ernest Hemingway also wanted to be someone else. This film is the story of that hypothesis.



## COFFEE FUTURES

**Zeynep Devrim Gürsel**

USA/Turkey | 2009 | 22 min | Video | Documentary

This short documentary weaves the telling of individual fortunes with the story of Turkey's decades-long attempts to become a member of the European Union. The film portrays the emotional texture of a society whose fate has long been debated nationally and internationally, hinting at the psychology of a country waiting for and anticipating a national future.



## RIHLA

**Gerbrand Burger**

Netherlands | 2010 | 11 min | Video | Experimental  
N. American Premiere

This film tells the story of a man who travels from east to west. It shows a kaleidoscopic view of the West and reflects on Occidentalism and mutual perception. The story is based on fragments of literature from Arabic and Islamic countries describing cities and countries of the West. The literature that is used originates from the 14<sup>th</sup> century until today. Different times and perspectives mix and intersect, all coming together in the narrative of the main character.



An ice cream truck makes its way down the street.

## THE USE OF MOVEMENT

**Chris McNamara**

USA/Canada | 2009 | 15 min | Video | Experimental  
US Premiere

The final installment in McNamara's cinematic language trilogy, this film considers the formal edges of the frame and the way in which camera movement, whether slight or dramatic, is inscribed with meaning. Each scene is an incomplete narrative—and the monologues in Spanish, German, Bengali and Italian serve to provide a degree of abstraction to the sound treatment—distancing most of us from the more visceral aspects of the film form and creating occasional dissonances with what is visually present.



## APRIL DAY AND NIGHT

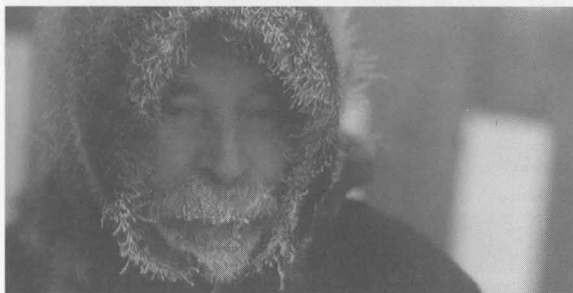
**Daniel Sheppard**

New York, NY | 2009 | 13 min | Video | Narrative

A film that captures the drama and depth of emotion within the intersecting lives of two women facing a turning point in their searches for love and meaning.

# FILMS BY PAVEL MEDVEDEV

For the past decade, acclaimed Russian documentary filmmaker Pavel Medvedev has been depicting facets of post-Soviet life through taut cinematography, incisive observation and deft montage. Pavel Medvedev (b. 1963, Orenburg, Russia) worked as a television director in St. Petersburg, and since 2000, has been working as a film director at the St. Petersburg Documentary Film Studio. This program features a reprise screening of Medvedev's 2006 film *On the Third Planet From the Sun*, which was awarded Best Documentary at the 2009 Ann Arbor Film Festival.



## VACATIONS IN NOVEMBER

2002 | 20 min | 35mm

Each November, a group of miners travel to the northern tundra for a "holiday" of sorts, hunting and slaughtering deer, to supplement their meager income and provide extra food for their family.

"Medvedev's first documentary moves from the exertion of bloodstained men in icy outdoor corrals to the dark tunnels under the earth back home, and juxtaposes majestic winter landscapes with intimate portraits."—Irina Leimbacher



## ON THE THIRD PLANET FROM THE SUN

2006 | 31 min | 35mm

A portrait of life in the Arkhangelsk region of northern Russia where the inhabitants contend with the debris left behind by years of Hydrogen-bomb testing a half a century earlier.



## WEDDING OF SILENCE

2003 | 28 min | 35mm

Daily life, family gatherings and intimate celebrations of a deaf community in St Petersburg are juxtaposed with the din of the foundry where the men of this community work. They are casting an enormous bell for the city's 300th anniversary, a bell that they will create but not hear.



## THE UNSEEN (NEZRIMOE)

2008 | 28 min | Video

For three days in July, 2006 the residents of St. Petersburg experienced a city that seemed to be in a state of siege - military patrols in the streets, the checking of passports, barred roads, helicopters continuously flying overhead, the howling of sirens, armed escorts, etc. As the leaders of the world met in St Petersburg for the G8 summit that was taking place, even the cemetery was closed and the residents had to wait to bury their deceased.

# CONSTANTS TO NOTHING

City symphonies, gothic tales, and unearthed histories resonate into the present.



## DICK CHENEY IN A COLD, DARK CELL

**Jim Finn**

Providence, RI | 2009 | 3 min | Video | Experimental

"River ice sets the scene for Judy Garland's international *justice cri de coeur*. It's hard to understate the amount of anxiety created by a vice president who usurped authority for eight years to start wars and wreck the economy and then sidled off to Wyoming to be a retired Hero of the Right. Impunity is not just the stuff of autocratic dictatorships in the third world. The American form of impunity is going to get us all killed."—J.F.



## WOUND FOOTAGE

**Thorsten Fleisch**

Berlin, Germany | 2009 | 6 min | Video | Experimental

"Source material is a found footage super 8 film. The visual carrier was attacked in a multitude of ways. It was scratched, cut open and violated. I captured an attempt to screen it. There it burned and was destroyed by the projector. Sorry little film."—T.F.

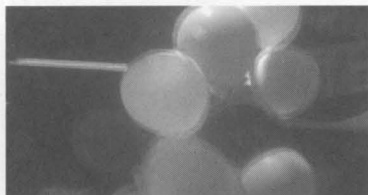


## WHAT COMES BETWEEN

**Cecilia Araneda**

Winnipeg, Canada | 2009 | 6 min | Video | Exp. Documentary

An examination of personal memory and loss rooted in the filmmaker's birth place—Chile—and her departure from that country long ago. The work is a collage film created with found footage from personal and historic sources, and original hand printed and tinted footage.



## GREENPOINT

**Jim Jennings**

Long Island City, NY | 2009 | 8 min | 16mm | Silent | Experimental

"Instead of being a 'city symphony', Greenpoint is a neighborhood jam session. In lieu of skyscrapers and Civil War monuments, we see mom-and-pop shops and detritus of daily life. This is a frank and loving portrait of a Brooklyn neighborhood."—Karen Treanor

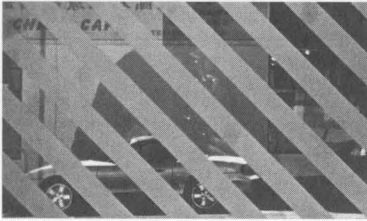


## SONGS FROM THE SHED

**Melika Bass**

Chicago, IL | 2008 | 23 min | Video | Exp. Narrative

A decayed slice of Midwestern Gothic. Part musical, part melodrama. A fractured, makeshift family ekes out a meditative existence, their lives mysteriously intertwined through ritual and habit.

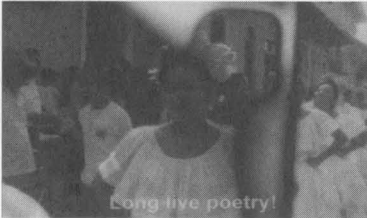


## SIMULTANEOUS CONTRAST

**Chris Kennedy**

Toronto, Canada | 2008 | 6 min | 16mm | Silent | Experimental

"The striped pattern of the municipal bus shelters in San Francisco becomes a fixed foreground behind which the city passes. Spatial oscillations provide a constantly permutating play of figure, ground and space, imagining the possibility of being two places at once."—C.K.

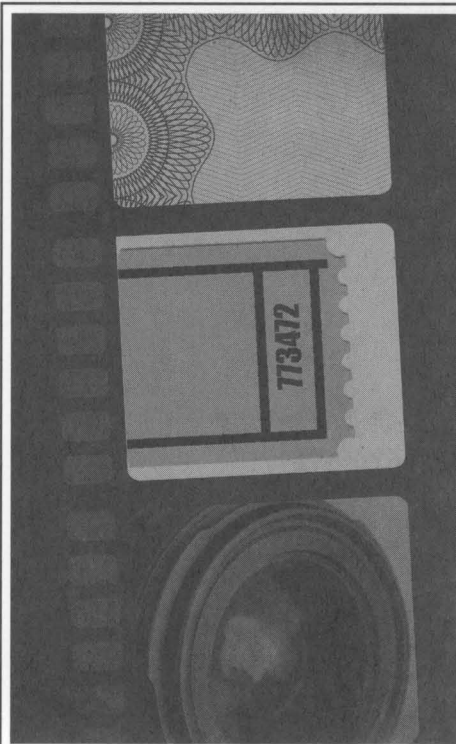


## YANQUI WALKER AND THE OPTICAL REVOLUTION

**Kathryn Ramey**

Boston, MA | 2009 | 33 min | 16mm | Exp. Documentary

"This film is about a now-obscure, American expansionist and military dictator, William Walker, who, through military force and coercion, became president of Nicaragua in 1856. The film blends found footage, documentary photography, ethnographic inquiry and personal travelogue with experimental film techniques such as hand-processing, optical printing and hand-conducted time-lapse to detour and derail the various approaches to history making that have been applied to this story."—K.R.



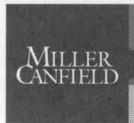
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# OFF AND RUNNING

CO-PRESENTED BY NEUTRAL ZONE

## OFF AND RUNNING

**Nicole Opper**  
Brooklyn, NY | 2009  
76 min | Video | Documentary

With white Jewish lesbians for parents and two adopted brothers—one mixed-race and one Korean—Brooklyn teen Avery grew up in a unique and loving household. But when her curiosity about her African-American roots grows, she decides to contact her birth mother. This choice propels Avery into her own complicated exploration of race, identity, and family that threatens to distance her from the parents she's always known.



PRECEDED BY:

## TOMORROW-YEAH!

**Daniela Abk**  
Borgholzhausen, Germany | 2009  
13 min | 35mm | BW | Exp. Documentary  
US Premiere

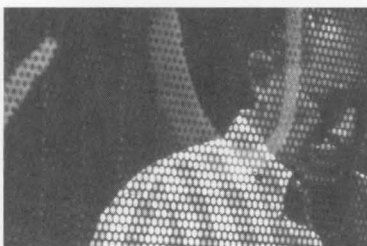
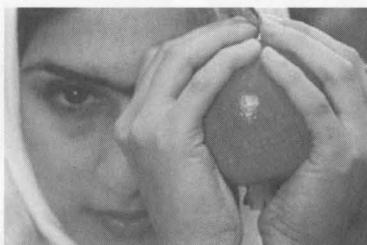
"Basketball. Training and tough encounters in the gym. Sounds of strange songs, a chaotic mixture of steps, the squeaking sneakers and short bounces of the ball. Movements are memorized, combinations rehearsed. The next game is decisive."—D.A.

# TEHRAN HAS NO MORE POMEGRANATES

## TEHRAN HAS NO MORE POMEGRANATES

**Massoud Bakhshi**  
Iran | 2007  
68 min | 35mm | Documentary

Director Massoud Bakhshi and crew are on a mission to make a film about their hometown, Tehran, but have hit a wall and must explain to their overseers at the Documentary Film Center why the film will never be completed. They decide to investigate the city's past in order to better understand the reason for their predicament. What follows is a sarcastic and comic narrative about Tehran's transformation from a small village into a megalopolis of increasing urban mess, pollution, inadequate housing, class gaps, and the fatal destiny of its delicious pomegranates.



PRECEDED BY:

## PIENSA EN MI

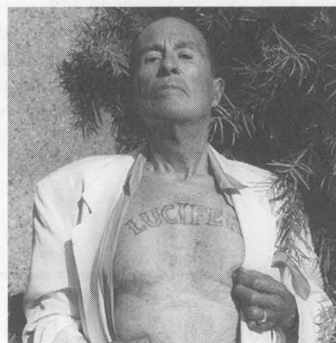
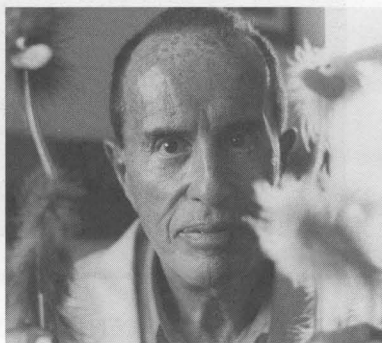
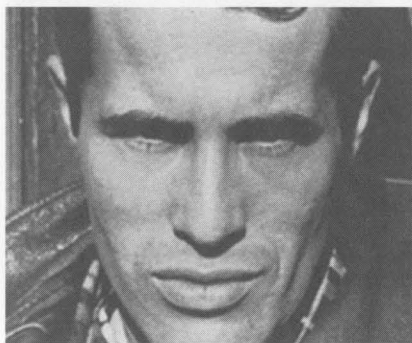
**Alexandra Cuesta**  
USA/Ecuador | 2009  
13 min | 16mm | Documentary

"Moving from east to west and back, the windows of a bus frame fleeting sections of urban landscape. Throughout the day, images of riders, textures of light and fragments of bodies in space come together to weave a portrait in motion; a contemplative meditation on public transport in the city of Los Angeles. Isolation, routine and everyday splendor create the backdrop of this journey, while the intermittent sounds of cars construct the soundscape."—A.C.

# AN EVENING WITH KENNETH ANGER

PRESENTED WITH SUPPORT OF THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

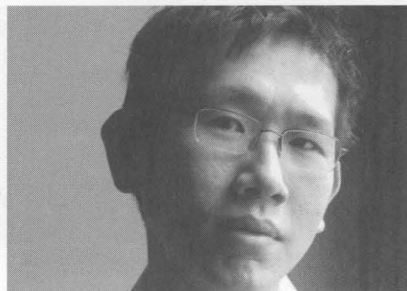
One of the great masters of experimental cinema, Kenneth Anger was born in 1927 and began making films at the age of ten. His first extant film, *Fireworks*, was made in 1947 and over the next thirty-three years he produced another eight films, collectively referred to as the "Magick Lantern Cycle." One of those, 1963's *Scorpio Rising*, is generally considered one of the key films of the American avant-garde. Since 2000, Anger has made a number of digital video works, including the darkly comic Mickey Mouse memorabilia video *Mouse Heaven* in 2005. Anger is also the author of the cult book *Hollywood Babylon*, which was published in France in 1959 and in the U.S. in 1974.



"To say that Kenneth Anger was a pioneer and had a profound and lasting influence on experimental cinema and beyond is quite an understatement. No one, other than Stan Brakhage, can claim as many imitators and no one, other than Andy Warhol, can claim the name recognition Anger has in this area. Certainly Anger's subject matter and thematic concerns accounts for some of this: He embraced and utilized American popular culture—particularly pop music and Hollywood aesthetics—in ways no one else has rivaled; he focused on queer and rebel outcasts; he ventured into myth, religion, and the occult; he reveled in the glamorous, the sexual, the fetishistic, and the mysterious. His is a world of bikers, sailors, harlequins, magi, angels, and demons; one of transformation, agony, ecstasy, and transcendence. But this is only part of the story. Anger's world is also one of light and dark—not only thematically, it would have to be with his interest in magic and the occult, but more importantly, formally. His stunning use of light borders on the mystical and is second to none. Where Brakhage was concerned with the individual's engagement with the externalized light of the world around, Anger is concerned with the ways in which light is internalized—light (and fire and heat) as alchemical entity, as transformational tool. The symbolic and iconographic images in his films combine with his unparalleled artistry to become something wholly new. Light is the medium through which his vision is realized. An alchemical cinema indeed."—Patrick Friel

SCREENING FOLLOWED BY AN ON-STAGE CONVERSATION BETWEEN KENNETH ANGER AND DENNIS LIM

**Dennis Lim** is a New York based critic and writer. He is the founding editor of *Moving Image Source*, the online publication and research resource of the Museum of the Moving Image. He writes regularly for *The New York Times*, *The Los Angeles Times*, *Cinema Scope*, and other publications, and was a film critic at *The Village Voice* from 1998 to 2006, as well as its film editor from 2000 to 2006. He is also the editor of *The Village Voice Film Guide* (Wiley, 2006). A member of the National Society of Film Critics, he is currently a member of the New York Film Festival selection committee and the programmer of the 2010 Robert Flaherty Film Seminar. He teaches in the Cultural Reporting and Criticism graduate program at New York University.







### **FIREWORKS**

1947 | 15 min | 35mm | BW

A dissatisfied dreamer awakes, goes out in the night seeking 'a light' and is drawn through the needle's eye. A dream of a dream, he returns to a bed less empty than before.

"This flick is all I have to say about being 17, The United States Navy, American Christmas and The Fourth of July."

—Kenneth Anger



### **RABBIT'S MOON**

1950 | 16 min | 35mm

"A fable of the Unattainable (the Moon) combining elements of Commedia dell'Arte with Japanese myth. A lunar dream utilizing the classic pantomime figure of Pierrot in an encounter with the prankish, enchanted Magic Lantern."

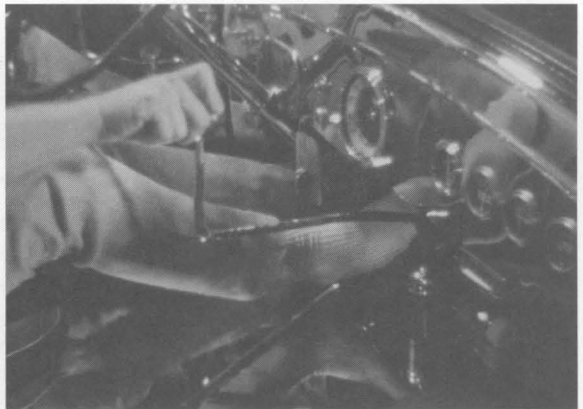
—Kenneth Anger



### **SCORPIO RISING**

1963 | 29 min | 35mm

"A conjuration of the presiding Princes, Angels and Spirits of MARS, formed as a "high" view of the Myth of the American Motorcyclist. The Power Machine seen as tribal totem, from toy to terror. Thanatos in chrome and black leather and bursting jeans. Part I: Boys and Bolts (masculine fascination with the Thing that Goes). Part II: Image Maker (getting high on heroes: Dean's Rebel and Brando's Johnny; the True View of J.C.) Part III: Walpurgis Party (J.C. wallflower at the cyclist's Sabbath). Part IV: Rebel Rouser (the Gathering of the Dark Legions, with a message from Our Sponsor)."—Kenneth Anger



### **KUSTOM KAR KOMMANDOS**

1964 | 3 min | 35mm

"Fragment of a project originally intended as a longer film. Never completed due to lack of funding and the death of the main actor in a drag race."—Kenneth Anger

These four films, originally 16mm prints, were recently restored at the UCLA Film and Television Archive with support from The Film Foundation and administered by the National Film Preservation Foundation through their Avant-Garde Masters. Special thanks to Todd Wiener and Stephen Hill at the UCLA Film and Television Archive for their assistance with this program.

# SOME DAYS ARE BETTER THAN OTHERS



## SOME DAYS ARE BETTER THAN OTHERS

**Matt McCormick**

Portland, OR | 2010 | 93 min | Video | Narrative

Matt McCormick's first feature-length narrative is a character-driven film that asks why the good times slip by so fast while the hard times always seem so sticky. The film explores ideas of abundance, emptiness, human connection and abandonment while observing an interweaving web of awkward characters who maintain hope by inventing their own forms of communication and self-fulfillment. Written and directed by Portland's acclaimed filmmaker Matt McCormick and starring Carrie Brownstein (Sleater-Kinney) and James Mercer (The Shins), *Some Days are Better Than Others* is a sad valentine to the forgotten discards of a throwaway society and a story about knowing when to hold on, and when to let go.

# MATTER AND MEMORY

Unseen forces in nature, cultural remnants and the absurdity of our place in this world are portrayed through these six films.

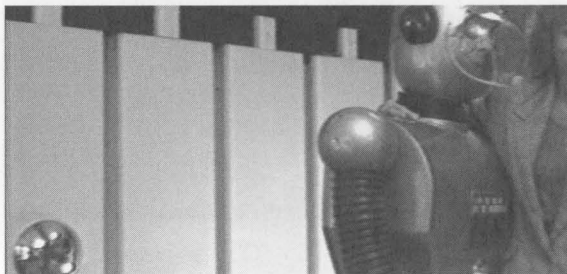


## MYTH LABS

**Martha Colburn**

USA/Netherlands | 2008 | 5 min | Video | Animation

Colburn's latest animated film, set in the American frontier and wilderness, interweaves Puritan visions, folk art, religious allegories, and victims of the current methamphetamine epidemic. The film attempts to illuminate the idea that the lure of this drug for contemporary rural inhabitants is rooted in the earliest consciousness-forming experiences of the settler: a state of spiritual and physical emergency. Overly fervent faith and addiction alike can change one from mere mortal to Superman to scarecrow.



## FROM THE ARCHIVES OF AN INVENTOR

**Stephen Wetzel**

Milwaukee, WI | 2009 | 20 min | Video | Exp. Documentary

Invention and America seem inseparable. The country has a restless image of itself as a work in progress; and the character at its core is the inventor—equal parts entrepreneur and crackpot, path-setter and outsider. *From the Archives of an Inventor* is a found-footage exploration of one such character, a Midwestern inventor whose house has been transformed into a playful model of the future with mechanized armchairs and a domestic robot.



## BEAUTY PLUS PITY

**Duke & Battersby**

Syracuse, NY | 2009 | 14 min | Video | Experimental

"Presented in seven parts, *Beauty Plus Pity* considers the potential for goodness amidst the troubled relations between God, humanity, animals, parents and children...(it) contemplates the shame and beauty of existence; it is part apologia, part call to arms."—D&B



## DROPPING FURNITURE

**Harald Hund & Paul Horn**

Austria | 2008

5 min | Video | Experimental

The destruction of a habitat: two empty rooms, furniture and gravity.

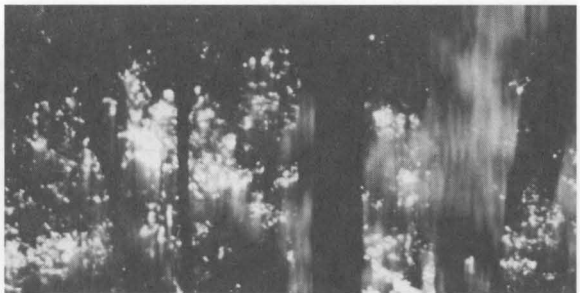


## I KNOW WHERE I'M GOING

**Ben Rivers**

London, England | 2009 | 29 min | 16mm | Documentary

"What would be left of human action, human traces, human constructions, human buildings and wider ripple effects of humans after that length of time...assuming, that humans disappear in the geologically near future.' A fragmented road trip through Britain on the peripheries. Down empty roads, off in the wilderness, a few lone stragglers. My first stop: geologist Jan Zalasiewicz, talking about the Earth in one hundred million years time."—B.R.



## TREES OF SYNTAX, LEAVES OF AXIS

**Daichi Saito**

Montreal, Canada | 2009 | 10 min | 35mm | Experimental

This work is the filmmaker's second collaboration with composer/violinist Malcolm Goldstein, who composed and performed the original structured improvisation score, "Hues of the Spectrum." The film explores landscapes at the foot of Mount-Royal Park in Montréal, Canada, using the images of maple trees in the park as main visual motif. The formations of the trees and their subtle interrelation with the space around them act as an agent to transform viewers' sensorial perception of the space portrayed. Entirely hand-processed by the filmmaker, the film is a poem of vision and sound that seeks certain perceptual insight and revelation through a syntactical structure based on patterns, variations and repetition.

## AFTER PARTY

### SAVA'S STATE STREET CAFÉ

114 E. WASHINGTON ST.

DJ Bob Moir and VJ Troupe Colorswim guide the evening's festivities, a culmination of the festival week in one of Ann Arbor's finest venues, right around the corner from the Michigan Theater.

10:30 PM–2 AM

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# WHAT THE HELL WAS THAT?

Experimental film is often misunderstood as an art form within the realm of cinema. This panel and screening is an opportunity for those new to experimental film to join a participatory conversation with some of the Festival's most knowledgeable avant-garde filmmakers and scholars.

Several short experimental films from the 48th Ann Arbor Film Festival will be selected, presented and screened by participating panelists (to be announced), followed by discussion with the audience. Dan Herbert, assistant professor at the University of Michigan Department of Screen Arts & Cultures, will moderate the discussion.



# EXPANSIVE GROUNDS

CO-PRESENTED BY THE HOLOCAUST MEMORIAL CENTER ZEKELMAN FAMILY CAMPUS



## EXPANSIVE GROUNDS (EIN WEITES FELD)

**Gerburg Rohde-Dahl**  
Berlin, Germany | 2008  
66 min | Video | Documentary

This documentary explores the filmmaker's discussion about her identity as a German caused by architect Peter Eisenman's Berlin Memorial to the Murdered Jews of Europe. Rohde-Dahl records her observations over a four year period starting with the installment of the first slabs through two years after the public opening of the memorial. Her ongoing dialogue with many people spurs the filmmaker to reflect about her family's role during the Nazi era and about the significance of collective guilt.



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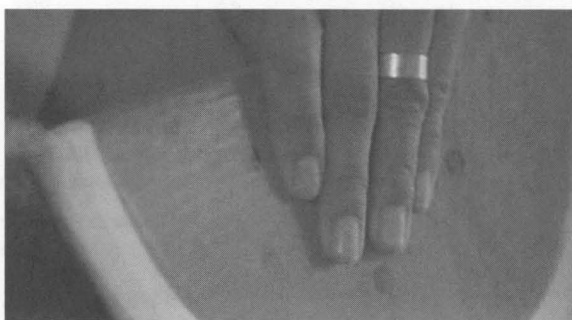
## SALT

**Michael Angus & Murray Fredericks**  
Mt. Tamborine, Australia | 2009  
28 min | Video | Documentary

A self-portrait of Australian photographer Murray Fredericks and his extreme journey to capture the heart of the world's most featureless landscape on Lake Eyre, South Australia.

# SEEING IN BETWEEN FILMS OF CHICK STRAND

The second of two programs of films by the late Chick Strand (1931-2009), presented by Irina Leimbacher, this program features three of Chick Strand's non-fiction works. Strand, while studying ethnography at UCLA, found herself frustrated with films which she felt lacked "intimacy, dimension, heart and soul" and seemed made "with cold indifference to living, breathing people"; films where "all nuances, sensibilities, aesthetics, emotions and human drama in the culture" were lost. Through her own filmmaking, Strand sought to redress this, and in so doing, moved beyond the conventions of ethnographic filmmaking frameworks typical of her time. In her resolute desire to show life, pulsed and subtle, in her subjects, Chick Strand managed to convey a profoundly intimate expressiveness to everyday experiences of those people represented in her films.



"To leave out the spirit of the people presents a thin tapestry of the culture, easy to rent, lacking in strength and depth. I want to know really what it is like to be a breathing, talking, moving, emotional, relating individual in the society."—Chick Strand

## **MOSORI MONIKA** 1970 | 20 min | 16mm

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan Missionaries went to Venezuela in 1945 to "civilize" the Warao Indians, who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels has been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

## **ANSELMO AND THE WOMEN** 1986 | 35 min | 16mm

Continuing the life of Anselmo, a Mexican street musician, and his life-long struggle to make a good life for his children. This film focuses on his relationship with his wife Adela and his mistress, Cruz, and theirs with him. In a society where traditional gender roles are separate and sharply defined, the number of children defines male identity and keeps the women at home and dependent. Poverty makes daily survival a desperate struggle. Both men and women must cooperate, the men to provide food and shelter and the women to raise and care for the large family. However, the cooperation is often superficial, with very little communication in terms of inner emotional needs. Relationships become economic in essence in which both men and women perceive themselves living in an emotional desert. The film is about lives in conflict from three points of view as told by the people involved. It explores the division between the real and ideal.

## **FAKE FRUIT** 1986 | 22 min | 16mm

Intimate documentary about young women who make papier mache fruit and vegetables in a small factory in Mexico. They have a gringo boss, but the factory is owned by his Mexican wife. The focus of the film is on the color, music and movement involved, and the gossip which goes on constantly, revealing what the young women think about men.

# EVERYBODY KNOWS THIS IS NOW HERE

Unparalleled views, shared illusions, and the examination of an environment comprise these five meditations on the image as landscape.



## SCENE 32

**Shambhavi Kaul**

Durham, NC | 2009 | 6 min | Video | Experimental

The salt fields of Central Kutch are examined through High Definition video and hand-processed Hi-contrast 16mm film to become another thing altogether: neither a specific location in India nor its representation, but a rebuilt world of precipices and gullies, untouchable textures and unfathomable scale.



## ATLANTROPA

**Samuel Stevens**

London, England | 2009 | 20 min | Video | Exp. Documentary  
N. American Premiere

A travelogue that examines the politics and visual codes of landscape, borders and public space and is centered on a fictional bridge spanning the Gibraltar Straits.



## THE BURNING BLUE

**Jesse McLean**

Chicago, IL | 2009 | 9 min | Video | Experimental

This video observes the thrill, terror and boredom found in watching mass spectacles and the unexpected loneliness when you miss them. Concerned with how we, as a culture, watch ourselves, especially in moments of great emotional significance, this work speaks of both the power and the failure of the televised experience to bind us to one another.

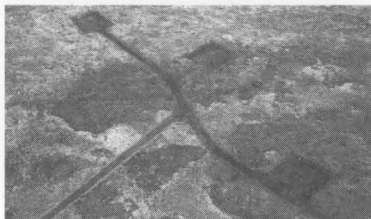


## VINELAND

**Laura Kraning**

Altadena, CA | 2009 | 10 min | Video | Exp. Documentary

At the last drive-in movie theater in Los Angeles, dislocated Hollywood images filled with apocalyptic angst float within the desolate nocturnal landscape of the City of Industry. In this border zone, re-framed and mirrored projections collide with the displaced radio broadcast soundtrack, revealing overlapping realities at the intersection of nostalgia and alienation.



## PETROPOLIS: AERIAL PERSPECTIVES ON THE ALBERTA TAR SANDS

**Peter Mettler**

Toronto, Canada | 2009 | 43 min | Video | Documentary

Shot primarily from a helicopter, Peter Mettler's startling documentary offers an unparalleled view of the world's largest industrial, capital and energy project. Canada's tar sands are an oil reserve the size of England. Extracting the crude oil called bitumen from underneath unspoiled wilderness requires a massive industrialized effort with far-reaching impacts on the land, air, water, and climate. It's an extraordinary spectacle, whose scope can only be understood from far above.

# KENNETH ANGER RETROSPECTIVE 2

The second program of films honoring Kenneth Anger (see Saturday, 7pm, Main Auditorium). This program concludes with *Lucifer Rising*, the final film of the *Magick Lantern Cycle*.



**EAUX D'ARTIFICE**  
1953 | 13 min | 16mm

"Hide and seek in a night-time labyrinth of levels, cascades, balustrades, grottoes and ever-gushing, leaping fountains, until the Water Witch and the Fountain become One."  
—Kenneth Anger



**INAUGURATION OF THE PLEASURE DOME**  
1954 | 38 min | 16mm

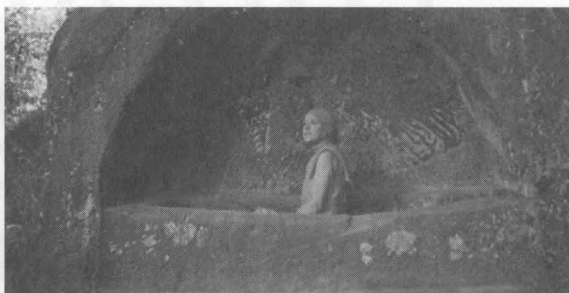
Lord Shiva, The Magician, wakes. A convocation of Theurgists in the guise of figures from mythology bearing gifts: The Scarlet Woman, Whore of Heaven, smokes a big fat joint; Astarte of the Moon brings the wings of snow; Pan bestows the grapes of Bacchus; Hecate offers the sacred mushroom, yagé, wormwood brew. The vintage of Hecate is poured. Pan's cup is poisoned by Lord Shiva. The orgy ensues – a magick masquerade at which Pan is the prize. Lady Kali blesses the rites of the children of light as Lord Shiva invokes the godhead with the formula "Force and Fire." —Kenneth Anger



**INVOCATION OF MY DEMON BROTHER**  
1969 | 11 min | 16mm

"Invocation of My Demon Brother (Arrangement in Black and Gold). The shadowing forth of Our Lord Lucifer, as the Powers of Darkness gather at midnight mass. The dance of the Magus widdershins around the Swirling Spiral Force, the solar swastika, until the Bringer of Light—Lucifer—breaks through.

A fragment made in a fury... the last blast of Haight consciousness."—Kenneth Anger



**LUCIFER RISING**  
1980 | 30 min | 16mm

"Isis (Nature) wakes. Osiris (Death) answers. Lillith (Destroyer) climbs to the Place of Sacrifice. The Magus activates the Circle until Lucifer—Bringer of Light—breaks through."  
—Kenneth Anger



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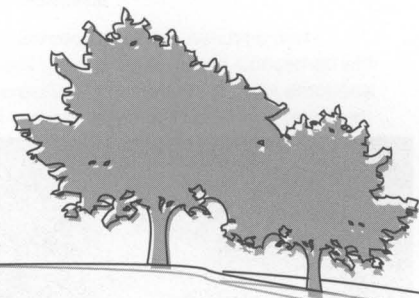
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# AWARDED FILM PROGRAMS

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The closing event of the 48<sup>th</sup> Ann Arbor Film Festival provides screenings of select award winning films, as chosen by our jury. The awarded film programs are an excellent opportunity to watch films that you may have missed or view some of your favorites again in the Michigan Theater's Main Auditorium. Awarded Film Program line-ups will be posted early afternoon on Sunday, March 28<sup>th</sup> at the Michigan Theater and at [www.aafilmfest.org](http://www.aafilmfest.org).

---

## AWARDED FILM PROGRAM 1

**6 PM | MICHIGAN THEATER MAIN AUDITORIUM**

Onstage announcement of 48<sup>th</sup> juror awards, followed by a select screening of awarded films.

**PRECEDED AT 5:30 PM BY:**

### **MINDSTREAM ANIMATION STATION**

A final presentation of animations created at the Festival, with a musical score created by the one-and-only Ed Special, will screen prior to the awarded film programs. Designed to capture the imaginative, visual footprint of a population or place, UM Art & Design's Mindstream Animation Station is an interactive easy-to-use tool that allows people with little or no experience to make a stopmotion animation. The station tours and collects visual stories, doodles and drawings from people all over the state. The results are then edited and posted on the project's website as a collective movie, a 'mindstream'.

---

## AWARDED FILM PROGRAM 2

**8 PM | MICHIGAN THEATER MAIN AUDITORIUM**

A second select screening of awarded short films from the 48<sup>th</sup> festival.

**PRECEDED BY:**

### **WINNING FILMS FROM SIGHT & SOUND COMPETITION**

A collaboration between the Festival and the Ann Arbor Symphony Orchestra, the *Sight & Sound* competition challenged filmmakers to visually "score" a winning musical composition, as determined by the A2SO, and created by students from the University of Michigan School of Music. The top rated video pieces for the compositions, as selected by the AAFF, screen at the 48<sup>th</sup> Ann Arbor Film Festival. The final overall best rated piece will be performed live by the Ann Arbor Symphony Orchestra on April 24, 2010 with the video projected simultaneously on the big screen at the historic Michigan Theater.

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# ACADEMY AWARD® QUALIFYING

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The Ann Arbor Film Festival is recognized as a qualifying film festival for the short film category of the Academy of Motion Picture Arts & Sciences. There are currently two dozen qualifying festivals in the U.S.

For Academy Awards consideration, a short film that is not more than 40 minutes in running time (including all credits) and which falls into the animated (cel animation, computer animation, stop-motion, clay animation, puppets, pixilation, cutouts, pins, camera multiple pass imagery, kaleidoscopic effects and drawing on the film frame itself for example) or live-action film categories, can qualify in one of two ways:

1) The film must have been publicly exhibited for paid admission in a commercial motion picture theater in

Los Angeles County for a run of at least three consecutive days (no fewer than two screenings a day) or

2) The film must have participated in a "recognized" competitive film festival and must have won the best-in-category award.

Furthermore, short films in either category must be composite prints in 16mm, 35mm or 70mm, in English or English subtitles. Television or internet exhibition anywhere does not disqualify a film, provided such exhibition occurs after its Los Angeles theatrical release, or after receiving its festival award. Documentaries, previews, trailers or advertising films are excluded.





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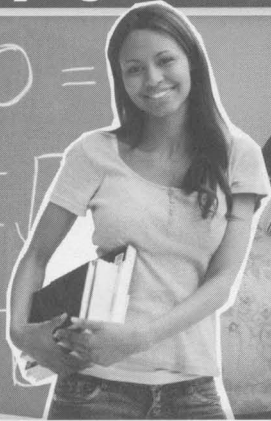
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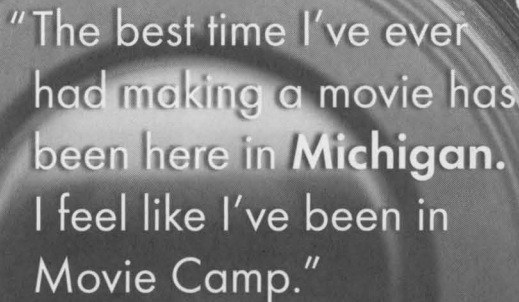
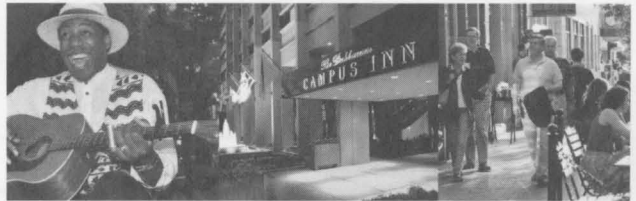
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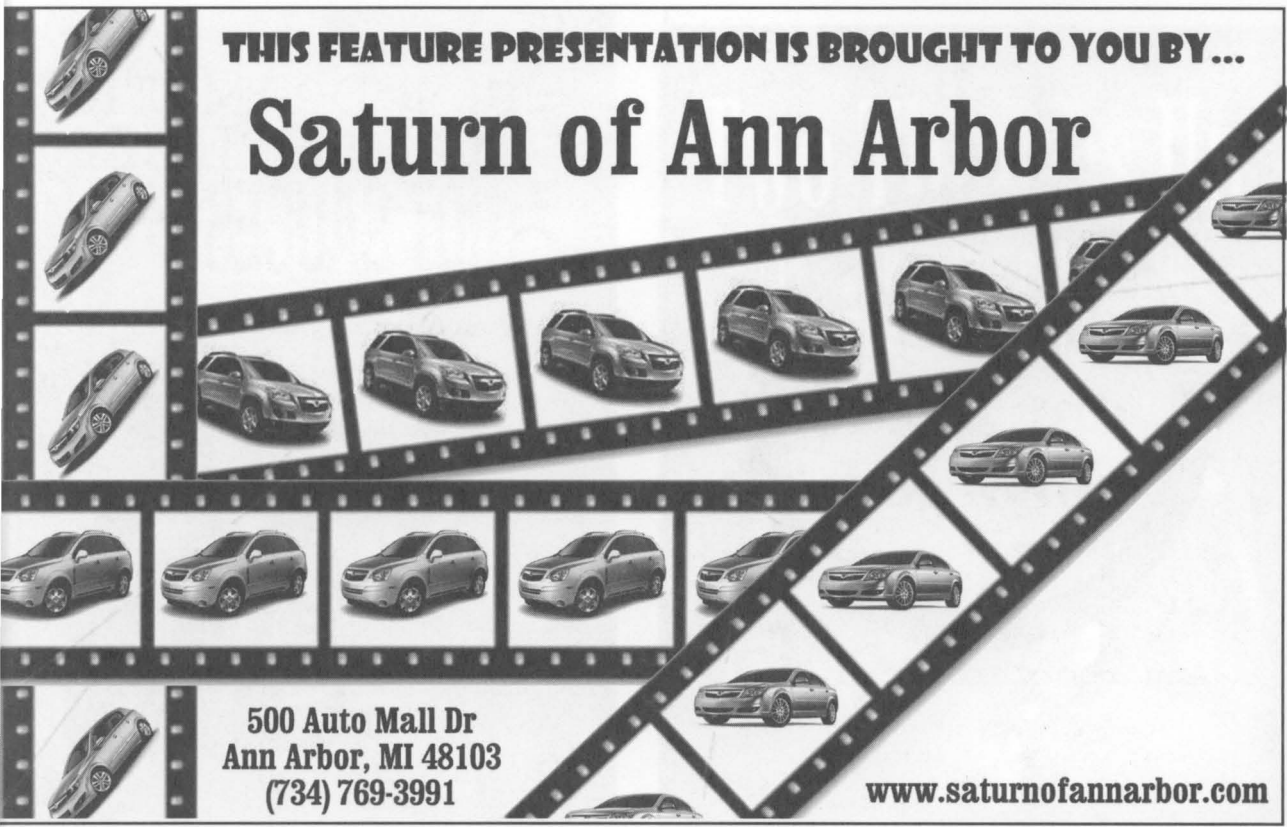


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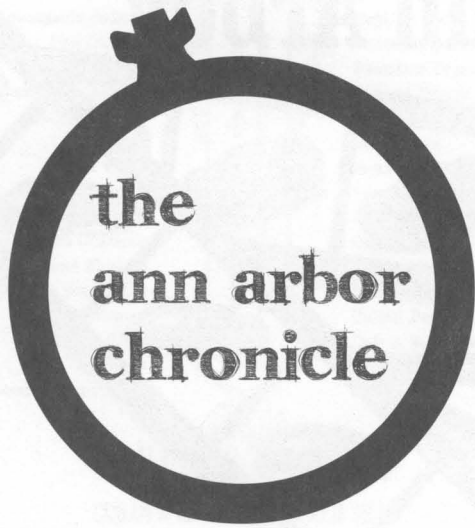
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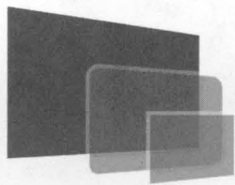


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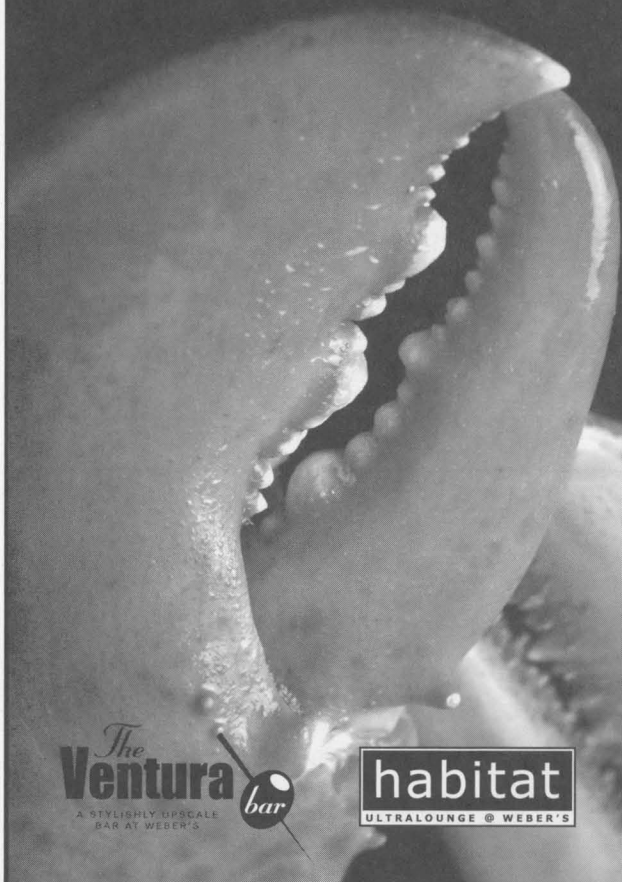
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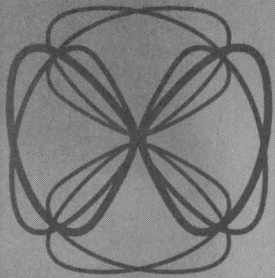
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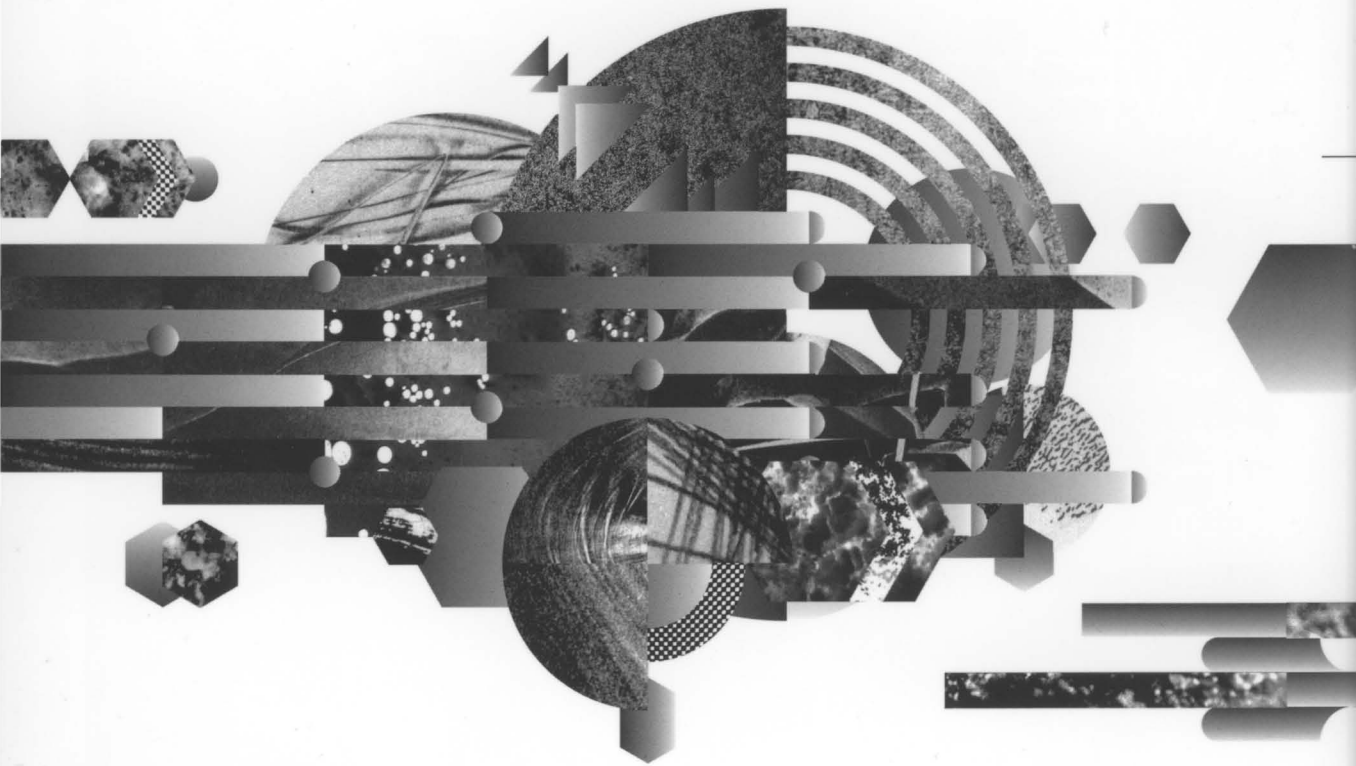
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