



Jon Verney

MFA '16

This project consists of using geothermal water found in the landscape to chemically alter and tone black and white silver gelatin prints.

Learn more about Jonathan's work at www.jonverney.com

STAMPS School of Art & Design
at the University of Michigan

MFA Exhibitions

On view through April 2, 2016.

DETAILS AT: stamps.umich.edu/exhibitions

Locations:

Work Gallery 306 S. State St.

Argus Building 519 W. William St.

Slusser Gallery 2000 Bonisteel Blvd.

M STAMPS
SCHOOL OF ART & DESIGN
UNIVERSITY OF MICHIGAN

Dedicated to the memory of John Caldwell (1948–2016), who was an AAFF screener and Festival Co-Manager in the 1970s. He devoted his life to a love of film as art and was loved by all who knew him.



Leslie Coutant,
Stuart Klein,
John Caldwell,
Jay Cassidy,
Woody (At Woody
Sempliner's Apt.
in alley off East
William between
State & Maynard)

Photo (1974)
by Jay Cassidy

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Calendar of Events

Tu — 03/15

2:30pm | Free
Expanding Frames:
Women and Video Games
 Space 2435, North Quad, State St.

4:30pm | Free
Expanding Frames:
Making Movies Workshop
 Space 2435, North Quad, State St.

6-8pm
Opening Night Reception
 Mich Theater Grand Foyer

8:15pm
Opening Night Screening
Films in Competition
 Mich Theater Main Auditorium

Afterparty
Sava's 10pm-2am | Free

We — 03/16

10am | Free
Expanding Frames:
What's Your Day Job?
 Space 2435
 North Quad, State St.

1pm | Free
Garbiñe Ortega:
This Place Called Mexico
Juror Presentation
 Mich Theater Screening Room

3pm | Free
Expanding Frames:
Show and Tell
Forum and Reception
 Space 2435, North Quad, State St.

5pm
Chantal Akerman:
News From Home
 Mich Theater Screening Room

7pm
Andrew Noren: *The Lighted Field*
 Mich Theater Screening Room

7:15pm
Films in Competition 1
 Mich Theater Main Auditorium

9:15pm
Counting
Feature in Competition
 Mich Theater Screening Room

9:30pm
Films in Competition 2
 Mich Theater Main Auditorium

Afterparty
The Ravens Club
11pm-2am | Free
 Enjoy independent and
 experimental mixology in a
 1920s speakeasy setting.

Th — 03/17

10am | Free
Expanding Frames:
How to be a Film Critic
 Space 2435
 North Quad, State St.

1pm | Free
Carl Bogner
Instruction Manual
Juror Presentation
 Mich Theater Screening Room

3pm | Free
Ernst Karel
Gallery Talk & Reception
3pm-5pm
 Work Gallery 306 S. State St.

5:10pm | Free
Penny W. Stamps
Presents David O'Reilly
 Mich Theater Main Auditorium

7pm
Films by Curt McDowell
 Mich Theater Screening Room

7:15pm
Films in Competition 3
 Mich Theater Main Auditorium

9:15pm
The Prison in Twelve Landscapes
Feature in Competition
 Mich Theater Screening Room

9:30pm
Out Night
Films in Competition
 Mich Theater Main Auditorium

Afterparty
\aut\ Bar
11pm - 2am | Free
 Out Night continues at the \aut\
 BAR with complimentary appetizers
 and fire pits in the courtyard!

Fr — 03/18

10am | Free
Expanding Frames:
Video as a Medium
 Space 2435
 North Quad, State St.

1pm | Free
Rebecca Baron
Juror Presentation
 Mich Theater Screening Room

3pm | Free
***Light Music:* Lis Rhodes**
Expanded Cinema Film Screening
 Ann Arbor Art Center
 117 W. Liberty St.

5pm
Chantal Akerman:
D'est (From the East)
 Mich Theater Screening Room

7pm
The Illinois Parables
Feature in Competition
 Mich Theater Screening Room

7:15pm
Films in Competition 4
 Mich Theater Main Auditorium

Calendar of Events

9:15pm

Films by Jem Cohen

Special Presentation

Mich Theater Screening Room

9:30pm

Animated Films in Competition

Mich Theater Main Auditorium

Afterparty

Hathaway's Hideaway

11pm – 2am | Free

Drinks, DJ and dancing at Ann Arbor's historic Second Ward meeting hall.

Sa — 03/19

11am | \$5

Films in Competition 5 (Ages 6+)

Mich Theater Main Auditorium

1pm

Territorio

Feature in Competition

Mich Theater Screening Room

1:15pm

Films in Competition 6

Mich Theater Main Auditorium

2pm | Free

Expanding Frames:

Shoot, Scratch and Stomp!

Space 2435, North Quad, State St.

3pm

Britt Koostra: *Northern Lights*

and Phill Niblock: *T H I R*

Live Cinema Performance

and Film Screening

Mich Theater Screening Room

3:15pm

Films in Competition 7

Mich Theater Screening Room

5pm

Dead Slow Ahead

Feature in Competition

Mich Theater Main Auditorium

5:15pm

Fragment 53

Feature in Competition

Mich Theater Screening Room

7pm

The Host

Feature in Competition

Mich Theater Screening Room

7:15pm

Films in Competition 8

Mich Theater Main Auditorium

9:15pm

time / OUT OF JOINT

Feature in Competition

Mich Theater Screening Room

9:30pm

Films in Competition 9

Mich Theater Main Auditorium

Afterparty

The Club Above the Heidelberg

11pm – 2am

\$5, Free w/ AAFF pass

Enjoy a live video performance, followed by DJs and dancing!

Su — 03/20

11am | Free

Expanding Frames:

What the Hell was That?

Space 2435

North Quad, State St.

11am

Regional Films in Competition

Mich Theater Screening Room

11:15am

Films in Competition 10

Mich Theater Screening Room

1pm

Chantal Akerman:

No Home Movie

Mich Theater Screening Room

1pm | Free

Expanding Frames:

Regional Roundtable

Space 2435 North Quad, State St.

1:15pm

Sixty Six: Lewis Klahr

Mich Theater Main Auditorium

3pm

The Event

Feature in Competition

Mich Theater Screening Room

3:15pm

78 Letters: Grahame Weinbren

Interactive Cinema with

Films in Competition 11

Mich Theater Main Auditorium

5pm | \$5

Music Videos in Competition

Mich Theater Screening Room

6pm

Award Program 1

Mich Theater Main Auditorium

8:15pm

Award Program 2

Mich Theater Main Auditorium

Afterparty

The Bar at 327

10pm – 12am | Free

Wrap up the festival with a drink at our neighborhood upscale dive bar!

Letter from the Executive Director

Dear filmmakers and film lovers and everyone in between, we are overjoyed to have you onboard for the 54th installment of the Ann Arbor Film Festival. You actualize us with your presence, and we are honored to embark on this remarkable journey with you.

For those who are new to the Festival, we welcome you!
To our returning travelers, we're glad to have you back.

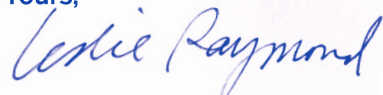
Going to the movies is a social endeavor. We are amongst people. We share the experience with others in the big dark room. We dream one dream together amongst strangers, acquaintances and compadres alike. Friends become strangers; strangers become friends. We enter the shared experience together and when we leave we all have something to talk about with each other. The films make a space in which we can reflect. See and respond. We have room to hear our thoughts. Behold. Consider. Renew.

Many, many thanks to all of the artists for whom the Festival exists. Your creative energy feeds us and leads us closer to ourselves and each other.

We are also extremely grateful for the incredible support of our community. The generous energy of each volunteer, member, donor, sponsor, and partner is intrinsic to our success. To the AAFF team of staff and interns, I proclaim an enormous thank you for an incredible year.

Everyone embrace your sense of adventure and get ready to drift together, on our collective voyage, towards the 54th springtime of our existence.

Yours,

A handwritten signature in blue ink that reads "Leslie Raymond". The signature is fluid and cursive, with the first name "Leslie" and last name "Raymond" clearly distinguishable.

Leslie Raymond, Executive Director
Ann Arbor Film Festival

Letters of Support

Since 1979, the Michigan Film Office served to promote Michigan as a preeminent production location for film, documentaries and television series. Our recent rebranding to the Michigan Film & Digital Media Office (MFDMO) reflects a new vision: to position Michigan as the creative media hub of the Midwest, growing and attracting content creation across all media channels, including mobile, CGI, animation, digital, gaming and social media.

However, our mission goes beyond retaining and growing film and digital media business; it is also about cultivating creative culture. We know that film festivals serve as the most visible and tangible markers of communities that foster a creative culture for media production. The Ann Arbor Film Festival is one of our most valued partners in building a positive perception of the state for its legacy of creativity and innovation as well as a champion for talent development.

As the longest-running independent and experimental film festival in North America, the Ann Arbor Film Festival is a true pioneer in advancing avant-garde, independent filmmaking. The workshops it offers artists demonstrate the meaningful ways it connects emerging talent with opportunities to network and learn from other creatives. The dynamic ways it introduces and engages the public in the new media space is a testament to its role as a vanguard for accessibility to the arts.

Michigan is fortunate to have an active and passionate film community and a robust calendar of film festivals held across the state. The MFDMO recognizes the Ann Arbor Film Festival's incredibly important and distinguished role in that landscape and finds immense value in supporting it through sponsorship and promotion. As a cultural cornerstone of the community, we look forward to continuing that tradition!

Sincerely,



Jenell Leonard, Director
Michigan Film & Digital Media Office

On behalf of the National Endowment for the Arts (NEA), I'd like to congratulate the Ann Arbor Film Festival on its 54th year as the longest running independent and experimental film festival in North America. The NEA is proud to support the AAFF's ongoing commitment to present and support film, video, and moving image art, and to continuously serve as an engaging public forum for experimental media makers to share their work and practice. We acknowledge the significance of this long-standing tradition, which continues to provide a valuable contribution to the field and enrich the community that surrounds it through numerous partnerships with local schools, businesses, and grassroots organizations. This is a time to celebrate the accomplishments of all involved, whether you are a creative contributor, local patron, film enthusiast, student or volunteer: YOU are all part of what makes this event a success!

With Enthusiasm,



Jax Deluca, Media Arts Director
National Endowment for the Arts

Filmmaker Awards

The Ann Arbor Film Festival is committed to providing direct support to filmmakers. Our 2016 awards competition presents \$22,000 to filmmakers through cash and film stock/processing. Winning an award at the AAFF means not only prestige and financial support, but can also qualify filmmakers for Oscar®-nomination by the Academy of Motion Picture Arts and Sciences in the short film category (qualifying awards: Best of Festival, Best Experimental Film, Best Animation, Best Narrative).

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.

Tom Berman Award for Most Promising Filmmaker \$2,000

Supports an emerging filmmaker expected, by the jury, to make a significant contribution to the art of film. Contributed by the Berman family in honor of the memory of Tom Berman, who was a student of AAFF founder George Manupelli at the University of Michigan. Tom was an early Festival supporter and close friend to many within the Festival community.

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.

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 distinction. 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.

Chris Frayne Award for Best Animated Film \$1,000

In recognition of the animated film that delivers the best style, creativity, and content. This award is given in honor of the spirit of Chris Frayne, a key participant in the Festival's early years, whose 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.

Best Experimental Film \$1,000

Celebrates the film that most successfully showcases the use of experimental processes, forms, and topics.

Stan Brakhage Film at Wit's End Award \$1,000

For a filmmaker who demonstrates the utmost dedication to their individual, creative art practice. A deep and personal necessity drives this artist to make revealing and thought-provoking work in moving image art that embodies both formal innovation and integrity.

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.

Gil Omenn Art & Science Award \$1,000

This award honors the filmmaker whose work best uses the art form of film and video to explore scientific concepts, research natural phenomena or embrace real world experimentation. Provided by Gil Omenn who seeks to encourage a positive exchange between the arts and sciences.

Prix DeVarti for Funniest Film \$1,000

Awarded to the film likely to create the most laughs in the Festival. This prize recognizes the 54-year friendship between Dominick's pub and the Ann Arbor Film Festival, and honors the memory of Dominick and Alice DeVarti. Supported by the D. DeVarti Family Trust.

Kodak Cinematic Vision Award \$2,500 in film stock

For the film that demonstrates the highest excellence and creativity in cinematography. The recipient of this award will receive \$2,500 in film processing from Kodak.

Awards Announcement Sunday, March 20 at 6pm

Awards Screenings Sunday, March 20 at 6pm and 8:15pm Michigan Theater Main Auditorium

PROCAM Best Regional Filmmaker Award \$750

This award supports our top Michigan talent. The winner will receive \$750 of store credit from PROCAM, a family owned and operated company based in the Metro Detroit Area that combines outstanding customer care with a diverse product selection and extremely competitive prices.

The Eileen Maitland Award \$600

This award is given to the film that best addresses women's issues and gives voice to female voices. It was created to honor 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.

The No Violence Award \$512

In a culture that relies on images of violence to entertain, this prize is awarded to the film which engages or informs, explores or celebrates life while also rising to the narrative challenge of "No Violence Depicted". Provided by Ann Arbor residents Matthew Graff and Leslie Lawther.

Leon Speakers Award for Best Sound Design \$500

Given for excellence and originality in sound design. This award is provided by Leon Speakers, custom building high-fidelity home theater speakers in Ann Arbor since 1995.

George Manupelli Founder's Spirit Award \$500

Provided to the filmmaker that best captures the bold and iconoclastic spirit of the founder of the Ann Arbor Film Festival, George Manupelli, whose vision for the Festival continues to this day. Supported by the D. DeVarti Family Trust.

Tios Award for Best International Film \$500

Granted to the film produced outside of the United States which most strongly wins over our Award Jury. This award is provided by Tios Mexican Cafe, serving Ann Arbor since 1986.

Peter Wilde Award for Most Technically Innovative Film \$500

The film which displays 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. Contributed by Peter's sister and her husband Susan and Jim Warner. This award honors his creativity and pursuit of new techniques. We thank our generous donors for their contributions to the Peter Wilde Award Endowment Fund, which is currently being established: Constance Crump & Jay Simrod, John Nelson & Deb Gaydos, Woody Sempliner, Robert Ziebell & Elizabeth Ward, The LaBour Foundation for Non-Institutional Living, Kevin Smith, Bernard Coakley, and Glenda Pittman.

Vox Populi Audience Award \$500

Awarded to the highest-rated audience selected film in competition at this year's Festival.

\aut\FILM Award for Best LGBTQ Film \$300

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

Overture/Wazoo Award for Best Music Video \$300

Provided to recognize excellence in the art form of music video, which serves as a unique collaborative relationship between musician and film/video maker. This award is supported by Ann Arbor's beloved and independently owned Wazoo Records and Overture Audio.

Jury Awards \$1,500

Remaining prize monies that are distributed at the awards jurors' discretion as special recognition for films of distinction and artistic accomplishment.

Award Donors

\$3000

Ken Burns

\$1,000–\$2,000

Anonymous

D. DeVarti Family Trust

Gil Omenn and Martha Darling

Glenda Pittman

Kasdan Family Foundation

Michael Moore

Richard Berman

The LaBour Foundation for Non-Institutional Living

Video Data Bank and the Aronofsky Family

\$500–\$999

Claywood Sempliner

Constance Crump and Jay Simrod

Eagle Harbor Social Aid and Pleasure Club

George Fisher and Kari Magill

Jim and Susan Warner

John Nelson and Deb Gaydos

Leon Speakers

Leslie Lawther and Matthew Graff

Quack! Media

Tios

\$250–\$499

\aut\ Bar

Dan Gunning and Vicki Engel

Dennis Hayes and Mary Ellen Rounsifer

Kevin Smith

Lars Bjorn and Susan Wineberg

Piotr Michaelowski and Deanna Relyea

\$50–\$249

Anonymous

Bernard Coakley

John Caldwell and Susan Kalinowski

Myrna Rugg and Rick Cronn

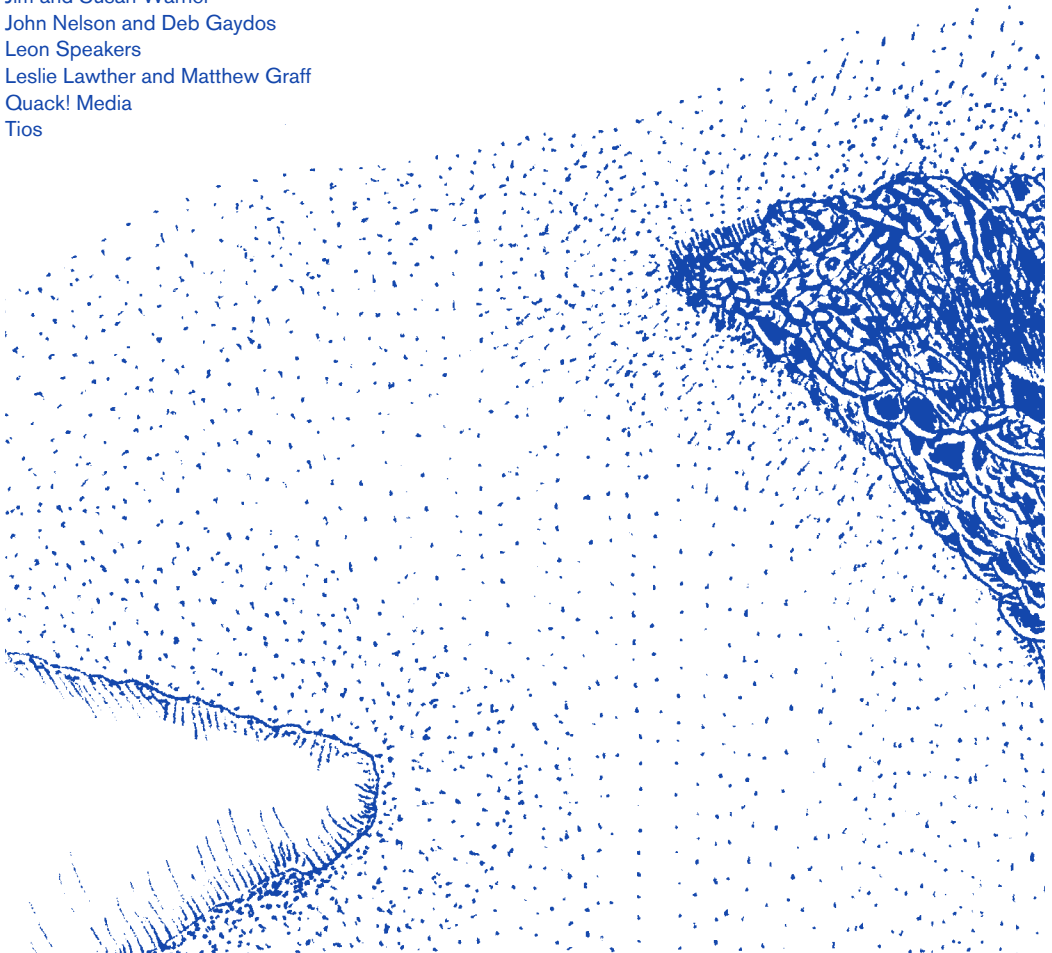
Overture Audio

Wazoo

In-Kind

Kodak

PROCAM



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\$10,000–\$20,000

Anonymous

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630 Club

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Justin Bonfiglio and

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Leslie Lawther and Matthew Graff

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Mi-Jo and Kostas Pappas

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Nancy Brucken

Nicholas Roumel

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Phillip Hughes

Robert Einfeldt

Robert Goodrich

Sacha Feirstein

Sean Kenny

Sharon and Jack Kalbfleisch

Thomas Chivens and

Katharine Jenckes

Tom Bartlett

\$149 and below

Amanda Schott

Anonymous

Barbara and Ralph Neri

Barbara Hammer

Barbara Twist

Bob Moir

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Robin Kaplan and Roger Kerson

Sarah Fenstermaker

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Theodore Lyman

Vanessa and Martin Thoburn

Membership / Support

Experience all the Ann Arbor Film Festival has to offer by becoming an AAFF member! For more information, visit aaffilmfest.org

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of Chris Young

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 Patrick Wodzinski

Screening Room 16mm Projection System

James Bond, Full
 Aperture Systems

Granting Agencies and Organizations

The Michigan Council for
 Arts and Cultural Affairs
 The National Endowment
 for the Arts

After Party Venues

\aut\BAR
 The Bar at 327 Braun
 Court
 Hathaway's Hideaway
 The Heidelberg
 The Ravens Club
 Sava's

Opening Night Catering

Arbor Brewing Company
 \aut\BAR
 Big City Bakery
 The Brinery
 Café Zola
 Cherry Republic
 The Earle Restaurant
 Jefferson Market
 Jerusalem Garden
 The Lunch Room
 Old Town Tavern
 Paquetta A. Palmer
 People's Food Co-Op
 Sava's
 Silvio's Organic Pizza
 Tantre Farm
 Tracklements Smokery
 Zingerman's Bakehouse

VIP Fundraiser Catering

Bona Sera Café

Opening Night Drinks

Ann Arbor Distilling
 Company
 Arbor Brewing Company
 The Bar at 327 Braun
 Court
 Isalita
 The Ravens Club
 TeaHaus
 Unity Vibrations

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 Lou Glorie
 Robin Sober

The Green Room Donors

Deborah Greer
 Michael Feeney
 Peter Feeney

The Green Room Catering

Arbor Brewing Company
 El Harissa Market Cafe
 Isalita
 Jerusalem Garden
 Lou & Francis Glorie
 Mani
 Pieology Pizzeria
 Potbelly Sandwich Shop
 Robin & Ron Sober
 Sava's
 Zingerman's

The Green Room Art Installation:

The Neutral Zone

Armine Verdiyanyan
 Casey Klobucar
 Charlie Anderson
 Chloe Di Blassio
 Danijel Matanic
 Felix Sommers
 IO Soucy
 Mary Thieffels
 Mia Shin
 Sam Brown
 Zeke Casteel

Sneak Preview Caterers

Frita Batidos
 TeaHaus

Special Event Refreshments

Arbor Brewing Company
 Jerusalem Garden
 The Peoples Food Co-Op
 Savco
 White Lotus Farms

Filmmaker Dinner

Casa Dominick's

Acknowledgements

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Raffle

The AAFF Raffle will take place upstairs at the Michigan Theater for the duration of the Festival. Tickets will be sold throughout the week, and the final drawing will be held on Sunday, March 20th at 4:30pm.

The AAFF Raffle will feature beautiful baskets with a range of items from filmmakers, artists and local businesses. All tickets sales will benefit the Ann Arbor Film Festival, a mission-driven non-profit organization.

We would like to thank our generous donors for this year's raffle.

Café Zola	Katie Westgate	The Inn on Ferry Street
City Bird Gift Shop	Old Town Restaurant	The Purple Dragonfly
Comet Coffee	People Dancing Company	The Purple Rose Theatre
Detroit Symphony Orchestra	Pure Detroit	Tiny Buddha Yoga
Downtown Home and Garden	Radius Garden	Unity Vibration
Encore Record Store	Ruth Taubman	University Music Society
Green Dot Restaurant	Slows Restaurant	Wheelhouse Detroit
Julia Kjelgaard	The Earle	

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Beyond The Fest Tour

The 53rd Ann Arbor Film Festival Traveling Tour visited many wonderful locations in the United States and abroad with award-winning and select short films from the 2015 Festival. All filmmakers participating in the tour receive income for each screening of their work, providing direct support to independent artists. To learn more about the AAFF Traveling Tour please visit: aafilmfest.org/tour.

Frankfort, MI

The Garden Theater
August 6th, 2015

Oakland, CA

Black Hole Cinematheque
January 7, 2016

Iowa City, IA

University of Iowa
February 5, 2016

Cincinnati, OH

The Mini Microcinema
August 6th & 8th 2015

Los Angeles, CA

Los Angeles Filmforum
January 10, 2016

Milwaukee, WI

UWM Union Theater
February 9, 2016

Pittsburgh, PA

Pittsburgh Filmmakers
October 2nd & 3rd, 2015

Ann Arbor, MI

Ann Arbor District Library
January 14, 2016

Detroit, MI

Detroit Film Theater
February 20, 2016

Columbia, SC

The Nickelodeon
October 27th, 2015

Montreal, Quebec, Canada

Cinematheque Quebecoise
January 21 - 23, 2016

Seattle, WA

Grand Illusion Cinema
March 8, 12, & 15, 2016

Claremont, CA

Pitzer College
October, 2016

Hamilton, NY

Colgate University
January 26, 2016

Providence, RI

Rhode Island
School Of Design
November 15, 2015

Rochester, NY

University Of Rochester
January 28 & 29, 2016

Baltimore, MD

Sight Unseen
/ Psychic Readings
December 9, 2015

Ormskirk, United Kingdom

Edge Hill University
February 3, 2016

Beyond The Fest DVD Collections

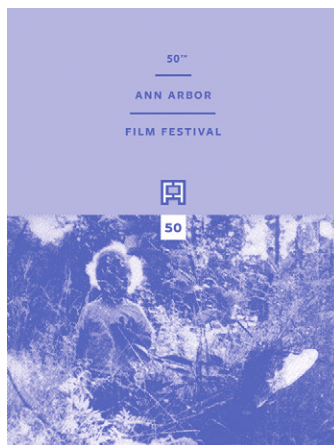
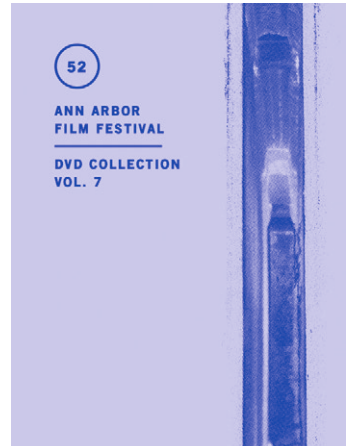
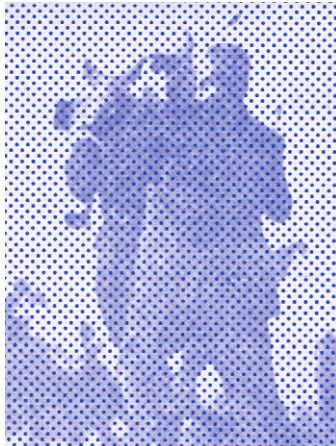
Volumes 1–8 are on sale at the merchandise table in the Michigan Theater lobby through the duration of the festival and available on our website: aaiffilmfest.org/store

Volumes 4–8

Feature beautiful design work from our friends at letterform, and one of a kind screen-printed cases from VGKids.

Coming Soon: Volume 9!

A compilation of award-winning and select short films from this year's 54th Festival.



Award Jurors

Garbiñe Ortega

originally from the Basque Country, Spain, is a film curator based in Mexico City. Her curatorial projects have been programmed at Anthology Film Archives, San Francisco Cinematheque, La Casa Encendida (Madrid) and

Pacific Film Archive among other international venues. Garbiñe's curatorial practice focuses on the creation of specific frameworks through which the collective audiovisual experience can be amplified. Among these projects are many interdisciplinary workshops as well as the filmic exhibition *Miradas Al Límite* (Artium, 2008). She has worked at Centro de Cultura Digital and she is the former co-director of programming of *Ambulante Documentary Film Festival* in Mexico. Garbiñe is currently working with Bruce Baillie on a bi-lingual book and on a series about his cinema that will be presented in 2016.



Free Presentation
Wednesday 1pm
See pg 32 for details

Rebecca Baron

is known for her essay films concerned with the construction of history, with a particular interest in still photography and its relationship to the moving image. Her work has screened widely at international film festivals and media venues including Documenta 12, New York Film Festival, Centre Pompidou, Anthology Film Archives, Toronto International Film Festival, London Film Festival, Pacific Film Archive, Flaherty Film Seminar and the Whitney Museum of American Art. She was the recipient of a 2002 Guggenheim Fellowship and a 2007 Fellowship at the



Radcliffe Institute for Advanced Study. In 2010, the Austrian Film Museum presented a retrospective of her work. She teaches at CalArts School of Film/Video.

Free Presentation
Friday 1pm
See pg 54 for details

Carl Bogner

teaches in the Department of Film, Video, Animation and New Genres at the University of Wisconsin-Milwaukee, where, for some 15 years, he has led the program's foundational two-semester Introduction to Experimental Media class and, for the last five years, served as a member of the Graduate Faculty. For the last 18 years, Bogner also has been director of



the Milwaukee LGBT Film/Video Festival. As a curator, he helped initiate two Milwaukee screening series, the once monthly experimental film/video series at Woodland Pattern Book Center and the ongoing Experimental Tuesdays series at UWM's Union Cinema. Other histories include grad school (MFA in non-fiction writing) and various stints as a bookseller and as a film programmer.

Free Presentation
Thursday 1pm
See pg 42 for details

Ah humanity!

March 15 – April 1, Work Gallery, 306 S. State St.



Ah humanity!

Ernst Karel, Véréna Paravel, and Lucien Castaing-Taylor
video and four-channel audio

Ah humanity! reflects on the fragility and folly of humanity in the age of the Anthropocene. Taking the 3/11/11 disaster of Fukushima as its point of departure, it evokes an apocalyptic vision of modernity, and our predilection for historical amnesia and futuristic flights of fancy. The images were shot on a telephone through a handheld telescope, at once close to and far from its subject, while the audio composition combines empty excerpts from Japanese genbaku and related film soundtracks, audio recordings from seismic laboratories, and location sound.

Ernst Karel will talk about *Ah humanity!*
at 3pm, Thursday, March 17.

About the Artists

Castaing-Taylor and Paravel collaborate as anthropologists, artists, and filmmakers in the Sensory Ethnography Laboratory, based in Cambridge, USA, at Harvard University, and in Paris, France. Their work conjugates art's negative capability with an ethnographic attachment to the flux of life.

Ernst Karel's multidimensional audio work includes electroacoustic improvisation and composition, location recording, and solo and collaborative sound installations. Karel's audio pieces move between the abstract and the documentary. He works as the Lab Manager for the Sensory Ethnography Lab and has previously collaborated with Castaing-Taylor and Paravel on their 2012 film *Leviathan*.

MAJOR PARTNER
University of Michigan Penny W. Stamps
School of Art & Design

Michigan Theater

March 15 – April 1, Work Gallery, 306 S. State St.



Theta (2016)

by Flatsitter

Virtual Reality Installation

THETA (Θ) is a guided meditation virtual reality spa experience founded on principles of sensorial decadence and theta brainwave entrainment. An existential guided meditation experiment made possible with generous support from the New York State Council on the Arts.

Virtual Reality Experience by Flatsitter

Guided Meditation by Noah Falck

Lighting Design by Carlie & John Rickus

Bubble Spa Sculpture by Frank Napolski

Biofeedback Medical Systems by Volker Einsfeld

Flatsitter is a media arts collaborative founded in 2013 in Buffalo, NY. Flatsitter uses old and new technologies, combined with elements of performance art, to craft strange and surreal experiences in an array of formats: live expanded cinema performance, web collections, site-specific installation, and live virtual reality experiences.

What We Saw (2016)

by Everyone

Social Sculpture

In the screening room lobby, cards are provided for you—the audience—to write down what you see at the festival, on or off-screen! Leave these cards in the box provided at the What We Saw station and they will be photographed for inclusion in the ongoing slideshow which will be shown in the screening room lobby and on the box-office monitor outside the Michigan Theater. This slide show is an experimental remix documentary made possible by everyone—our smart, diverse, film-loving AAFF audience.

Everyone includes all spectators of the 54th Ann Arbor Film Festival. All are invited to contribute to this collaborative piece.



Touch Tone (2016)

Martin Thoburn

Interactive Installation

Telephonic sonic tones resonate at the push of a button, lights dance to the pulse of the tone. Dial in your musical spirit through the ghost of telephony's past.

Martin Thoburn is a local animator and artist working in a variety of media. Working with both modern and antique technologies sometimes in tandem, his work explores the uniqueness of the medium, technology, and/or tool.

GameStart's Digital Animation Community Creation (2016)

by GameStart and Everyone

Piskel, a digital art sprite editor; HTML & Javascript

Create pixel art character animations, and, with the help of GameStart School team members, bring them to life in the digital world that will be on display for everyone to see - populated and growing with your creations!!

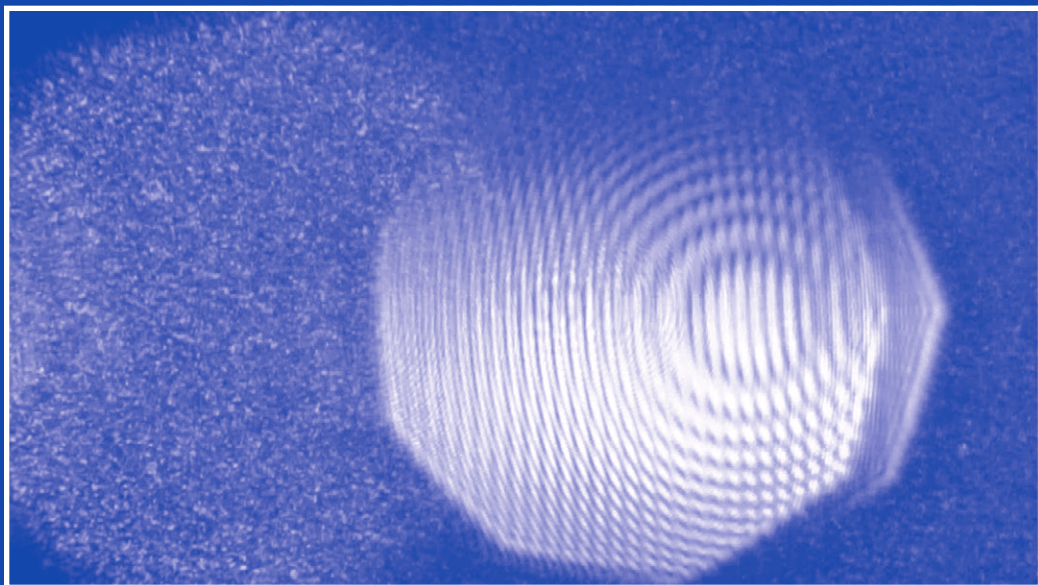
The world will fill with your unique humanoids, crazy creatures, abstract art monsters - anything you make!

The more people that participate, the more the creativity accumulates; by the end of the festival, we will have a wonderful diverse digital art world population!

At Gamestart School, our curriculum leverages students' passions for video games, like Minecraft, to make learning STEAM (Science, Technology, Engineering, Art, and Math) skills relevant. We believe games inspire discovery, foster innovation, and reward playfulness. Our instructors teach design, programming, digital art, and animation skills while encouraging self-expression and collaboration.

North Quad, Space 2435

March 15–20, 10am–6pm, 105 S. State St, Free & Open to the Public



Laser Loops (2015)

Manda Moran
GIF

These GIFs document experiments manipulating green, red and ultraviolet lasers to reveal light's mysterious physical behaviors.

Manda Moran is an artist working primarily with video, photography and light. She is currently based in Detroit via California.

Special Cinématique Contraption (2016)

Manfrotto tripod, 16mm Kodak Ciné Special, Intervalometer, Projected 16mm countdown leader

Gary Schwartz is an Academy Award nominated filmmaker, award winning animator, director, artist & educator. He conducts intensive hands-on Kinetic Visual Storytelling Animation workshops in elementary, middle, high school, under-graduate, graduate, post-graduate, professional training, film festivals, museums, summer camps, community centers, prisons and psychiatric hospitals national and internationally in an environment of creativity, imagination and self-expression. His kinetic cinema sculptures, installations & films have been exhibited in major museums & galleries internationally.



sway (2015)

Fidelia Lam

interactive sculpture installation

Sway is an interactive sound and visual art sculpture installation involving custom modified hammocks with interactive audio/visual elements. The installation tracks the participant's movements in the hammock and generates tones based on their motions, while diffused LED lights wash over the participant from above. The combination of soft, slow audio/visual elements work together to create a sensory microenvironment for the participant. The hammocks invite people passing through the installation space to take a moment to sit, be still, breathe and sway.

Fidelia Lam is a Canadian-born experiential designer and artist specializing in interactive audio/visual work for live performance and installation. She likes to explore how the growing role of technology in society impacts and influences humans' relationships with technology, with each other, and with ourselves. She is currently completing a Master of Arts in Media Arts at the University of Michigan.



Is This It? (2015)

Joanie Wind

digital video

Chafed by societal pressures and gender roles, a woman uses the solitude of domesticity to confront herself. Intimate moments of reflection expose a tumultuous internal dialogue, narrating the constant struggle between confidence and self-loathing. The audio and visual components are similarly troubled, gendered, and otherwise conflicted as they contrast, jump around, overlap, and repeat. Humor allows the viewer to critically confront and dismantle social conventions in a way that suddenly becomes comfortably and effortlessly obvious. Sometimes just seeing an action or phrase out of context—in a humorous light, exaggerated, or repeated—is enough to illuminate a completely alternate perspective.

Joanie Wind studied interdisciplinary art at Eastern Michigan University. She started as a painter, creating expressive oil portraits, and then moved on to video performance art, creating self portrait after self portrait. She currently lives and works in Ypsilanti.

Student videos on display from:

Edge Hill University (UK)

College for Creative Studies (Detroit)

University of Michigan

Michigan State University

Oakland University (Rochester, MI)

University of the Incarnate Word (San Antonio, TX)

Storefront Installations

Various Locations, Downtown Ann Arbor



photo: Miranda Clark

Aquarium Gallery

Where The Boys Are (2015)

Scott Northrup

9-channel found footage video installation

Seminal 1980s coming-of-age films have been reduced and re-cut, focusing on the male characters isolated in their rooms and presenting them on a bank of surveillance monitors. These sleepy objects of desire might be thinking of you, themselves, or each other — what it feels like for a boy.

Scott Northrup is a Detroit-based multi-media artist whose work includes film, video, assemblage, collage, photography, handmade books, and more. He teaches filmmaking, concept, and interdisciplinary courses in the Entertainment Arts Department at the College for Creative Studies.

111 S. 4th Ave.

Presentiments (2014)

Miranda Dershimer

16mm to HD

Born inside of a fig and without wings, the male fig wasp mates with a female then chews through the fig creating a tunnel to the exterior world through which the female will exit. Born also without eyes, and thus unable to see any light coming through the tunnel, does it postulate the existence of any world beyond its own fig? Presentiments is an exploration of human life seen through a comparison with the life story of the fig wasp. This excerpt features hand-processed film exposed out-of-camera with rayogram techniques (laying objects directly onto the film strip which leave their shadow when exposed to light).

Miranda Dershimer works in a variety of media currently investigating the ways that surprises and mysteries cause us to rethink our relationship to the world. From Ann Arbor, she is a recent graduate of Amherst College. Wind makes her laugh.



Encore Records

Music in Heaven and Magic on Earth (2016)

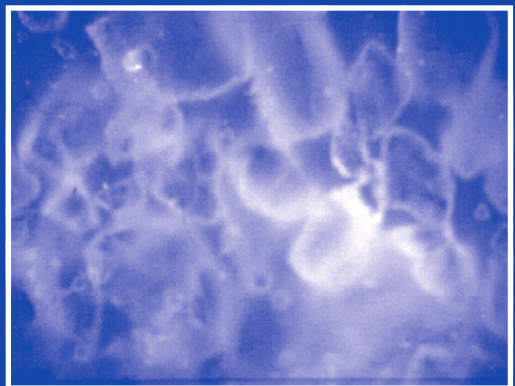
Tom Carey

mixed media

A tribute to experimental filmmaker and record collector Harry Smith, this installation features shadow puppets of esoteric religious figures and space aliens along with eighteen paintings created to resemble soundtrack LP jackets for famous experimental films. This installation was inspired by the paper cutout figures in Harry Smith's 1962 stop motion animated film *Heaven and Earth Magic*, his study of the occult, the vast collection of vernacular music collected on his "Anthology of American Folk Music," and his place in the New York avant-garde cinema of the 1960s.

Tom Carey creates shadow puppets, relief prints, and art zines. His visual art has been shown in Detroit, Chicago, New York, and Philadelphia. Tom has performed his handmade shadow puppet shows at venues including the Detroit Institute of Arts and Issue Project Room in Brooklyn, New York.

Tom Carey will open the 11 am Saturday morning Family Friendly program on March 19 in the Main.



Afterparty Performances

Wednesday

The Ravens Club | 11pm – 2am | Free

Ballet Numerique (2016) is David Olson's live visual performance, remixing vintage avant-garde film clips with original photos, video loops, computer generated images and visuals from Ann Arbor Film Festivals past and present. Stills and loops from the after-party itself will also be incorporated, inviting the audience to become part of the performance. The front windows of The Raven's Club will be transformed into a translucent screen allowing the visuals to be seen from both inside and outside the venue.

David Olson is a multimedia artist, producer and publisher. His live performances remix a variety of original and found media including stills, videos, paintings, drawings, glitch, film and live input. Past venues include Joe's Pub/NYC, CBGB's Howl Festival/NYC, Galapagos Art Space/Brooklyn.

Alvin Hill is a multi-media composer and DJ who has worked with many Detroit luminaries, including Derrick May, Kevin Saunderson, and Carl Craig. He has composed scores and performed with dance companies throughout the US, including Arachne Aerial Arts, The Playground, Koichi Tamano & Harupin-Ha, and Chavasse Dance and Performance.

Friday

Hathaway's Hideaway | 11pm – 2am | Free

Vestibular Variable (dual sinusoid version) (2016), a work by Brandon Walley for two 16mm projectors and video, is the visual representation of a series of simple systems that interact with each other at divergent nodes on their respected cycles to reveal complex results that deal with physiology, mentality, the social condition and human conditioning.

Brandon Walley creates film and multimedia that are predominately abstract and nontraditional in nature. He has shown at film festivals and art galleries internationally. Brandon also serves as Program Director for Corktown Cinema in Detroit and Region Programmer for the Media City International Film Festival.

DJ Ephraim Asili travels the world in pursuit of rhythm on records. His all vinyl live sets consist of the finest in Soul, Funk, Disco, Boogie, Reggae, Afro Beat and Latin Groove. Asili has been collecting vinyl and playing venues and clubs around New York and Philadelphia for the last 15 years. He has performed with bands including The Budos Band, Tal National, and Nomo. Asili hosts a weekly radio show on WGXC.

Saturday

The Club Above the Heidelberg

11pm – 2am | \$5, free with AAFF Pass

efflux (2016) is a live audio-visual performance by Simon Alexander-Adams (keyboard, electronics, visuals programming) with Jonathan Taylor (drum kit, found percussion, effected tabla). They draw on elements of free improvisation, electronic music, jazz and Indian classical music. The two create unexpected textures, seamlessly shifting between meditative drones, pulsing rhythms, and pointillistic scatterings. The real-time audio reactive visuals, created by Alexander-Adams and performed by Charles Samuels, are inspired by fractal relationships ever-present in nature, advancements in space exploration, and a fascination with glitch art.

Simon Alexander-Adams is a composer, designer and multimedia artist working within the intersection of art and technology. Simon's practice in sonic and visual art has lead him to create experimental animations, graphic scores, interactive installation art, novel performance systems, and multimedia performances enabling connections between sonic, visual and kinetic forms.

As "DJ Danny Glover's Kid", Dustin Krcatovich has provided aural party lubricant for AAFF afterparties for several years (including, debatably, the most infamous AAFF afterparty of the last decade), culling most of his selections from an ample collection of classic 45 rpm records. He is the former host of "Hit Parade of Hits" on Ann Arbor's own WCBN. Krcatovich also records, tours, and performs improvised music as Skin Lies and runs the underground cassette label FM DUST.

Expanding Frames: AAFF Workshops & Discussions

North Quad, Space 2435 | 105 South State St., Ann Arbor

Tu — 03/15

2:30–4:30pm

**Young Women & Experimental
Video Game Themed Films:
A Game Changer student
round-table moderated by
Joseph Lopez**

Join us for a conversation about women and the virtual world. In the 21st century, young filmmakers are no longer only influenced by film or even their physical or mental surroundings, but by the virtual. These virtual environments have created potential narratives which we have yet to fully explore. This panel of women includes experimental digital artists, specifically working with video games and digital themed mediums. They will show short examples of their works and engage in a dialog about filmmaking as women in the digital age.

Joseph Lopez is a professor at the University of the Incarnate Word where he runs a convergent media program. His work spans many fields, he is always looking for the next adventure.

4:30–6:30pm

**Making Movies: Remixing
Narratives Workshop with
Justin Schell**

Make your own documentary film in this hands-on workshop. Explore how filmmakers create meaning using image, voice, and audio. You'll edit video clips from public domain films and add music of your choosing. Tie it all together by adding your own narration track. Documentary filmmaker Justin Schell will lead the participants through the process. At the end of the workshop, participants will have completed a 30 second film. This

event is co-sponsored by the Ann Arbor District Library and is intended for adults and teens grade 6 and up.

Justin Schell is a filmmaker, writer, and Learning Design Specialist for the University of Michigan Libraries, where he heads the Shapiro Design Lab. His work has been shown in the Walker Art Center, Twin Cities Public Television, and online at the Huffington Post and the Progressive and screened in the Twin Cities Film Fest, Twin Cities Underground Film Festival, and the Qhia Dab Neeg Hmong Film Festival. He regularly teaches courses on documentary production, interviewing, and editing.

We — 03/16

10am–Noon

**What's Your Day Job?
Panel Discussion
moderated by Ted Hardin**

Join us for a discussion, show and tell, and debate about the merits of living in the multiple worlds of art film, commercial work, and education. How does an organic interplay between innovation, creativity, and compelling ideas exist regardless of an artistic or commercial framework? Panelists will discuss making artwork on the fringe while holding day jobs and artists who left an individual practice to apply their creative talents to the industry.

Ted Hardin is an Associate Professor at Columbia College Chicago. Ted worked at art centers, but also shot films for German Television. Commercially he created content for companies as a strategy to gain access to equipment and circumstances for his own experimental work.

3–5pm

**Show and Tell
Forum and Reception**

10 seven-minute presentations, in the form of 20 images for 20 seconds each, by attending filmmakers and other AAFF guests.

Th — 03/17

10am–Noon

**How to be a Film Critic
Discussion w/ Michael Sicinski
and Almudena Escobar López**

Geared towards anyone with an interest in writing about film. Our panelists will discuss various platforms and publications for film writing and criticism including online, print, newspaper, magazine and academic journals and share their practical experiences.

Michael Sicinski is a film critic based in Houston who specializes in experimental film, documentary, and international art cinema. He is a regular contributor to Cinema Scope, Cineaste, Cargo, Reverse Shot, and the Nashville Scene. In 2003 he started The Academic Hack, one of the first film criticism websites largely focused on avant-garde film and video. Michael currently teaches in the English and Art History departments at the University of Houston.

Almudena Escobar López is a PhD student in Visual and Cultural Studies at the University of Rochester. Her research focuses on collectivity and filmmakers' cooperatives. She combines her academic research and writing with her practice as a film archivist and curator. She has published essays in Afterimage, Journal of Film Preservation, Little White Lies and Desistfilm Magazine.

Participate in this forum for talking, learning and doing.
We aim to nurture both community and critical thinking while fostering
a deeper understanding of the work showing at the Festival.

Fr — 03/18

10am–Noon

Video as a Medium: the Materiality of Low-Tech Video Art Presentation by Lyn Goeringer

As an art form, video art is often difficult to understand as it challenges what viewers have learned to expect. Therefore, in video art, the labor and beauty that is encoded within the form is often lost. Lyn Goeringer will lead a demonstration of techniques that replicate the kind of work that was done in early video art. This workshop will help better explain the world of historical and contemporary video art practices through hands-on exploration. There will be several computer workstations to allow participants to explore various effects that emulate the early video explorations of well-known video artists.

Lyn Goeringer is an experimental artist who works primarily with video, light, and sound. She has exhibited her work in Seattle, WA, Boulder, CO, Providence, RI, and performed throughout the United States. She currently is a Visiting Assistant Professor of Film Studies in the Department of English at Michigan State University.

original images and movies. The workshop will be broken into two parts: traditional image-making, and hands-on image-making. We will shoot on Super 8mm cameras and hand-process the film in eco-friendly solution. Then, we will play and explore how we can create images on the film itself using everything from markers to glitter to leaves of grass.

Joel Rakowski works primarily in Super 8, on projects with fellow faculty members and local artists. He holds numerous awards for his work in public television production and local film festivals, and is primarily responsible for UM Screen Arts & Cultures' production equipment, web resources, and general knowledge resource

Barbara Twist is a film producer and director based in Detroit, MI. She is a member of the national organization Film Fatales, and a founding member of Final Girls, a women's filmmaker collective in Detroit. She also runs an international organization for the art house community, the Art House Convergence. She works in narrative and experimental media, with a current focus in Super 8 and 8mm filmmaking.

opportunity to watch and discuss three short experimental films from this year's Festival selected by visiting AAFF filmmakers and other special guests.

Daniel Herbert is a scholar of media culture and Associate Professor of Screen Arts and Cultures at the University of Michigan. His book *Videoland* examines the ways that video rental stores altered movie culture from the 1970s through the 2000s.

1–3pm

Regional Roundtable Panel moderated by Roger Beebe

The history of U.S. experimental film has often focused on the major urban centers of New York, San Francisco, Los Angeles, and Chicago. However, there are filmmakers scattered all over the country, in places like Iowa City, Milwaukee, Orlando, Boulder, and Binghamton. It might be time to question the centrality of those traditional urban centers and start writing the history/histories of these other local scenes. Additionally, with the interconnections provided by social media and online access to so much contemporary experimental media, we will consider that global web of connections that links these makers scattered across the continent and around the world.

Roger Beebe is an Associate Professor in the Department of Art at the Ohio State University. He has screened his films around the globe with solo shows at the Laboratorio Arte Alameda (Mexico City), Anthology Film Archives, and dozens of other venues. He has won numerous honors and awards including a 2013 MacDowell Colony residency, and a 2009 Visiting Foreign Artists Grant from the Canada Council for the Arts.

Su — 03/20

11am–1pm

What the Hell Was That? Panel moderated by Daniel Herbert

This panel has been an Ann Arbor Film Festival favorite for over a decade, and began when a filmmaker overheard an audience member declare "What the hell was that?" about his own film. An enlightening discussion ensued and the idea for the panel was born. Join us for an

Sa — 03/19

2–5pm

Shoot, Scratch and Stomp: Let's Play With Film! Workshop presented by Joel Rakowski and Barbara Twist

This workshop is perfect for families and kids ages 3-18. We will work directly with film stock to create





Tu 03/15

Back Track
pg 28

Tuesday, 8:15pm, Michigan Theater Main Auditorium

Opening Night Screening

Films in Competition

The 54th Festival opens with a reception featuring an open bar with wines from Owen Roe, Arbor Brewing Company beer, and signature cocktails mixed by guest bartenders from the Ravens Club, Isalita, 327 Braun Court, and Ann Arbor Distillery. Refreshments from local favorites Jerusalem Garden, Sava's, The People's Food Co-op, Zingerman's and more. Music by DJ Jeremy Wheeler.

REGAL

Karissa Hahn

Los Angeles, CA | 2015 | 2 min | 16mm

US PREMIERE from: film (theater) to > youtube (home) > to film (theater) torrented/pirated (digital) images as found footage....printed from a household printer onto 16mm clear film.... Such as the loading dial, REGAL aims to circulate and find its way back to the screen. Take this proxy and see that the ghost has become tangible. informed largely by: Hito Steyerl's "In Defense of the Poor Image" – KH

Back Track

Virgil Widrich

Vienna, Austria | 2015 | 7 min | DCP

A 3D-remix of feature films from the 1950s and 60s which were projected on glass and photographed in 3D.

A Visit to Indiana

Curt McDowell

1970 | 10 min | 16mm

NOT IN COMPETITION Curt McDowell is not so enchanted with his return home in *A Visit to Indiana*; home movies from the heartland play off his droll disappointment. – Steve Seid

Drive In

Joel Rakowski and Terri Sarris

Ann Arbor, MI | 2015 | 2 min | digital file

WORLD PREMIERE Shot on Max 8mm, *Drive In* is a "snapshot" of a summer evening at what was once the largest, and now one of the last, Detroit area drive-in theaters, still going 5-screens strong.

The Place

Julia Poplawska

Poland | 2015 | 15 min | DCP

At a weather station in the High Tatras, a workplace situated higher than any other in Poland, the constant nocturnal observation of the surrounding world is an unbroken norm. The workers remain at their posts in a suspended state of timeless time, unshaken and immovable, despite reversals, adversities and startling situations.

SPONSOR

Michigan Film & Digital Media Office

Hotel 22

Elizabeth Lo

Los Angeles, CA | 2015 | 9 min | DCP

The Line 22 is the only overnight bus route in Silicon Valley. During the day, it is a regular city bus. But by night, it makes an unofficial transformation into a shelter for the homeless. Commonly referred to as 'Hotel 22,' the bus has become a mobile testament to the painful challenges of finding housing in an increasingly unaffordable landscape. When evening falls, weary riders begin their Sisyphean journey between opposite ends of a two-hour bus route. Tensions run high when people are forced to commit the most private act—sleep—in the most public of spaces.

Isola del Giglio

Tom Schroeder

St. Paul, MN | 2014 | 10 min | DCP

Sunday morning on the long curve of Campese, Isola del Giglio. Impressions of the Italian island in sketch-book form.

Life with Herman H. Rott

Chintis Lundgren

Tallinn, Estonia | 2015 | 11 min | DCP

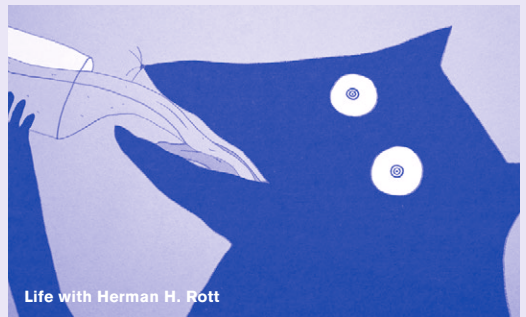
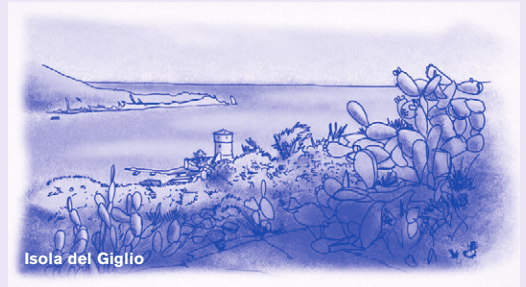
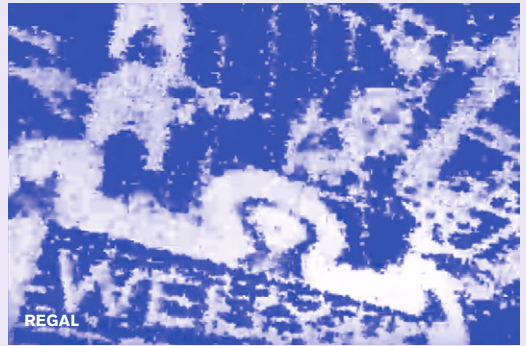
Herman is a rat who enjoys heavy drinking, loud grind music and chess. He doesn't care much for cleaning and the disorder in his apartment only makes him feel more at home. One day a very tidy cat who has a weakness for messy macho-men, decides to move in. She also brings a vacuum cleaner, a piano, and what's worse - a collection of classical music records.

Discontinuity

Lori Felker

Chicago, IL | 2016 | 15 min | DCP

Discontinuity highlights the unexpected fissures that can form between us, including the things that can fall in and get lost. When Tabitha returns "home" after a separation from her boyfriend, Stephen, what they've been missing becomes opaquely clear and who they're becoming makes it hard for them to see each other. Their disconnections are mirrored in the film's approach to editing, its confusion of time and space, and a free-wheelin' clowder of cats.



Afterparty
Sava's | 10pm–2am | Free

Continue the Opening Night celebration
with a champagne toast at Sava's!



We 03/16

Blue & Red
pg 39

Wednesday, 1pm, Michigan Theater Screening Room, Free

Garbiñe Ortega: This Place Called Mexico

Juror Presentation

Ofrenda oaxaqueña, by the artist Bruno Varela, describes, with a sense of irony, the regional traditions of Oaxaca as they take place in the present. In *Impresiones para una máquina de luz y sonido*, the political art collective Los Ingrávidos, inspired by Peter Tscherkassky's film of a similar title, address the question of the representation of violence through the manipulation on celluloid of a film from the Golden Age of Mexican Cinema. *Minotauro*, the most recent film by Nicolás Pereda, observes three lovers that move choreographically in a mysterious silent domestic space while the outside world is burning. *Xilitla* by Melanie Smith and Rafael Ortega builds in 35mm a fragmented mental space in a semitropical surreal landscape. This selection of recent experimental films portray the social upheaval of a country that falls apart into pieces. This place is called Mexico. – Garbiñe Ortega

Ofrenda oaxaqueña

Bruno Varela

Oaxaca, Mexico | 2012 | 2 min | digital file
Media recycling of old regional traditions. An ecotouristic détournement in the main square in Oaxaca in Southern Mexico. – BV

Impresiones para una máquina de luz y sonido

Los ingrávidos

Mexico | 2015 | 7 min | digital file

A woman raises her voice and gives a speech, painful and endless, that with time becomes even more overwhelming, because they are heart-breaking and permanent impressions in the collective memory that stabs with words an old Mexican film, a celluloid that tears apart until its disappearance. – Mónica Corona Quiñones

Minotauro

Nicolás Pereda

Mexico/Canada | 2015 | 53 min | DCP

Minotauro takes place in a home of books, of readers, of artists. It's also a home of soft light, of eternal afternoons, of sleepiness, of dreams. The home is impermeable to the world. Mexico is on fire, but the characters of *Minotauro* sleep soundly. – NP

Xilitla

Melanie Smith/Rafael Ortega

Mexico | 2010 | 12 min | digital file

This film, shot in 35mm, calls into question the imaginary limits between modern and contemporary art practices. The surreal construction mechanisms that Edward James used to build his semitropical enclave are disassembled. – MS/RO

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The University of Michigan Center for
Latin American and Caribbean Studies



Minotauro



Xilitla



Ofrenda oaxaqueña



Impresiones para una máquina de luz y sonido

Chantal Akerman: *News from Home*



News from Home

Chantal Akerman (1950–2015)

1977 | 85 min | 16mm presented as DCP

News From Home is one of Akerman's essential films from the 1970s, an especially vibrant period in the director's life. Letters from Chantal Akerman's mother are read over a series of elegantly composed shots, by Babette Mangolte, of 1976 New York, where our (unseen) filmmaker and protagonist has relocated. Akerman's unforgettable time capsule of the city is also a gorgeous meditation on urban alienation and personal and familial disconnection.

"By punctuating *News From Home*'s 16mm footage of desolate cityscapes with her own voice reading her mother's letters, Akerman creates the perfect combination of the personal and the formal. The film's long takes (about fifty in total) add up not to a simple compendium of detached urban imagery but to a kind of autobiography." – Michael Koresky

About the Filmmaker

At the age of fifteen Chantal Akerman saw Godard's *Pierrot le fou* and realized that filmmaking could be experimental and personal. During a self-administered apprenticeship in New York (1972–73), making short films on very low budgets, she was introduced to the work of the North American avant-garde by Babette Mangolte who lensed several of her early movies. In her deliberately paced films there are long takes, scenes shot with a stationary camera, and a play of light in relation to subjects and their space. The films (some are semi-autobiographical) are not dramatic in the conventional sense, nor glamorized or eroticized; the excitement is inside the characters or location, or in the act of looking itself. (adaption of text by Lillian Schiff)

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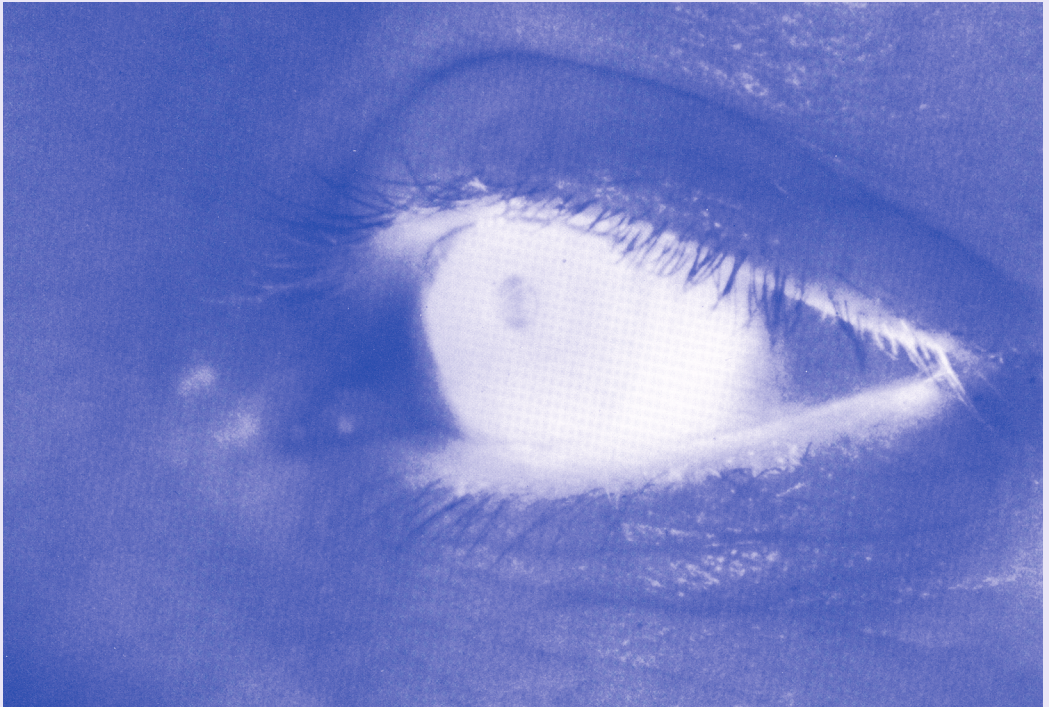
University of Michigan Jean
& Samuel Frankel Center for
Judaic Studies

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University of Michigan Institute for
Research on Women and Gender

Wednesday, 7pm, Michigan Theater Screening Room

Andrew Noren: *The Lighted Field*



About the Filmmaker

Andrew Noren created sixteen films, beginning in 1965, at age 22, after moving to NYC and acquiring a 16mm Bolex camera. J. Hoberman includes Noren among the significant film artists of his generation, and characterizes Noren as "the quintessential counterculture filmmaker... notorious for his taboo-breaking eroticism" for his lyrical, diaristic films of the 1960s, and "a cinematic outlaw who described himself as a 'shadow bandit' and a 'light thief'." The eroticism of his earlier work was sublimated into the sensuous play of light and shadow within his nine film series, "The Adventures of the Exquisite Corpse", made between 1968 and 2008. Andrew Noren passed away in May, 2015.

The Lighted Field

Andrew Noren (1943–2015)

1987 | 62 min | 16mm

The Lighted Field is the fifth in a nine work series known as "The Adventures of the Exquisite Corpse".

"I see 'The Exquisite Corpse' as a kind of cinematic alchemy, the goal of which is the revelation of the ordinary, as being in fact, extraordinary and magical, for anyone to see if they have the eyes for it. In a way, it is the world's oldest story: the Fool's progress around the wheel of the world of appearances and illusions. Starting from nothing/darkness, becoming something/light, ending again in darkness, moving from the small to the large, the particular to the whole. In the end, the finished work will incorporate my entire life, and will contain all that I was ever able to think, feel, know, see. It will end at the last moment I am able to register light on the ghostly flesh of film, bringing the circle to a close."
– Andrew Noren

"Noren's films were among the most visually intense and overwhelming films ever created, incorporating relentless barrages of imagery, rapid in-camera editing, incredible single-framing and time lapse photography, only pausing for the briefest of moments. Noren was a master 16mm photographer, a master of capturing motion and a master of black & white composition." – Steve Polta, SF Cinematheque

STILL IMAGE

Estate of Andrew Noren;
courtesy of Risé Hall-Noren

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Art Detroit

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North Quad Programming

Films in Competition 1

An Ecstatic Experience

Ja'Tovia Gary

Brooklyn, NY | 2015 | 6 min | digital file

An invocation and a meditation on transcendence as a means of restoration and resistance. – JG

The Perpetual Motion of My Love For You

Karen Yasinsky

Baltimore, MD | 2016 | 8 min | digital file

WORLD PREMIERE A collage film slipping between narrative starts of images and sounds: May Sarton's snapshots, a resplendent Liz Taylor, internal and external awkwardnesses, a short respite of peace and a dogged, deeply sad positivism. If this movie was a person it would be the awkward girl, but she will never gain grace and confidence in her intelligence when older. She will forever remain in 8th grade with her frustrations and ambiguities. – KY

The Mess

Peter Burr

Brooklyn, NY | 2015 | 14 min | digital file

In this game-like computer animation we take a journey to the threshold of a utopian labyrinth. Following the perspective of a solitary female figure whose job is to clean up the mess it inadvertently spawned, we end up in a seemingly endless hall of mirrors. – PB

Dingbat's Revenge

Scott Fitzpatrick

Winnipeg, Canada | 2015 | 7 min | 16mm

US PREMIERE Can an experimental animator follow contemporary Hollywood logic? New ideas are out of fashion; everything's a trilogy. Laser-printed onto recycled 16mm film in 2015, *Dingbat's Revenge* is a coded, stroboscopic manifesto pitched somewhere between abstraction and representation. – SF

Vague Images at the Beginning and End of the Day

Carl Elsaesser

Iowa City, IA | 2016 | 8 min | digital file

WORLD PREMIERE A sketch book of images and sounds from the year wrapped around a trip out to Loomis, South Dakota to find the abandoned farm where my Grandfather grew up. A hug/punch eulogy for all things impossible now. – CE

Rock Roll

Josh Guilford

Holyoke, MA | 2015 | 3 min | 16mm

A camera roll film shot on Rabbit Island, an islet in Lake Superior three miles east of Michigan's Keweenaw Peninsula. Mapping the surface of a rock at the island's northwest edge, a single expanse of sandstone that dates back over 900 million years. Thinking about geologic time and the slow action of sedimentation and compaction. Shooting in short bursts so that images might accumulate like falling waves. – JG

Iron Condor

Meredith Lackey

Los Angeles, CA | 2015 | 10 min | 16mm

Iron Condor presents the sensible evidence of the Chicago Futures and Options Exchange from grain to data. The film takes its name from an option trading strategy whose profit/loss graph resembles a large bird. Static objects contend with a virtual atmosphere that renders the physical obsolescent. – ML

Pixel Jungle

Klara Ravat

Berlin, Germany | 2015 | 3 min | 16mm

Two enlarged 35mm pictures are used to recreate the olfactory sensations of Barcelona. The pixel patterns are a graphical representation of the city night and the orange courtyard in the district of Raval. Each scented frame is printed on transparent labels, and glued on clear 16mm leader. – KR

KCBT - Khoan Cắt Bê Tông Concrete Cutting and Drilling

Lauren Cook

Holyoke, MA | 2015 | 5 min | digital file

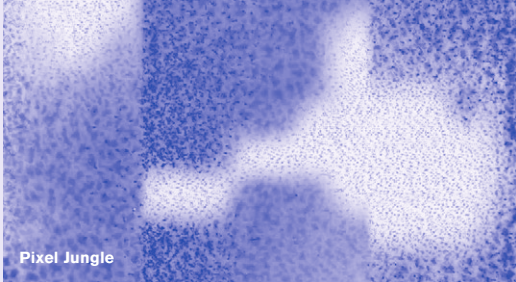
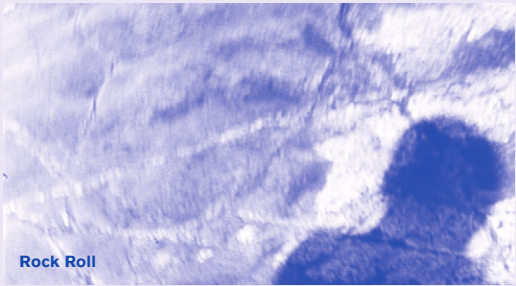
US PREMIERE *KCBT* explores the shifting urban landscape and rapid economic growth of Hanoi, Vietnam through stenciled demolition ads that both visibly mark the entire city and internally mark its residents. – LC

Traces/Legacy

Scott Stark

Austin, TX | 2015 | 9 min | 35mm

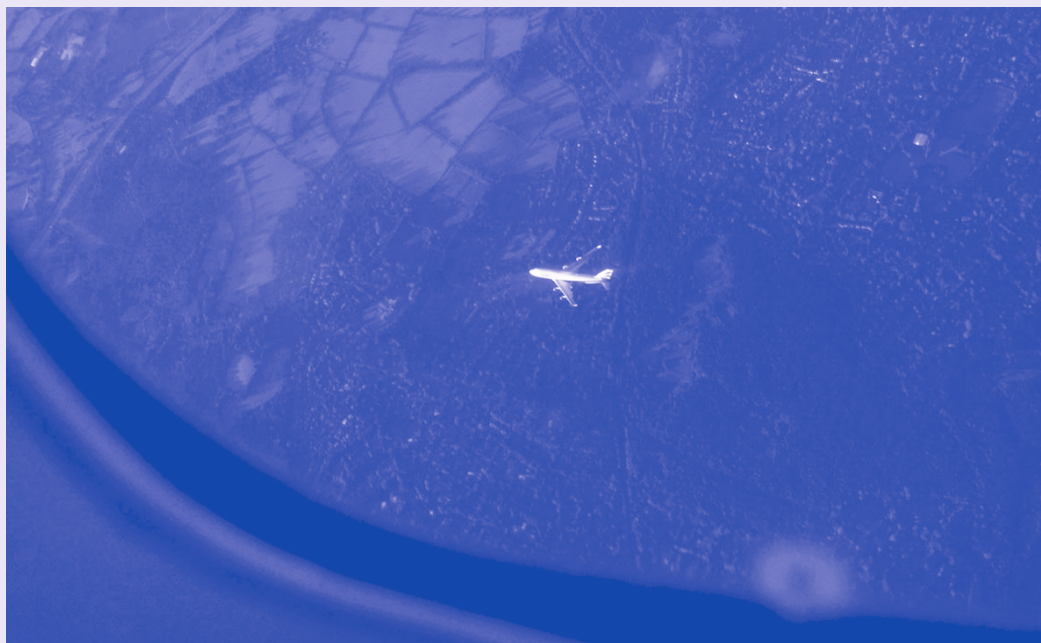
Traces/Legacy uses a device called a film recorder to print a series of digital still images onto 35mm film. Discarded Christmas trees, colorfully arranged flea market finds, a museum of animal kills, microscopic views of kitchenware, and other overlooked cultural artifacts are interwoven with flickering journeys through mysterious, shadowy realms. –SS



Wednesday, 9:15pm, Michigan Theater Screening Room

Counting

Feature in Competition



Counting

Jem Cohen

2015 | 111 min | DCP

Laid out in fifteen discrete chapters that are very nearly short movies unto themselves, Cohen brings his lyrical camerawork into New York, Moscow, Istanbul, London, New Jersey, St. Petersburg. A laconic, observational doc, equal parts diary flick and visual essay, the filmer invites the viewer to hang out with him as he dishes a suite of small noticings. The mark on a dirty sheet of plastic, a coffin being delivered to a funeral home, the movement of small birds. Masterfully edited, Cohen reshapes his encounters into mini-dramas of seeing, building picture phrases that accumulate into a dizzying vertigo of associations: black lives matter, a flyer for lost items, climate march, faces on a metro. Though sometimes it's enough to wait with her perfect face, softly focused, as she receives the last light of the afternoon.

In its insistent juxtaposition of East and West, of Moscow and New York City, Cohen reconjures the Cold War as a tale of two countries newly aimed against its own populations. Lonely citizens wander inside their own thought balloons, mercilessly contained by the state apparatus. While the filmer brings his camera round the world, in many ways *Counting* remains an essay about America and its ongoing class war. Can we give these forgotten subjects the time it takes to receive their faces, to notice, to bear witness? – Mike Hoolboom

About the Filmmaker

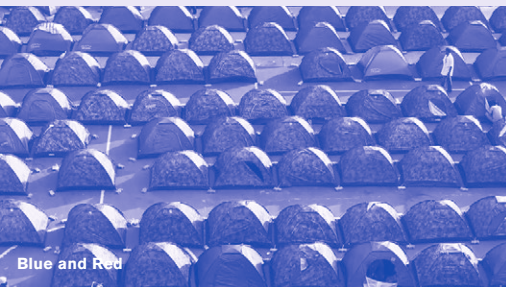
Jem Cohen is a New York-based filmmaker and media artist whose works are built from his own ongoing archive of street footage, portraits, and sound. His films and installations often navigate the grey area between documentary, narrative, and experimental modes. Cohen is best known for the feature films *Museum Hours* (2012), *Chain* (2004), *Instrument* (1999), *Benjamin Smoke* (1999); his short films *Lost Book Found* (1996) and *NYC Weights and Measures* (2005); his 2015 installation *We Have an Anchor*; and his work with musicians such as Patti Smith, Godspeed You! Black Emperor, Fugazi, Vic Chesnutt, the Ex, Terry Riley, Elliott Smith, and R.E.M. among others.

Jem Cohen
in attendance

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Films in Competition 2



Quimtai

Camilo Colmenares

Berlin, Germany | 2015 | 6 min | DCP

NORTH AMERICAN PREMIERE Play of geometrical forms, patterns, rhythms and sounds, *Quimtai* is an abstract animation based upon pre-Colombian patterns of the now extinct Tairona and Quimbaya indigenous cultures of Colombia and was inspired by the German absolute film of the 1920s. The animation was laser engraved directly onto 35mm black leader film. It was developed from ongoing research on direct animation in which technical experimentation to alter the celluloid was central. – CC

Blue and Red (藍與紅)

Zhou Tao

Guangzhou, China | 2014 | 25 min | DCP

From people's complexion lit by natural light, to the crowd bathed in the color of night; from Guangzhou square stained blue by LED billboards, and the anti-government protestors reveling all night in Bangkok square, to the rust and oxidized-green surface of a rural metal mine; a spectrum of the surface, image and reality are mutually creating a "political skin". – ZT



Event Horizon

(L'horizon des événements)

Guillermo Moncayo

Colombia/France | 2015 | 16 min | DCP

NORTH AMERICAN PREMIERE Due to the discovery of an ancient manuscript, new perspectives emerge about the mysterious vanishing of a community of men.

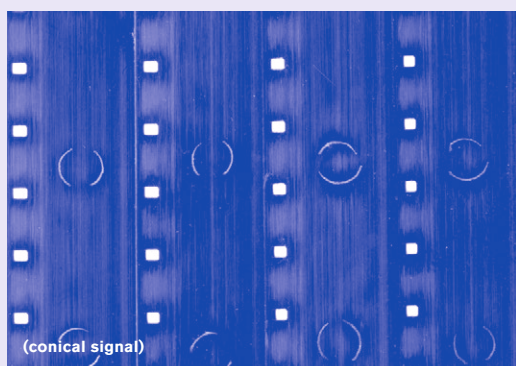
"...resonant with the founding American narratives from the time of conquest, these 'tales of the voyage', for centuries, fed the ghosts of the West. In the domain of astrophysics, (and particularly in the context of general relativity) an "event horizon" broadly represents the imaginary surface that envelops a black hole. Its 'function' is to define the region from which no elements that exist in the universe can escape the force of its gravitational field. – Guillermo Moncayo (translated by Katie Wedemeyer)

The Last Mango Before the Monsoon

Payal Kapadia

Pune, Maharashtra, India | 2015 | 18 min | digital file

NORTH AMERICAN PREMIERE Two technicians set up cameras in a forest to capture animal activity at night. A woman moved away from the forest a long time ago. She yearns for her late husband and the forest. – PK



Fish Point

Pablo Mazzolo

Buenos Aires, Argentina | 2015 | 6 min | 16mm

US PREMIERE An impressionist, kinetic exploration through the natural landscape of Fish Point, the Provincial Nature Reserve on Pelee Island (Ontario, Canada).

(conical signal)

arc

Oakland, CA | 2015–16 | 10 min | 16mm (x2)

A performance for two 16mm projectors and magnetic tape. "...beneath the perceptible form of sound is hidden a silent essence. It is from this, this crucial point at which the kernel of the perceptible has yet to choose to be sound or light or something else, from this hinterland of nature where to see is to see sound and to hear is to hear suns, it is from this very essence that sounds draws its ordering force." — Rene Daumal



Primary Stimulus

Robert Russett (1935–2015)

1977/1980 | 8 min | 16mm


In *Primary Stimulus*, the soundtrack printing process was kept completely photographic so that "the sound emitted is the sound the projector interprets from the lines which are the film's image. What comprises the film are sixteen different 'grates' of varying amplitudes (sixteen compositions of black and white horizontal lines): onto each frame of film one of these patterns is printed. The sequence varies. The compositions are similar enough to one another so that the afterimage of one relates compositionally to the next. — Laurence Kardish

FILM PRESERVED BY AND COURTESY OF
THE ACADEMY FILM ARCHIVE

Afterparty

The Ravens Club | 11pm–2am | Free

Enjoy independent and experimental mixology in a 1920s speakeasy setting with DJ Alvin Hill and a live video remix by David Olson. (See pg 23 for details)



Th
03/17

Our Selves Unknown
pg 47

THURSDAY

Thursday, 1pm, Michigan Theater Screening Room, Free

Carl Bogner: Instruction Manual

Juror Presentation

Bogner, the, for some time, lecturer for the foundational experimental film class in the University of Wisconsin-Milwaukee's Film Department here cribs from past syllabi to share some demonstrations, testimony, and gestures, all possibly—in some direction—edifying.

**"When it comes to children, let the air comb them."
Julio Cortázar, "Instructions on How to Comb the Hair"**

Jack's Dream

Joseph Cornell | 1938 | 4 min | 16mm

Jack's Dream is a puppet animation into which Cornell has inserted a few shots from other material - just enough to throw it into the sphere of artful fantasy. - Lawrence Jordan

Mirror

Robert Morris | 1969 | 8.5 min | 16mm

Morris, in a winter landscape, holds a mirror to nature, and to the camera. - LUX

Anal Masturbation and Object Loss

Steve Reinke | 2002 | 6 min | video

"I think what will make my new school better than the old ones - well, maybe not better, but more precise - is that we will limit the type of discourse allowed. We'll create a common critical vocabulary based on three things: classical rhetoric, theosophy, and Heidegger - not as a philosophic system but as a series of provocative compound words."

My Parents Read Dreams That I've Had About Them

Neil Goldberg | 1998 | 8.5 min | video

With Shirley and Elliott Goldberg. Son Neil writes: "As the title suggests, in this work I videotaped my parents reading a series of dreams I've had about them....I provided my parents with no direction except to read the dreams in whatever manner they wished."

Je Suis Une Bombe (I Am a Bomb)

Elodie Pong | 2006 | 6.5 min | video

A figure in a panda bear costume performs an erotic pole dance. The dance becomes more and more heated up, until it abruptly comes to an end. The panda removes its mask and a woman appears. She steps up to the camera to deliver her own praises of a complex image of woman, simultaneously strong and vulnerable, a potential powder keg. - EP

letters, notes

Stephanie Barber | 2000 | 4 min | 16mm

Associations staged and tested, from across a serendipity of found photographs and texts claimed and transcribed: "Niki Armstrong... Niki ...Nicole...Niki... Niki.... Nicole... Niki... Nicole Armstrong."

Standard Gauge

Morgan Fisher | 1984 | 35 min | 16mm

"In the time since I've worked around 35mm on and off, I've never seen a piece of 35 that I didn't want to pick up and look at, and sometimes I've been free to keep pieces that I've come across."

Hand Movie

Yvonne Rainer

1966 | 7 min | 8mm film transferred to video

Rainer's first movie and also a digital work: a hand raised from a hospital bed posing a series of questions and/or their possible answers.

A & B In Ontario

Joyce Wieland and Hollis Frampton

1967/1984 | 16 min | 16mm

Joyce Wieland: "Hollis and I came back to Toronto on holiday in the summer of '67. We were staying at a friend's house. We worked our way through the city and eventually made it to the island. We followed each other around. We enjoyed ourselves. We said we were going to make a film about each other - and we did." After Frampton's death in 1984, Wieland assembled the material into this conversation, the game set, once again, afoot.



Thursday, 3pm–5pm, Work Gallery, 306 S. State St, Free

Ernst Karel

Gallery Talk & Reception

Ah humanity! an installation by Ernst Karel, Véréna Paravel, and Lucien Castaing-Taylor, is exhibited at the Work Gallery, March 15 – April 1st (see p.18). Ernst Karel will talk about the installation and his work.

Karel makes electroacoustic music and experimental nonfiction sound works for multichannel installation and performance. His recent projects are edited/composed using unprocessed location recordings; in performance he sometimes combines these with analog electronics to create pieces which move between the abstract and the documentary.

Karel, with Toby Lee and Pawel Wojtasik created *Single Stream* (2014). He has done sound work on non-fiction films including, *Manakamana*, *Leviathan*,

and *The Iron Ministry* all produced in the Sensory Ethnography Lab at Harvard University, where as a Lecturer on Anthropology, he teaches a class in sonic ethnography. His sound projections have been presented at Oboro, Montreal; EMPAC, Troy NY; Arsenal, Berlin; and the 2014 Whitney Biennial. He has also created several sound installations in collaboration with artist Helen Mirra; is a member of the long-running electroacoustic duo EKG and part of the New England Phonographers Union recording and performance collective.



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Thursday, 5:10pm, Michigan Theater Main Auditorium, Free

David O'Reilly

Presented by the Penny Stamps Distinguished Speaker Series

Irish-born and Los Angeles-based, David O'Reilly is one of the most adventuresome and innovative independent animation filmmakers working today. O'Reilly's animations include *Please Say Something* (awarded Best Animation at 48th AAFF), and *The External World* (49th AAFF). He directed "Alien Child", the unforgettably funny and touching faux-animated video game in Spike Jonze's *Her* (2013). He was also the first guest director in Cartoon Network's 20-year history, creating the Adventure Time episode "A Glitch Is a Glitch." O'Reilly is the creator of the acclaimed 2014 video game "Mountain". O'Reilly is resolutely independent, moving freely among television network, feature film, and music video commissions; metaphysical, otherworldly video games and interactive projects that question ideas of the self and the nature of role-playing; Tumblr games, iPhone hologram apps, and Twitter-based comic strips; and virtual reality environments.



Thursday, 7pm, Michigan Theater Screening Room

Films by Curt McDowell

Presented in partnership with
the Academy of Motion Picture Arts and Sciences

“Curt was curt, cute, controversial, and not celibate. He was a barrel of laughs and a roller coaster ride to hell and back. Life for him was a fast track to fast times that included devilish detours into forbidden erogenous zones. He explored all those zones with a zealous zeal: painter, pornographer, poet of the plebeian and the perverse; you name it (or sing it since he also wrote songs) and it all rings true.” – George Kuchar

A program of newly restored 16mm films by Curt McDowell (1945-1987), whose legendary body of work is wildly life-affirming, bawdy, tender, often hilarious, sassy, and frequently penetrating. McDowell's films screened regularly at the Ann Arbor Film Festival in the 1970s, and this program of Academy Film Archive restorations occasions a long-awaited return of his work to our screens.

Leaving his Indiana hometown in the mid-1960s, McDowell attended the San Francisco Art Institute as a talented painter, before discovering cinema under the tutelage of filmmakers Robert Nelson and George Kuchar. He started making films in 1969, working with a regular and memorable entourage of friends and collaborators, including Kuchar, who, in addition to appearing in many of the films, scripted and co-stars in McDowell's best-known work, the epic cult feature *Thundercrack!* (1975).

In addition to his four features, McDowell also produced a large body of memorable short films, ranging from brief, gloriously ludicrous tossed-off one-liners to elaborate, set-designed, multi-character musical comedies, to deeply felt autobiographical works, all of which will be on display in this program.

These seven films, made over a four year period, include the rarely seen *Beaver Fever*, starring George Kuchar and Curt's sister, Melinda McDowell; the surrealist melodrama *True Blue & Dreamy*; the nakedly personal *Confessions* and *Ronnie*; the never before seen *The Mean Brothers "Get Stood Up"*; the darkly absurdist *Wieners & Buns Musical*; and the self-explanatory *Stinky-Butt*. – Mark Toscano

Confessions

1971 | 11 min

Wieners & Buns Musical

1972 | 13.5 min

The Mean Brothers "Get Stood Up"

1973 | 3.5 min

Stinky-Butt

1974 | 3 min

Beaver Fever

1974 | 19.5 min

Ronnie

1972 | 4 min

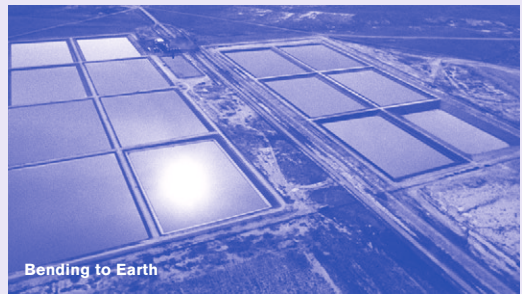
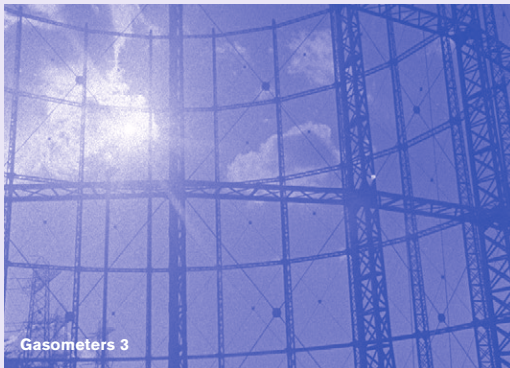
True Blue & Dreamy

1973 | 12.5 min

Presented by
Mark Toscano,
preservationist at the
Academy Film Archive,
and Melinda McDowell,
Curt's sister and actor
in many of his films.



Films in Competition 3



Irradiant Field

Laura Kraning

Altadena, CA | 2016 | 9 min | digital file

WORLD PREMIERE Mirroring sky and earth, solitary mechanical sentinels follow the sun, while metal grids rain in a parched California landscape. *Irradiant Field* is a visual and sonic portrait at the intersection of nature and machine - a desert mirage of light, wind, water, and metallic reflection.

Gasometers 3

Nicky Hamlyn

Kent, UK | 2015 | 14 min | 16mm

NORTH AMERICAN PREMIERE *Gasometers 3* is from a series of films of gasometers in North London. Relationships between energy systems, localized and national, and the weather with its own structures and rhythms are closely observed. "These gas holders were mostly built in the 19th century and most have been decommissioned for several years now, they will gradually be demolished apart from a handful listed examples, such as the ones at The Oval cricket ground and behind Kings Cross station in London." – NH

Our Selves Unknown

Edwin Roston

London, UK | 2014 | 3 min | digital file

US PREMIERE *Our Selves Unknown* explores ideas of landscape and dislocation. The film takes architect Lionel Brett's 1965 book *Landscape in Distress* as its sole raw material, isolating and reconfiguring its photographic illustrations, text and cover design as pencil and ink drawings, and using a working process of self-enforced rules and restrictions, obstacles and chance. – ER

Bending to Earth

Rosa Barba

Berlin, Germany | 2015 | 15 min | 35mm

Bending to Earth is Rosa Barba's newest film and a further investigation into inscriptions and transformation of society, manifested in the landscape. Several radioactive fields are circled by a handcamera from a helicopter while a recorded voice over which appears through several -often distorted world radio stations is describing the materials of those constructions and offers a mediation of order systems and landscape archives.

35MM PRINT COURTESY OF STUDIO ROSA BARBA



King of Boys



Coming Cold



There is a Happy Land Further Awaay

King of Boys

Karimah Ashadu

Nigeria | 2015 | 5 min | digital file

NORTH AMERICAN PREMIERE *King of Boys* is a window into the abattoir of Makoko - a floating water community established over 200 years ago in Lagos, Nigeria. The film explores the ways in which color manipulates filmic language. Filmed with an analogue red filter crafted from a found commercial beer keg, the camera shifts between a state of fantasy and reality, offering snippets of the real and engulfing us into the dream-like state of a red filtered world. The device becomes such an instigator of narrative and atmospheric resonance that in this almost violent world with macabre undertones and hyper repulsive conditions, the viewer is strangely seduced by the device's red filter and compelled to watch. — KA

Coming Cold

Robert Todd

Boston, MA | 2015 | 8 min | 16mm

Shiverings in anticipation of the approaching chill. — RT

There is a Happy Land Further Awaay

Ben Rivers

London, UK | 2016 | 20 min | S16mm as DCP

WORLD PREMIERE "Nothing, and yet we tremble. Why?"

Images collected on the remote island of Vanuatu in the South Pacific unfold in loose and elliptical order as an unseen woman reads lines from *I Am Writing to You From a Far Off Country* by Henri Michaux. Shaping and reshaping words as she speaks, stumbling, abandoning and starting over, words are hewn anew by her complex accent. There is a conjoining of elements of image and sound in the thunderous wheezes that issue from the throat of the island's active volcano which, in massive gasps flings bloody bits of the earth's insides chaotically into the air. The scenes, buildings and people accompany the hesitant spoken word so the whole feels visited as though through a dream. The island was devastated one year later by Hurricane Pam. — Julie Murray

Thursday, 9:15pm, Michigan Theater Screening Room

The Prison In Twelve Landscapes

Feature in Competition



About the Filmmaker

Brett Story is a writer and non-fiction filmmaker based out of Toronto and New York. Her first feature-length documentary, the award-winning *Land of Destiny* (2010), screened internationally and was broadcast on both Canadian and American television. Brett holds a PhD in geography from the University of Toronto and is currently a postdoctoral research fellow at the City University of New York Graduate Center. She was the recipient of the Documentary Organization of Canada Institute's 2014 New Visions Award.

The Prison In Twelve Landscapes

Brett Story

USA/Canada | 2016 | 87 min | DCP

A meditation on the prison and its disappearance in the era of mass incarceration, *The Prison in Twelve Landscapes* unfolds as a cinematic journey through a series of landscapes across the United States where prisons do work and affect lives: from a California mountain-side where female prisoners fight the region's raging wildfires; to an anti-sex offender pocket park in Los Angeles; to a congregation of chess players in Manhattan who did their time becoming masters of the game; and to an Appalachian coal town betting its future on the promise of prison jobs.

The director profiles SendAPackage, a wholesale warehouse founded by ex-prisoner Chris Barrett where all of the items sold meet the 36-page list of rules regulating packages allowed into the New York prison system. From pattern-less boxer shorts to hip hop cassette tapes specially produced for New York State's 54,000 prisoners, this chapter offers a tender glimpse into life in prison through the circulation of regulated goods.

More people are imprisoned in the United States at this moment than in any other time or place in history, yet the prison itself has never felt further away or more out of sight. *The Prison in Twelve Landscapes* is a film about the prison in which we never see an actual penitentiary.

EDUCATION PARTNER

University of Michigan
Department of English
Language and Literature

COMMUNITY PARTNER

Prison Creative
Arts Project

COMMUNITY PARTNER
CivCity

Brett Story
in attendance

Out Night

Films in Competition

Out Night is an annual celebration of queer cinema at the AAFF, first started as a side program at the 40th AAFF. Tonight's program marks the 15th edition at the Festival. Films will be preceded by a live drag performance by local rising stars Girlz Will be Girlz.

Reluctantly Queer

Akosua Adoma Owusu

Ghana/USA | 2016 | 8 min | digital file

This epistolary short film invites us into the unsettling life of a young Ghanaian man struggling to reconcile his love for his mother with his love for same-sex desire amid the increased tensions incited by same-sex politics in Ghana. Focused on a letter that is ultimately filled with hesitation and uncertainty, *Reluctantly Queer* both disrobes and questions what it means to be queer for this man in this time and space. – AAO

Summer 1975

Wrik Mead

Toronto, Canada | 2014 | 10 min | digital file

Hand-drawn rotoscoped figures are layered with stills and live footage to create an open narrative based on events in the artist's life. In the summer of 1975 he was thirteen, a pivotal year. He discovered the magic of animation and made his first animated film. Together with his best friend, they locked themselves away for the whole summer to complete the film, and had their first sexual experience with each other. It was a time of great excitement, confusion, fear and withdrawal.

I Remember Nothing

Zia Anger

Hudson, NY | 2015 | 18 min | digital file

Joan is a young college student who doesn't know that she has epilepsy. Another boring night takes an ominous turn when she meets two strangers at a softball game.

Loads

Curt McDowell

1980 | 20 min | 16mm

An intensely personal, autobiographical, and at times humorous filmic account of McDowell's "adventures with straight boys and the hospitality he extends to them".

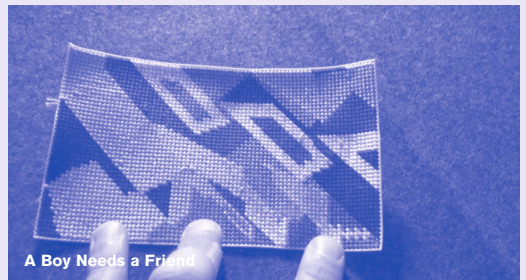
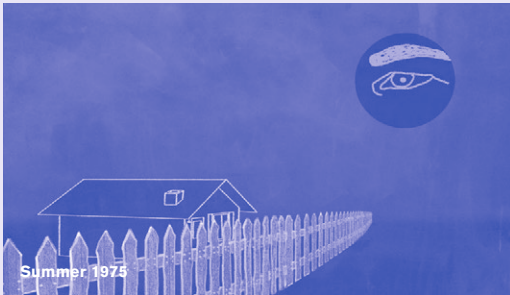
FILM COURTESY OF THE ACADEMY FILM ARCHIVE

A Boy Needs a Friend

Steve Reinke

Canada/USA | 2015 | 23 min | digital file

NORTH AMERICAN PREMIERE In this latest installment of his ongoing video essay, "Final Thoughts," Steve Reinke ostensibly turns to the subject of friendship. *A Boy Needs a Friend* delves into its topic head on, in particular investigating the notion of queer Nietzschean friendship. Using his signature dry voice-over monologue to tie together an eclectic array of disparate images, ranging from found footage collages to digital animation and cell phone video, Reinke sets forth theories about the identity of Stephen King and Joyce Carol Oates, needle point doodles, the upsides of owning both US and Canadian citizenship, and the ability of corpses to have sex. – Berlinale



Afterparty

\aut\ BAR | 11pm–2am | Free

Out Night continues at \aut\ BAR with complimentary appetizers and fire pits in the courtyard!

$\bar{A}(0)$

A hand is shown drawing a white line on a red background. The line starts from the left, curves upwards, and then curves downwards, forming a partial loop. The hand is positioned in the center-right of the frame, with the index finger and thumb visible, holding a white marker. The red background is a solid, vibrant color.

Fr 03/18

The Illinois Parables
pg 57

FRIDAY

Rebecca Baron

Juror Presentation

Rebecca Baron's films are concerned with the construction of history, taking a particular interest in still photography and its relationship to the moving image. This program reflects two decades of Baron's filmmaking, including her earliest work, *The Idea of North* (1995); the 1998 film *okay bye-bye*; and her most recent film, *Detour de Force* (2014). Her work also includes *How Little We Know of Our Neighbours* (2005); and the series *Lossless # 1-5* (2008, w/Doug Goodwin).

okay bye-bye

1998 | 38 min | 16mm

In *okay bye-bye*, so named for what Cambodian children shouted to the U.S. ambassador in 1975 as he took the last helicopter out of Phnom Penh in advance of the Khmer Rouge, Rebecca Baron explores the relationship of history to memory. She questions whether, "image and memory can occupy the same space." Building on excerpts from letters, found super-8 footage of an unidentified Cambodian man, iconographic photographs from the Vietnam War and other partial images, Baron combines epistolary narrative, memoir, journalism, and official histories to question whether something as monumental as the genocidal slaughter of Cambodians during the Pol Pot regime can be examined effectively with traditional methodologies.

"In treading a very fine line between documentary and personal diary, *okay bye-bye* suggests that treating history as a discourse different from other forms of memory is misleading...Following the photographs of the victims of a Cambodian political prison from their status as mug shots to their commodification as part of a gallery exhibition, and comparing Richard Nixon's cult of personality to Pol Pot's utter lack of one, Baron proposes that what is worse than forgetting the past is, "forgetting the relationship between the past and the present." – 2000 Whitney Biennial exhibition catalogue.

The Idea of North

1995 | 14 min | 16mm

In the guise of chronicling the final moments of three polar explorers marooned on an ice floe a century ago, Baron's film investigates the limitations of images and other forms of record as a means of knowing the past and the paradoxical interplay of film time, historical time, real time and the fixed moment of the photograph. Marrying matter-of-fact voiceover and allusive sound fragments, evidence and illustration, in Baron's words, "meaning is set adrift". – Mark McElhatten, NYFF program notes

Lossless #3

w/ Doug Goodwin

2008 | 10 min | digital file

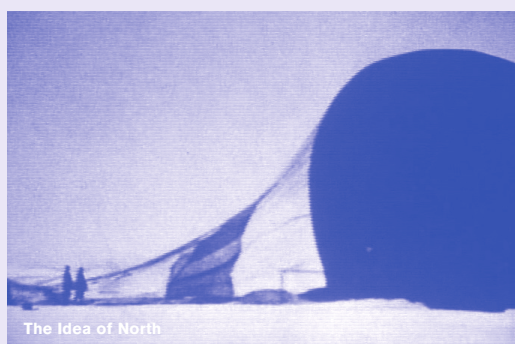
Removing keyframes from a digital version of John Ford's *The Searchers*, Baron and Goodwin attack the film's temporal structuring to render a kinetic "painted desert" of the West. The dust kicked up by the movement in the film is pure pixel, unanchored from the photographic realism that used to constrain it. "Truth, 24 frames a second!" is rewritten according to the odd clock-times of digital processing, splaying movement and transition into the void of machine temporality. In the *Lossless* series, the artists themselves are the searchers, seeking to uncover differences between the bitstream and the celluloid strip. These differences might be blurry at our historical juncture, but Baron and Goodwin's work leads us closer to the over-coded heart of the digital video image, dissecting its anatomy to expose its entrancing mechanisms.

"In Baron and Goodwin's *Lossless* series the "materiality" of the digital becomes the source-code for experimental execution. The artists' renditions of appropriated films are certainly not "lossless" (i.e. a copy of the original in which nothing is lost), but rather gainful: through various techniques of digital disruption - compression, file-sharing, the removal of essential digital information - the artists reveal the gain of a "new" media, full of material forms ripe for aesthetic sleuthing." – Braxton Soderman

Detour de Force

2014 | 29 min | digital file

Detour de Force presents the world of thoughtographer Ted Serios, a charismatic Chicago bell hop who, in the mid-1960's produced hundreds of Polaroid images from his mind. Constructed from 16mm documentation of Serios's sessions and audio recordings of Serios speaking with Dr. Jule Eisenbud, the Denver psychiatrist who championed his abilities, the film is more ethnography than biography, portraying the social and scientific environments in which Serios thrived. The film foregrounds the state of image and sound recording technologies of the period as essential to the emergence of Serios's psychic photography. It is also a document of the filmmaker's encounters with the archival materials themselves.



STILL IMAGES COURTESY
Video Data Bank

Friday, 3pm, Ann Arbor Art Center, 117 W. Liberty St., Free

Light Music: Lis Rhodes

Expanded Cinema Film Screening

A very special presentation of *Light Music* (1975/1977) an expanded cinema work for two 16mm projectors and sound system by British artist and filmmaker Lis Rhodes (b.1942).

In this groundbreaking work, Rhodes plays with our preconception of film by presenting the soundtrack as a series of horizontal and vertical lines that were drawn with pen and ink on the optical edge of the filmstrip. These are projected onto two opposite facing screens in a hazy room. As the films roll, they appear as an 'optical soundtrack'. What the viewer hears, on the other hand, is the audible equivalent of the alternating images on the screens. The space between the two screens turns the beams into airy sculptural forms consisting of light, shadow and smoke, which encourages the viewer to move around the room. This in turn destroys conventional film watching codes and turns the film into a collective practice where the audience is



expected to intervene into the work and thus, become the performer. This work was the artist's reaction to what she perceives as a lack of interest and appreciation of European women composers. Thus in *Light Music*, Lis Rhodes interweaves cinematic practices with a range of topics from gender politics to phenomenological experience. – Deren Erelçin

MAJOR PARTNER

University of Michigan Penny W. Stamps
School of Art & Design

COMMUNITY PARTNER

Ann Arbor Art Center

Friday, 5pm, Michigan Theater Screening Room

Chantal Akerman: *D'est (From The East)*

D'est (From The East)

Chantal Akerman (1950–2015)

1993 | 110 min | 16mm

Chantal Akerman, with her cinematographers Rémon Fremont and Bernard Delville, retrace a journey from the end of summer to deepest winter, from East Germany, across Poland and the Baltics, to Moscow. It is a voyage Chantal Akerman wanted to make shortly after the collapse of the Soviet bloc "before it was too late," reconstructing her impressions in the manner of a documentary on the border of fiction. By filming "everything that touched me," Akerman sifts through and fixes upon sounds and images as she follows the thread of this subjective crossing. Without dialogue or commentary, *From the East* is a cinematographic elegy.



EDUCATION PARTNER

University of Michigan
Center for Russian,
East European, and
Eurasian Studies

EDUCATION PARTNER

University of Michigan
Institute for Research
on Women and Gender

EDUCATION PARTNER

University of Michigan
Jean & Samuel Frankel
Center for Judaic Studies

16MM PRINT COURTESY OF

Cultural Services of
the French Embassy,
New York

Friday, 7pm, Michigan Theater Screening Room

The Illinois Parables

Feature in Competition



PRECEDDED BY

Police Power and Freedom of Assembly: The Gregory March

The Film Group

1969 | 8 min | 16mm

The film documents the protests on Thursday, August 29th at the 1968 Chicago Democratic National Convention. Comedian/activist Dick Gregory is arrested as he attempts to lead a march to break the police cordon around the Chicago Loop. From the seven part series *The Urban Crisis and the New Militants*, that “teach by raising questions rather than by attempting to answer them.”

FILM COURTESY OF THE
CHICAGO FILM ARCHIVE

SPONSOR
TeaHaus

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Mothlight Microcinema

The Illinois Parables

Deborah Stratman

2016 | 60 min | 16mm

An experimental documentary comprised of regional vignettes about faith, force, technology and exodus. Eleven parables relay histories of settlement, removal, technological breakthrough, violence, messianism and resistance, all occurring somewhere in the state of Illinois. The state is a convenient structural ruse, allowing its histories to become allegories that explore how we’re shaped by conviction and ideology.

The film suggests links between technological and religious abstraction, placing them in conversation with governance. Locations are those where the boundaries between the rational and supernatural are tenuous. They are “thin places” where the distance between heaven and earth has collapsed, or more secularly, any place that bears a heavy past, where desire and displacement have led us into or erased us from the land. What began as a consideration of religious freedom eventually led to sites where belief or invention triggered expulsion. The film utilizes reenactment, archival footage, observational shooting, intertitles and voiceover to tell its stories and is an extension of previous works in which the director questioned foundational American tenets.

Parables considers what might constitute a liturgical form. It is not a sermon, but a form that questions what morality catalyzes, and what belief might teach us about nationhood. In our desire to explain the unknown, who or what do we end up blaming or endorsing? – DS

Deborah Stratman in attendance

Films in Competition 4

Notes From the Interior

Ben Balcom

Milwaukee, WI | 2015 | 11 min | 16mm

Wandering through the body puzzling out a system of symbols. The trouble is, affect resists signification out-right. The inside and outside become muddled when you start to feel your body in relation to the image. – BB

First Rodeo

Vera Brunner-Sung

Columbus, OH | 2015 | 3 min | 16mm

US PREMIERE An homage to performance, pain, and perfection. – VBS

Love Under the Will of the Hags of the Long Tooth

Mica O'Herlihy

Westby, WI | 2015 | 4 min | digital file

A psychotronic genderfucked pagan meditation on the animal in us all. – MOH

House and Universe

Antoinette Zwirchmayr

Vienna, Austria | 2015 | 4 min | 16mm

The contemplative serenity Antoinette Zwirchmayr creates in *House and Universe* is offset by notions of restlessness and unease that the images of a dormant, naked young woman – alternately shown in a sparse, bright motel room and the blooming desert landscape outside – provide. Shown only in fragments, the sleeper seems blissfully unconnected to her surroundings. Tinged in warm sunlight yet subtly charged with associations of isolation and vulnerability, the film presents a dreamlike, almost hallucinogenic portrayal of a person in a state of transcendence.

Cathode Garden

Janie Geiser

Los Angeles, CA | 2015 | 8 min | digital file

A young woman moves between light and dark, life and death; a latter day Persephone. The natural world responds accordingly. Neglected negatives, abandoned envelopes, botanical and anatomical illustrations, and found recordings re-order themselves, collapsing and re-emerging in her liminal world. – JG

Analysis of Emotions and Vexations

Wojciech Bąkowski

Warsaw, Poland | 2015 | 14 min | DCP

This movie is a representation of my spirit's volatile state. I used animation with poetic comment to analyze my emotions and vexations. I used pencil drawings in translucent frames to show a state of lightness. On the drawings you can see the elements taken from imagination and from real external sights. I did so because our mental states are built from what we can see and what we remember or imagine in abstraction. – WB

Vivir Para Vivir / Live to Live

Laida Lertxundi

Los Angeles, CA | 2015 | 11 min | 16mm

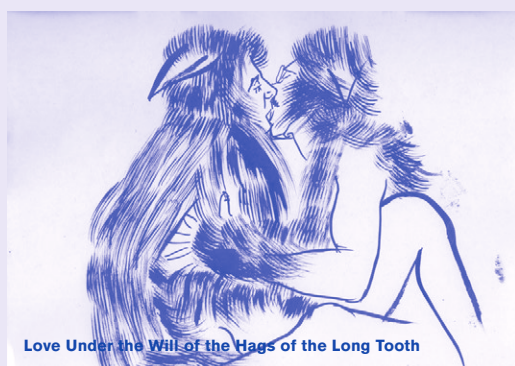
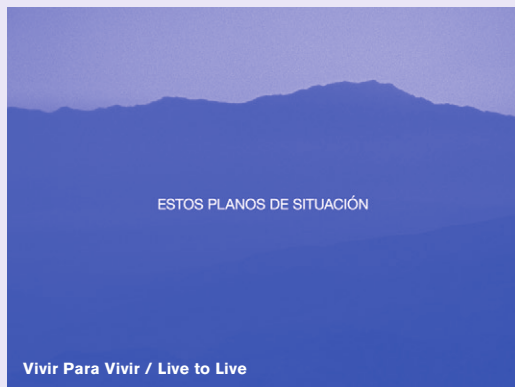
A certain trajectory of being lost is drawn across sparsely populated mountain regions while physical processes from heartbeat to orgasm shape image, sound and color patterns until the horizon is reached. – LL

Hard as Opal

Jared Buckhiester and Dani Leventhal

NYC/Columbus, OH | 2015 | 29 min | digital file

A soldier's trip to Syria is complicated when he accidentally impregnates a friend. Meanwhile, a horse breeder from Ohio is driven away from home by her own desire to become pregnant. In *Hard as Opal* the lines between truth and fiction, fact and fantasy, are reined in and treated not as fixed, divisive markers but as malleable threads of narrative potential. Buckhiester and Leventhal perform alongside other non-actors who are filmed in their own varying domestic and professional environments. The result is a rich accumulation of narratives held together by questions concerning the nature of objectification, loneliness, and dissociative fantasy. – Brett Price



Films by Jem Cohen

Special Presentation

“Over the course of 30 years, Jem Cohen has built up a striking body of work – intuitively edited, sonically rich assemblages that evoke places and the ghosts of places, spots and fragments of time, the stolen and sometimes subversive poetry of daily life, snapshots of social defiance, visions of ragged beauty.” – Sukhdev Sandhu

Since 1983 Jem Cohen has created over seventy films and installations. This program of nine of his works spans two decades and nearly all these were filmed in New York City, Cohen's adopted home. His exquisitely tuned eye, both patient and precise, creates subtle symphonic movements to the roiling order of a city.

On Essex Road

2016 | 12 min | digital file

A watchful dog in a confusion of reflected chairs begins and ends Cohen's finely tuned observational portrait of London's Essex St, and the inhabitants who work the shops and throng the pavement there. People hurrying, pausing, waiting or simply standing, intermingled with worn statues of historic peerage in the slanted light of late afternoon. A man holds a copy of *The Law of Privacy and the Media* as though testing its resilience against the quiet onslaught of an average work day. It is a work composed entirely of interstitial zones, temporal as well as spatial, perfectly balanced one against the other with each having plenty of room in the broad space of the given moment. – Julie Murray

Helianthus Corner Blues

2013 | 3 min | digital file

There is no better place to meet people than in the temporary community which gathers under a scant awning on a New York street in a downpour.

Gravity Hill Newsreels (Occupy Wall St.) Numbers 2, 3, 5, & 9

2011 | 22 min | digital file

From a series of short “newsreels” Cohen recorded in the fall of 2011 during the Occupy Wall Street protests in NYC's Liberty Plaza (Zuccotti Park) and Times Square.

Night Scene New York

2009 | 10 min | 16mm as digital file

Chance observations of New York's Chinatown.

“A sleepwalker's circumnavigation of one of the less homogenized parts of the city.” – Jem Cohen

The Passage Clock

(For Walter Benjamin)

2008 | 10 min | 16mm as digital file

An homage to Walter Benjamin and other time-traveling artists and expatriates that have inspired me, especially Chris Marker. Benjamin, fleeing from fascism in the 1930s, took refuge in Paris where Bibliothèque Nationale became his home away from home. In this library, a sanctuary made of books, he eventually left a secret copy of much of what remains of his Arcades Project, *Das Passagen-Werk*. Much of the narration for the film came from a chance operation or literary cut-up exercise done with Patti Smith, using dictionary definitions of the word “passage” which I later edited and augmented with text of my own. – Jem Cohen

Lost Book Found

1996 | 37 min | Super 8mm / 16mm as digital file

The result of over five years of Super-8 and 16mm filming on New York City streets, *Lost Book Found* melds documentary and narrative into a complex meditation on city life. The piece revolves around a mysterious notebook filled with obsessive listings of places, objects, and incidents. These listings serve as the key to a hidden city: a city of unconsidered geographies and layered artifacts—the relics of low-level capitalism and the debris of countless forgotten narratives. The project stems from the filmmaker's first job in New York—working as a pushcart vendor on Canal Street. As usual, Cohen shot in hundreds of locations using unobtrusive equipment and generally without any crew. Influenced by the work of Walter Benjamin, Cohen created “an archive of undirected shots and sounds, then set out to explore the boundary” between genres. During the process, Cohen said, “I found connections between the street vendor, Benjamin's ‘flaneur’, and my own work as an observer and collector of ephemeral street life.”

PARTNER

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WCBN



Gravity Hill Newsreels



Lost Book Found



The Passage Clock (For Walter Benjamin)



Night Scene. New York



On Essex Road

Animated Films in Competition



WORLD PREMIERE "Are you caught up?" An important reminder about TV on behalf of movie theaters everywhere. A "snipe film" in stop-motion collage.

A glitter bombed, pistol-whipping, animated, resurrection of a speech by the exuberant and powerful civil rights revolutionary Queen Mother Moore.

BLOBLOBLOBLOBLOBLOPPOLBPOLB-
POLBBLOBLOBLOBLOBLOBLOB.....an
'anxious animation'.

WORLD PREMIERE A graphic plots with psychiatric precision the intensity of that which has for eons perplexed description in this hand-drawn animation.

Two fictional species try to make it through the day in this bleak parody of the natural world.

WORLD PREMIERE Ink and paint on found 35mm movie trailers. "Think of a small dot in space."



King James Version Genesis Chapter Nineteen

Martin Sulzer

Berlin, Germany | 2015 | 8 min | digital file

NORTH AMERICAN PREMIERE Utilizing motion capture and live performers, the 3D video attempts a literal re-enactment of the biblical passage of Genesis 19. The work shares an elemental challenge with all religions: how can religious stories be read and retold without affecting the sacred original text through human interpretation?

Däwit

David Jansen

Hamburg, Germany | 2015 | 15 min | digital file

A wolf child, an angel, a cat. The film animated in the tradition of wood cuts, this film tells the story of an abandoned child, who grows up with wolves after his mother rescued him from his violent father. Following an enigmatic journey full of privations and in quest for identity, he finds his peace in forgiveness. — DJ

Islander's Rest

Claudius Gentinetta and Frank Braun

Zürich, Switzerland | 2015 | 18 min | DCP

US PREMIERE Strange customs govern a little village on a windswept isle in the Atlantic. Every now and again, a boy collects a heavy package from the pub and brings it to his grandmother. He returns with a ship in a bottle. Boy and bottle are received by the men in the pub with an ominous chant. A boat raises anchor.

SPONSOR

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School of Art & Design

COMMUNITY PARTNER
Huron High School



Heila Ormur



Still Life



Edmond

Heila Ormur

Rose Stark

Queens, NY | 2014 | 4 min | digital file

A man, infected, runs for his life.

Still Life

Kevin Eskew

Newhall, CA | 2015 | 4 min | digital file

Et tu doggy?

The Twist

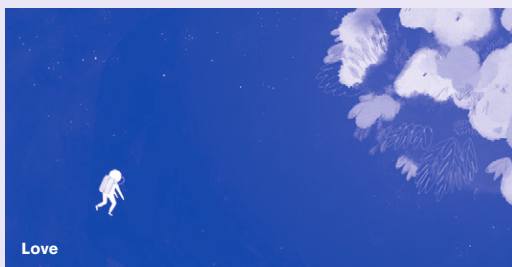
Amelia Giller

Los Angeles, CA | 2015 | 2 min | digital file

WORLD PREMIERE Giller uses traditional animation media including pencil, ink, and paper, to express a modern outlook on female sexuality. The film considers the concept of rotation, and employs looping animations to emphasize the cyclical and routine nature of relationships.



The Twist



Love

Edmond

Nina Gantz

London, UK | 2015 | 9 min | DCP

Edmond's impulse to love and be close to others is strong... Maybe too strong. As he stands alone by a lake contemplating his options, he goes on a journey backwards through his life, and revisits all his defining moments in search for the origin of his desires.

Love

Réka Bucsi


Hungary | 2016 | 14 | DCP

Love describes affection in 3 different chapters, through an impact on a distant solar system. Abstract haiku-like situations reveal the change in atmosphere on one planet, caused by the gravity and light. This pulsing planet makes the inhabitants become one with each other in various ways. — RB

Afterparty

Hathaway's Hideaway | 11pm–2am | Free

Drinks, DJ and dancing at Ann Arbor's historic Second Ward meeting hall with a special all-45 set by DJ Ephraim Asili and a multi-projector performance by Brandon Walley. (See pg 23 for details)

A black and white photograph of a man wearing a hat and a light-colored shirt, standing on a rocky shore and looking out at a powerful volcanic eruption. A large plume of white smoke or ash rises from the water into the sky. The foreground shows dark, jagged rocks.

Sa 03/19

The Host
pg 75

SATURDAY

Films in Competition 5 (Ages 6+)

Thoth in the Kaleidoscope UFO

Tom Carey | 2016 | 9 min | live performance

NOT IN COMPETITION Thoth, the dog-faced baboon god of ancient Egypt, is taken on a trip through outer space by a group of extra terrestrials. Thoth's journey is projected live on screen using shadow puppets and hand drawn transparencies manipulated directly on an overhead projector.

Catfilm for Katy and Cynnie

Standish Lawder

1973 | 3 min | 16mm

Made for the "Cat Film Festival", which took place in NYC in the early 70's. "At the time, I lived with my wife Ursula and our daughters Katy and Cynnie, together with many, too many cats. I loved my family but not the cats." – SL

In The Canyon

Sami Chan and Alexandra Swati Guild

Stanford, CA | 2015 | 7 min | digital file

US PREMIERE A solitary horse lives out her life in a remote canyon.

A Rough Sketch for a Proposed Film Dealing with the Powers of Ten and the Relative Size of Things in the Universe

Charles and Ray Eames

1968 | 8 min | 16mm

A depiction of the relative scale of the Universe according to an order of magnitude (or logarithmic scale) based on a factor of ten, first expanding out from the Earth until the entire universe is surveyed, then reducing inward until a single atom and its quarks are observed.

Liquid Solid

Nicky Assmann & Joris Strijbos

Netherlands/Finland | 2016 | 7 min | digital file

WORLD PREMIERE An exploration of the cinematic qualities of a freezing soap film, shot in the sub-Arctic region of Finland. Assmann and Strijbos focused on the accelerated freezing process which occurred at very low temperatures and the moment when ice crystals appear and grow into complex fractal-like patterns.

Australian Paper

Minjung Kim

Val Verde, CA | 2015 | 2 min | 16mm

US PREMIERE 1400 tints printed onto paper in 2005 are transferred to the emulsion to be seen in a new light.

Phantasmata

Grace Shin

Brooklyn, NY | 2015 | 5 min | digital file

WORLD PREMIERE An insomniac stumbles between dreams and waking life in a state of hypnagogia. – GS

Sto[ne]s

Marcin Gizycki

Warszawa, Poland | 2015 | 2 min | digital file

The English word STONES contains two Polish words: STO = ONE HUNDRED and STOS = PILE. A pile of stones was used to create this abstract extravaganza of moving stripes and circles. – MG

Goodbye Rabbit, Hop Hop

Caleb Wood

Japan/USA | 2013 | 4 min | digital file

A mind in the city turns inwards, and escapes to the rabbit's domain. – CW

Sonámbulo (The Sleepwalker)

Theodore Ushev

Montreal, Canada | 2015 | 4 min | digital file

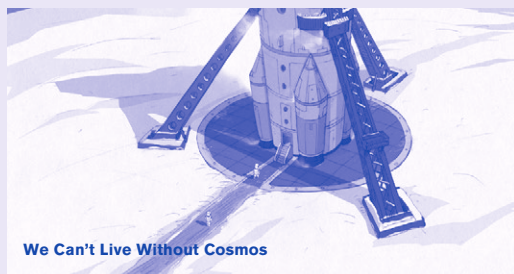
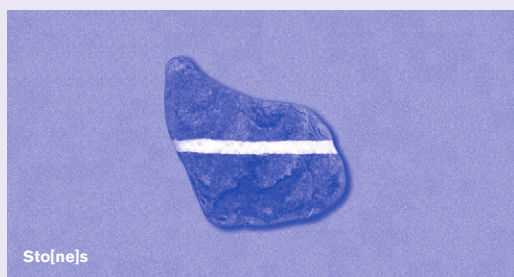
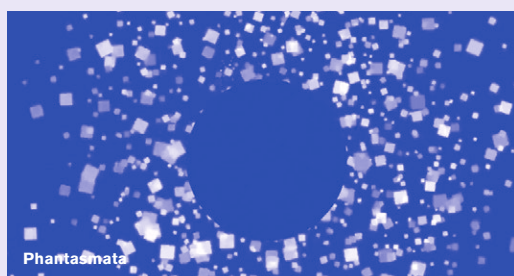
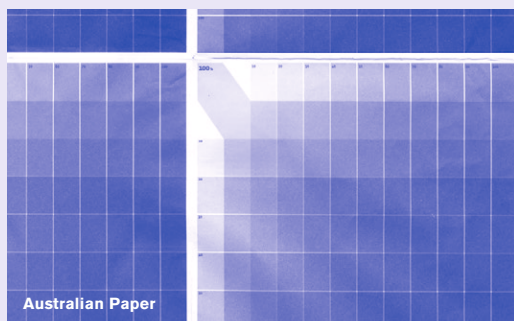
A surrealist journey through colors and shapes inspired by the poem "Romance Sonámbulo" by Federico García Lorca. Visual poetry in the rhythm of fantastic dreams and passionate nights. – TU

We Can't Live Without Cosmos (Mi ne mozhem zhit bez kosmosa)

Konstantin Bronzit

St. Petersburg, Russia | 2014 | 15 min | digital file

Two cosmonauts, two friends, try to do their best in their everyday training life to make their common dream a reality. But this story is not only about the dream.



Saturday, 1pm, Michigan Theater Screening Room

Territorio

Feature in Competition



December



Le Pays Dévasté

Territorio

Alexandra Cuesta

Ecuador | 2016 | 65 min | DCP

WORLD PREMIERE A fragmented voyage. Voyage as movement, encounter, traversal, recognition. Shot in Ecuador, the journey opens in the ocean, crosses the mountains, and descends into the jungle. The film constructs a temporal experience while thinking of geography as both real and imaginary. A stationary camera frames images of people and landscape and unveils spaces of waiting, of memory, of work, and of being.

Early on in thinking about this film I encountered the book *Ecuador: A Travel Journal* by the French avant-garde poet Henri Michaux. The journal recounts Michaux's journey to Ecuador in 1927. He arrives by boat and explores the various geographies found in this small country. He describes his encounters through detailed observation, yet by his own account, he considers the book to be incomplete. It was precisely this fragmented description that led to my own formal description. Because this was the first time I filmed in Ecuador, my country of origin, the encounter with the land and the people was both familiar and distant. It was through this conflict that the temporal experience was constructed. The idea of territory oscillated between the real and the imaginary. The narrative appears in the interstices. – Alexandra Cuesta

PRECEDED BY

December

Nathaniel Dorsky

San Francisco, CA | 2014

14.5 min | 16mm

I have been wanting to make a shorter film in and about a briefer period of time. December was photographed during this often turbulent month and edited soon after. It has a purity of form which I find quite rewarding. – ND

Le Pays Dévasté

Emmanuel Lefrant

Paris, France | 2015

11.5 min | 35mm

Le Pays Dévasté relates to the Anthropocene, the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the environment. – EL

Alexandra Cuesta &
Emmanuel Lefrant
in attendance

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Caribbean Studies

Saturday, 1:15pm, Michigan Theater Main Auditorium

Films in Competition 6



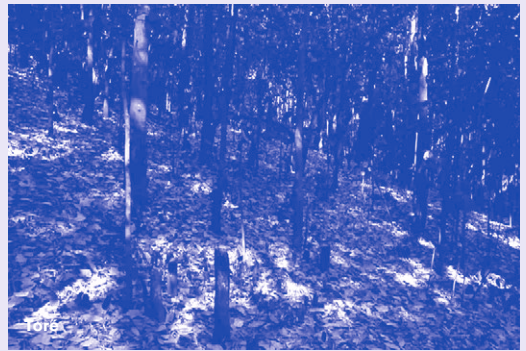
Halimuhfack



He Who Eats Children



We Chose the Milky Way



Toré

Halimuhfack

Christopher Harris

Orlando, FL | 2016 | 4 min | digital file

A performer lip-synchs to archival audio featuring the voice of author and anthropologist Zora Neale Hurston as she describes her method of documenting African American folk songs in Florida. By design, nothing in this film is authentic except the source audio. The flickering images were produced with a hand-cranked Bolex so that the lip-synch is deliberately erratic and the rear projected, grainy, looped images of Masai tribesmen and women recycled from an educational film become increasingly abstract as the audio transforms into an incantation. – CH

He Who Eats Children

Ben Russell

Los Angeles, CA | 2016 | 24 min | digital file

NORTH AMERICAN PREMIERE "A speculative portrait of a Dutchman living in the Surinamese jungle - fixing canoe motors, accused of eating the locals' children..." – BR
"...and we Antilleans, we know only too well that – as they say in the islands – the black man has a fear of blue eyes." – Franz Fanon, *Black Skin White Masks*

We Chose the Milky Way

Eva Marie Rødbro

Copenhagen, Denmark | 2015 | 26 min | DCP

NORTH AMERICAN PREMIERE Scenes from life on another planet, where a hedonistic civilization of young women decorate themselves with artificial nails, white clothes and a fake tan before taking the limo to the city. But Rødbro's film is from the suburbs of Copenhagen, and is shaped by its environment - an anthropological something between a bling hip hop video, social-realist science fiction and a documentary version of *Spring Breakers*, whose surreal shock cuts place us as participants, more than spectators, in a world where everything is artificial – except friendships. Rødbro has made an extremely style-conscious and intelligent study of a lifestyle and an environment, where pure excess is elevated to an existential principle. – CPH:DOX

Toré

Joao Vieira Torres w/Tanawii Xukuru-Kariri

Brazil/France | 2015 | 15 min | digital file

US PREMIERE Filmed in the Xucuru-Kariri, in Alagoas, Brazil. There is what I see, what is shown to me, what I can't see, what I don't see. I was invited to film a ritual. One that can be shown to foreigners. A child of the tribe watches Disney's *Fantasia* on TV. He is interrupted. What does the child live when he dances? What am I able to see from what is shown to me? – JVT

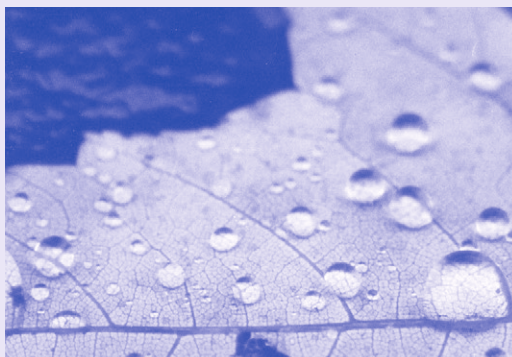
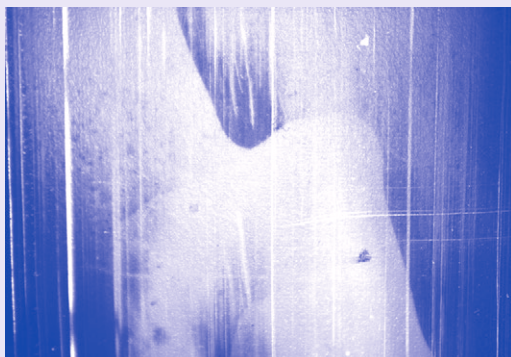
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Saturday, 3pm, Michigan Theater Screening Room

Britt Kootstra: *Northern Lights* and Phill Niblock: *THIR*

Live Cinema Performance & Film Screening



Northern Lights

Britt Kootstra w/ Arvid van der Rijt

Finland | 2015 | 45 min

16mm (x 5) w/ sound - live performance

Northern Lights is a live cinema performance for five 16mm projectors and hand-processed film loops. Kootstra, a visual artist based in Finland, in collaboration with audio artist Arvid van der Rijt, construct a continuously shifting spatial and immersive environment, with images of natural phenomena emerging and receding from legibility. "Footage taken from real life alternates with hand-drawn patches of colors, switching back and forth between the projected illusion and the raw material of film. Flying birds show themselves barely recognizable as we arrive in the dusk. Artificial lights arise and pop up in a dreamlike landscape of light and darkness. From the pulsating film loops, colors start to emerge out of the black and white images. As the last colors disappear, the lights fade away into the darkness again." – BK

Britt Kootstra (1976) graduated with a B.A. in Mixed Media from AKI, art academy in Enschede (1998-2001), and with a Masters in Fine Arts from the Sandberg Institute in Amsterdam, the Netherlands (2002-2004). Her work shows itself as 'tableaux vivants', either in hand processed analogue films, film installations or live cinema performances in which seemingly everyday places and events separate themselves from our world. Since 2014 she has teamed up with audiovisual artist Arvid van der Rijt (1976). Graduated in 2001 as a sculptor from AKI, Enschede, The Netherlands, he is now active in the boundaries of art, music, film and expanded cinema. Since 2009, they work and live in Finland, where they founded the artist run film lab Filmverkstaden.

THIR

Phill Niblock

1972/2015 | 43 min | 16mm as digital file

From 1968 to 1972, Phill Niblock created four distinct intermedia projects, *Environments I-IV*, presented at various venues in NYC. Each of these works incorporated a different combination of multi-screen film projection, dance, 35mm color slides, and original music (from tape or occasionally performed live).

His last work in this series, from 1972, was *THIR* (aka *Ten Hundred Inch Radii*) (*Environments IV*), a performance event that incorporated over two hours of original 16mm footage from the Adirondack Mountains of northern New York state, originally presented as triptych of large 16mm projections with Niblock's music compositions and live dance by Ann Danoff and Barbara Lloyd.

THIR is one of Niblock's major films and the foundational project for his shift into a purely observational mode of filmmaking, an approach he would continue throughout his work in the moving image.

THIR has been recently reedited into a single-channel form, featuring thirty discrete shots with no repetition, of extreme close-ups of leaves, streams, flowers, and crawling ants- evincing a deliberate and meticulous compositional sense that produces a rich nuanced, and sumptuous visual field. *THIR* often features heavy patches of chiaroscuro lighting and almost microscopic close-ups of tactile, concrete, and shimmering detail, all filmed within ten roughly eight-foot circles of space within the wooded landscape of upstate New York. This version is presented with Niblock's 2008 composition "One Large Rose", for bowed piano, violin, cello, and bass. – adapted from an essay by Juan Carlos Kase

MAJOR PARTNER

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MOCAD New Wave

Saturday, 3:15pm, Michigan Theater Main Auditorium

Films in Competition 7



Mr. and Mrs. Compost

Mr. and Mrs. Compost

Seamus Harahan

Belfast, N. Ireland | 2013 | 1.5 min | digital file

An incident is caught on camera on a residential street in Belfast. You might hear the shouts were it not for the song telling of a time when hands were tougher than the plough.



Two Clothespins in an Envelope

Two Clothespins in an Envelope

Susanna Wallin

London, UK | 2015 | 14 min | DCP

NORTH AMERICAN PREMIERE Shot over four days, this work observes a pair of brothers, Johnny and Justin, as they clear out their deceased mother's house. A dead oak tree stands outside, framing an inventory of effects, a storehouse of memories, an exploration of the intersection between archive and identity.



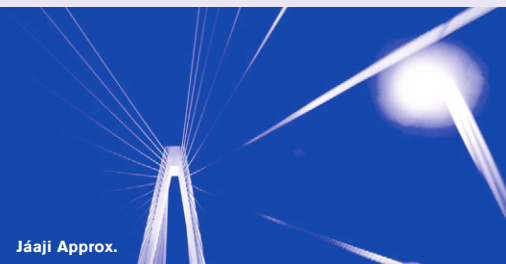
Expression of the Sightless

Expression of the Sightless

Jessica Sarah Rinland

Surrey, UK | 2016 | 7 minutes | digital file

NORTH AMERICAN PREMIERE *Expression of the Sightless* follows artist and piano tuner David Johnson in an exploration of visual language and blindness. Inspired by Harun Farocki's *The Expression of Hands* and Jorge Luis Borges' essay *Blindness*, the film only reveals certain details of the sculpture, allowing Johnson's inquisitive hands to guide the way and leaving us to imagine, just as he did, the sculpture as a whole.



Jáaji Approx.

Jáaji Approx.

Sky Hopinka

Milwaukee, WI | 2015 | 8 min | digital file

Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately traversed. The initial distance between the logger and the recordings, of recollections and of songs, new and traditional, narrows while the images become an expanding semblance of filial affect. "Jáaji" is a near translation for directly addressing a father in the Hočak language. – SH



6500

6500

Lisa Truttmann

USA/Austria | 2015 | 9 min | digital file

NORTH AMERICAN PREMIERE A video essay on the relativity of words, questioning the application of absolute values in an argument, visualized through a play on colors, their spaces, and their highly subjective perception. Quotes from Ludwig Wittgenstein's *Remarks on Color* emphasize this rhythmic flickering and slightly absurd conversation between color and language. – LT

A mystery inside of a fact

Jonathan Schwartz

Brattleboro, VT | 2016 | 16 min | 16mm

WORLD PREMIERE It arrives, in a fog, with songs, through dance or majestic animals or faces (gliding on the street), and in shapes of light, maybe on a large bird of prey in flight - gesture skyward. Some origins can be difficult to pinpoint, others blink back - infinitely. — JS



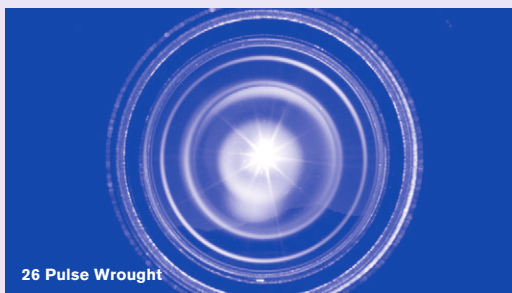
A mystery inside of a fact

26 Pulse Wrought - (Film for Rewinds) Vol. I Windows for Recursive Triangulation

Andrew Busti

Denver, Colorado | 2014 | 3 min | 16mm

US PREMIERE From a series of nine films investigating subjective languages, languages of subjectivity, and interpretive modes thru coded polyphonic articulate signals. A cinema for illumination and reflection. *Vol. I* Explores travel from east to west and from west to east. Reflecting on the setting Sun of the Winter Solstice, the crux of increasing light... seen thru apertures...setting over the Pacific. Yes it is here...it is here, where we are... — AB



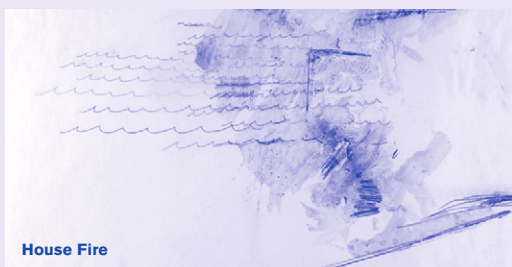
26 Pulse Wrought

House Fire

Micah Weber

Portland, OR | 2014 | 5 min | digital file

US PREMIERE What does one bring to a house fire, what does one wear? This project attempts to suss out a perimeter of unknowability, when disaster exceeds knowledge, and the point where an inadequacy of language can reveal itself in the grief of another. — MW



House Fire

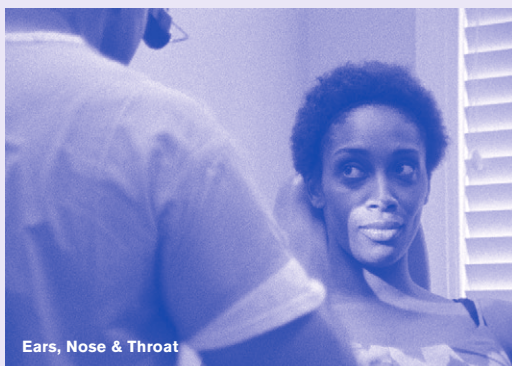
Ears, Nose & Throat

Kevin Jerome Everson

Charlottesville, VA | 2016

10 min | 16mm as digital file

NORTH AMERICAN PREMIERE During an ear, nose and throat examination, Shadeena Brooks recounts a horrible event she eye witnessed.



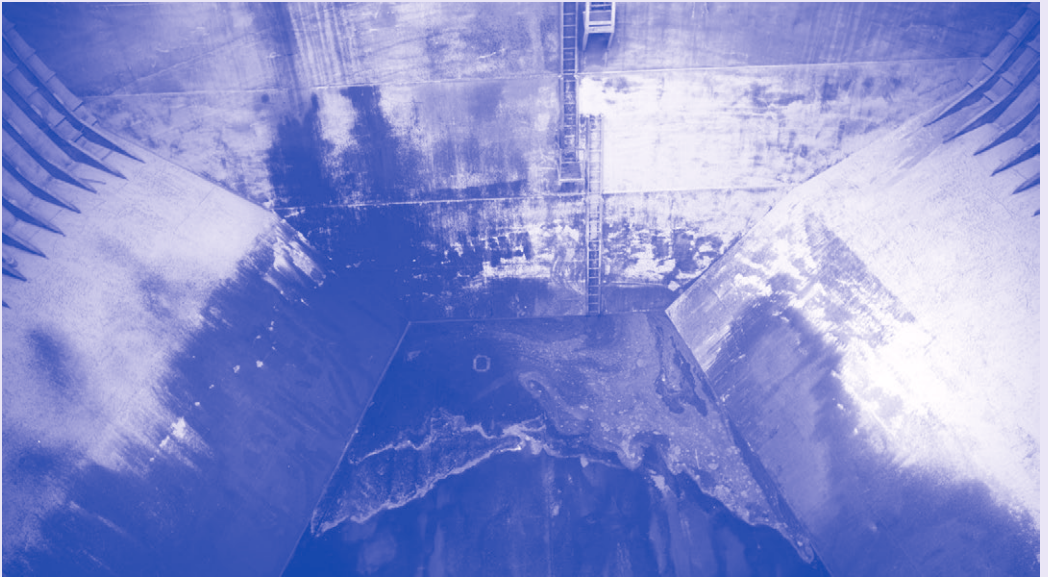
Ears, Nose & Throat

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Saturday, 5pm, Michigan Theater Main Auditorium

Dead Slow Ahead

Feature in Competition



PRECEDED BY

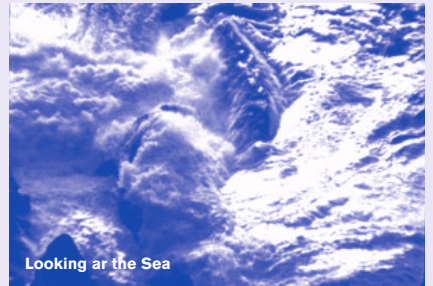
Looking at the Sea

Peter Hutton

USA/Ireland | 2001

15 min | 16mm

A meditation on the light, color and texture of the land and seascapes along the west coast of Ireland.



Looking at the Sea

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Dead Slow Ahead

Mauro Herce

Barcelona, Spain | 2015 | 74 min | DCP

A freighter crosses the ocean. The hypnotic rhythm of its gears reveals the continuous movement of machinery devouring its workers: the last gestures of the old sailors' trade disappearing under the mechanic and impersonal pace of 21st century neocapitalism. Perhaps it is a boat adrift, or maybe just the last example of an endangered species. Although we don't know it, the engines are still running, unstoppable. *Dead Slow Ahead* is a feverish and hallucinatory portrait of machinery that has overwhelmed the men living in it: they no longer know if they are operating the machine or if it is the other way round. *Dead Slow Ahead* is the portrayal of this very contemporary nightmare, with no intention, however, to condemn nor to provide a sociological pamphlet. The mission is a different one, it's about capturing the most primitive and essential images of this universe: the forge where man becomes smaller in the face of a sentence that the exceeding and overwhelming machinery imposes on him. A machine that never rests, just like the numb head of the man who created it or the exhausted sailor who lives on it also never rest; both seem to have forgotten the meaning of creation in some foreign corner of the universe.

Saturday, 5:15pm, Michigan Theater Screening Room

Fragment 53

Feature in Competition



PRECEDED BY

Vapour

Apichatpong Weerasethakul
Thailand | 2015 | 21 min | DCP

NORTH AMERICAN PREMIERE The clouds descend onto a village and engulf it for a day. They touch the roof tiles, the beds, the chairs, the carpets, the grass, and the bodies, infecting everything with the fever of white stupor. *Vapour* takes place at Toongha village in Mae Ram district that has been Apichatpong's home for the past eight years. The village is one of several areas in the country that are plagued with land management issues. For the past sixty years, it has been a battleground between the people and the state.

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Fragment 53

Carlo Gabriele Tribbioli and Federico Lodoli
Italy/Liberia | 2015 | 71 min | DCP

NORTH AMERICAN PREMIERE In this harrowing journey the artists present us with a suite of seven encounters recorded in Liberia between 2011 and 2014. The title points to a surviving fragment authored by Heraclitus of Ephesus (500 b.c.) noting that "War is the father of all." Each portrait opens with a lyric set of landscape shootings, a still point of beauty before the testimonials of slaughter begin. For six years Liberia was gripped by civil war, led by CIA-assisted Charles Taylor. Here for the first time the men in charge of the Liberian armies come forward to offer their blunt recountings. Because some began fighting as teenagers, no one looks old, and their living circumstances appear modest, even substandard. Each man talks about what it means to be a soldier, what it feels like to kill and to be shot. As each narrates the necessary cruelty of their actions, a single unspoken question emerges to cast a shadow across each of them. Why are you saying these words? What is compelling you to bear witness in front of the camera? – Mike Hoolboom

Saturday, 7pm, Michigan Theater Screening Room

The Host

Feature in Competition



PRECEDED BY

Decodings

Michael Wallin (1948-2015)

1988 | 15 min | 16mm

"A profoundly moving, allegorical search for identity from the documents of collective memory, in this case, found footage from the '40s and '50s. ... The search for self ends in aching poignancy with stills of a boy and his mother at the kitchen table, catching the moment that marks the dawning of anguish and loss; desire becomes imprinted on that which was long ago." – Manohla Dargis, *The Village Voice*

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The Host

Miranda Pennell

UK | 2015 | 60 min | DCP

NORTH AMERICAN PREMIERE While investigating her late parents' involvement with the Anglo-Iranian Oil Company (now known as British Petroleum) the filmmaker comes across the letters of a petroleum geologist in Iran in the 1930's, who later embarked on a search for the origins of civilization. The film sets out on its own exploration, to decipher signs of the past from fragmented images buried in the BP archive. It interweaves a number of stories drawn from both personal memory and from the records of an imperial history, gradually building a picture of a 20th century colonial encounter. *The Host* is about the stories we tell about ourselves and others, the facts and fictions we live by – and their consequences.

"As I put the archival images together, I looked for coincidences and allowed my speculations to create connections with other images and stories. Although all of the film's sources are either archival or family documents, the film often takes on a fictional character. This happens partly because the film is narrated as a dramatization of my historical investigation, but mainly because it deals with the fantasies and projections of the British colonizers." – MP

Films in Competition 8

Object

Paulina Skibińska

Poland | 2014 | 15 min | DCP

Mysterious abstract shapes are the subject of an underwater search. The film's action is located in two worlds – the horizon of ice and the water that lies underneath. The story is told from the point of view of the rescue team. Their efforts are observed by onlookers waiting on the shore.

Fundir

Allison Cekala

Boston, MA | 2015 | 23 min | digital file

WORLD PREMIERE Each winter hundreds of thousands of tons of salt are transported to Boston via cargo ship to spread on icy roads. Fundir traces this salt from one of its main sources in the Atacama Desert of northern Chile. The film is biography of a material--a record of extraction, migration, and physical transformation, initiated by a vast and intricate choreography of human labor and global trade. – AC

Bisonhead

Elizabeth Lo

Los Angeles, CA | 2015

10 min | digital file

A family of Ponderai Native Americans embark on a controversial journey from northern Montana to Yellowstone to take part in the federal culling of 900 wild bison.

Down Hear

Mike Henderson

1972 | 12 min | 16mm

A raw, penetrating, talking Blues pantomime, radical in its undiluted directness and captivating in its second-person address, collapses the history of Black America into a series of hyper-distilled kitchen performances by the filmmaker and his brother. This singular film emerged from Henderson's own frustration at the deeply embedded legacy of racism and victimization of African-Americans, proposing that change must start with reaffirming identity, self-awareness, and personal power. – Mark Toscano

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Old Dog's Diary

Shumona Goel and Shai Heredia

Bombay/Bangalore, India | 2015

12 min | DCP

US PREMIERE *An Old Dogs Diary* assembles, in puzzle-piece evocations, a portrait of Indian avant-garde painter Francis Newton Souza. The film links fragments of his writings, letters and drawings that are charged with memories of an unsettled life.

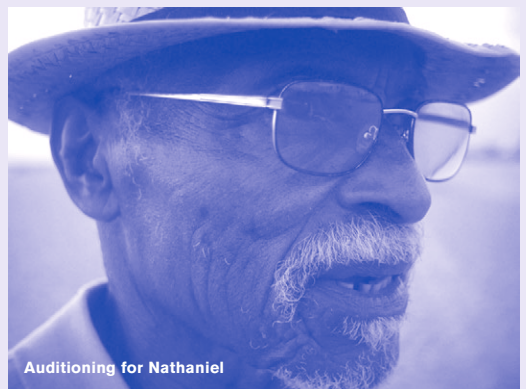
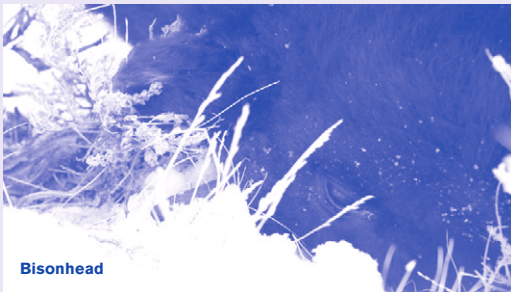
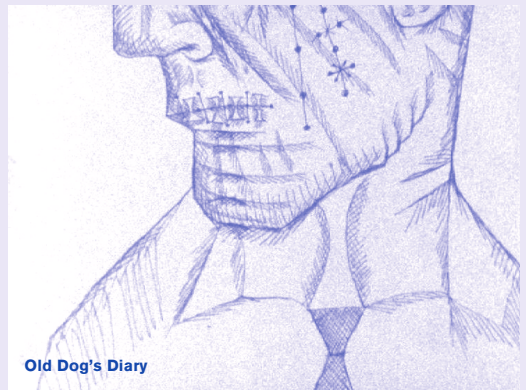
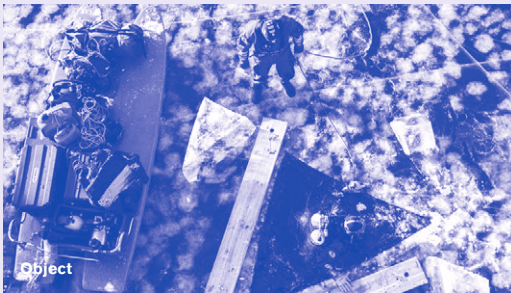
Auditioning for Nathaniel

Kevin Jerome Everson

Charlottesville, VA | 2016

14 min | digital file

WORLD PREMIERE The famous actor Nathaniel Jitahadi Taylor waxes poetically on dancers, painters, actors and filmmakers. Taylor played the character "Rollo Larson" on the 1970s TV series *Sanford and Son*, a show referenced in Everson's 2012 film *Rita Larson's Boy*.



Saturday, 9:15pm, Michigan Theater Screening Room

time/OUT OF JOINT

Feature in Competition



time/OUT OF JOINT

Caspar Stracke

USA/Germany | 2015 | 85 min | DCP

US PREMIERE A maximalist freefall into the world of time reversal via science and art. Stracke's delirious visual inventions propel this cross-cutting essay doc that replays backwards birthing, the supposedly Satanic verses from backwards Led Zep records, and Japan's famous Tsukiji fish market. Twelve years in the making, the artist brings his roots as an experimental filmmaker fully into the digital realm, producing inventive and playful procedures for information processing. His musical inclinations are everywhere present, this is a movie that is composed and de-composed, sliding between hi-tech science labs and countryside ruminations on mortality with an internationalist's ease.

The subject of time is particularly well suited to the film medium, where time is an essential and plastic element, it can be stretched or compressed, and reaching deep into his experimentalist's trick bag, the artist offers us astonishing views of city streets rolling backwards, or unbirths, or hypnagogic forests. These alternate with performative turns where a street hawker sells his ability to say anything backwards, or scientists geek out on time/light demos.

The global cast includes punk super 8 icon turned philosopher Manuel DeLanda, Marxist philosopher Agnes Heller, experimental filmmakers Alexander Galeta and Narcisa Hirsch, BioTime researcher Michael West, atomic physicist Mikhail Lukin (Harvard), bioenterologist Aubrey DeGrey (Cambridge), biologist Stephen Spindler, particle researcher John D. Cramer and NY choreographer Sara Rudner. – Mike Hoolboom

About the Filmmaker

Caspar Stracke is an interdisciplinary artist and filmmaker from Germany, living and working in New York City since 1993 and Helsinki since 2012. His work is situated around architecture and urbanism, media archaeology, as well as various social aspects of cinema. His films, videos and installations have been shown in numerous exhibitions, retrospectives and festivals throughout North and South America, Europe and Asia. In 1999 he completed his first feature-length 35mm film project *Circle's Short Circuit* which toured throughout the US and Europe and was selected for the American Century Part II exhibition at the Whitney Museum, NY. Caspar Stracke is a professor for Contemporary Art and Moving Image at KUVA Art Academy Helsinki.

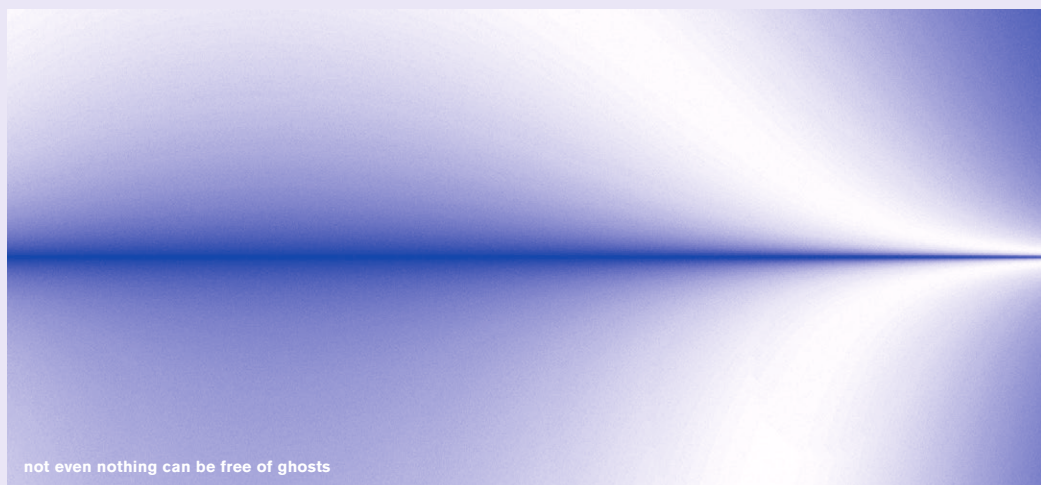
Caspar Stracke
in attendance

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Museum of Natural History

Saturday, 9:30pm, Michigan Theater Main Auditorium

Films in Competition 9



not even nothing can be free of ghosts



Neither God nor Santa Maria



Faux Départ (False Start)

Neither God nor Santa Maria

Samuel M. Delgado and Helena Girón

Madrid, Spain | 2015 | 12 min | DCP

Since airplanes did not exist, people moved around using prayers, they went from one land to another and returned early, before dawn. In old audio recordings, the voices of pastors speak of the mythical existence of witches and their travels. In the daily life of a woman the magic of her tales begin to materialize as night falls. Night is the time when travel is possible. – SD & HG

Faux Départ (False Start)

Yto Barrada

Morocco | 2015 | 23 min | DCP

US PREMIERE Barrada observes the elaborate fossil industry in Morocco, paying homage to the “preparators” in the arid region between the Atlas Mountains and the Sahara Desert, whose intrepid work is fuelling a thriving trade in artifacts real, faux and hybrid. *Faux Départ* is a rebuke to the fetishistic thirst for foreign objects, a sly meditation on authenticity, and a paean to creativity.

not even nothing can be free of ghosts

Rainer Kohlberger

Vienna, Austria | 2016 | 11 min | DCP

NORTH AMERICAN PREMIERE An algorithmic work generated entirely from computer-generated code; where “the intentional overload of the human perception apparatus leads to visual impressions that appear exclusively in the literal ‘eye of the beholder.’ These ‘ghosts’ appear from ‘nothing’ and are ‘nothing’; they are mere hallucinations evoked by the imperfect human-biological data processing system” (Norbert Pfaffenbichler).

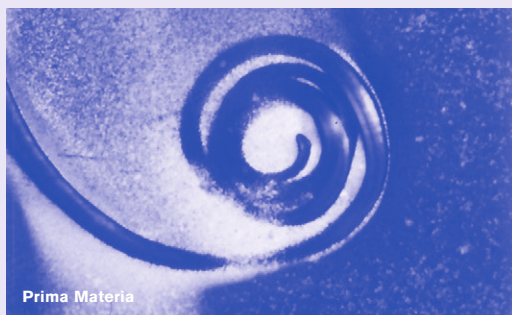
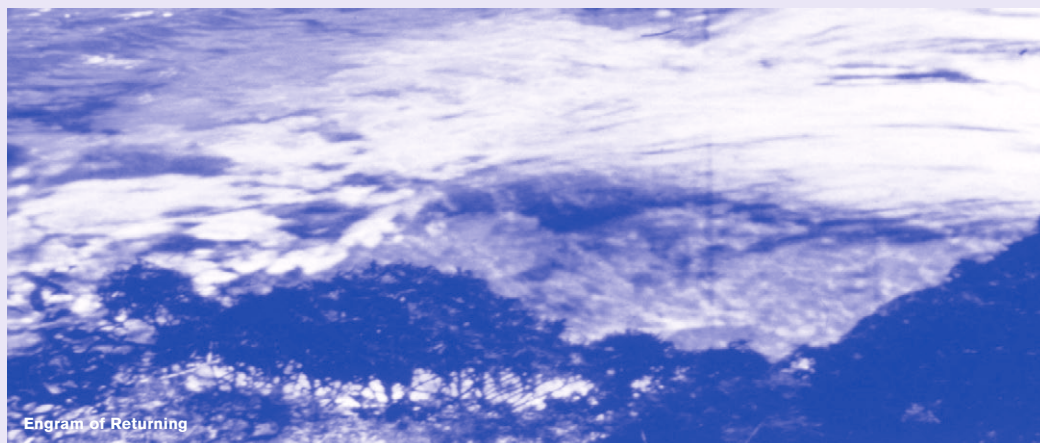
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YPSI 24-Hour Film Shootout





Here There

Alexander Stewart

Chicago, IL | 2015 | 5 min | digital file

Here There gives graphic form to memory's malleable, straying lines. It begins as a traveler's sketchbook, drawn in Croatia in the summer of 2014, but details soon fade away into abstract impressions on the edges of memory. This film is a reduction to the essence, a condensed feeling of one place and time.

Prima Materia

Charlotte Pryce

Los Angeles, CA | 2015 | 3 min | 16mm

Prima Materia is inspired by the haunting wonderment of Lucretius': *De Rerum Natura*. It is an homage to the first, tentative photographic records that revealed the extraordinary nature of phenomena lurking just beyond the edge of human vision. — CP

Engram of Returning

Daïchi Saïto

Montréal, Canada | 2015 | 19 min | 35mm

US PREMIERE *Engram of Returning* ("engram," also called "memory-trace," is a physical alteration thought to occur in living neural tissue in response to stimuli, postulated to account for the persistence of memory) is a film about memory and recollection. A metaphysical travelogue, *Engram of Returning* attempts to give form to a constellation of the introspective mirages of what the filmmaker left behind, reconstructed through interwoven backward glances at the real, the imagined and the remembered. — DS

Afterparty

The Club Above the Heidelberg

11pm–2am | \$5, free with AAFF Pass

Live cinema performance by Simon Alexander-Adams w/ Johnathan Taylor & Charles Samuels followed by DJ Dustin Krcatovich and dancing.
(See pg 23 for details)



Su 03/20

Sixty Six
pg 87

Sunday, 11am, Michigan Theater Screening Room

Regional Films in Competition

Recent films from Michigan and northern Ohio. Program guest-curated by Milwaukee-based filmmaker and programmer Ben Balcom.

Pretty Good Product

Christine Hucal

Detroit, MI | 2015 | 3 min | digital file

WORLD PREMIERE Salesman Zip Sellermnn would like to sell you a pretty good product. – CH

Our Last Hurrah

Terri Sarris

Ann Arbor, MI | 2015 | 8 min | digital file

WORLD PREMIERE A lifetime of Fourth of July holidays spent with my family at a northern Wisconsin lake. Impending change, loss, and learning to let go. – TS

Roubado

Erica Watson

Los Angeles/Detroit | 2014 | 18 | DCP

A teen photographer in the south of France develops a tense relationship with his mother's new boyfriend after his parents' breakup. – EW

Who painted the sky with wispy clouds?

Miranda Dersheimer

Ann Arbor, MI | 2014 | 9 min | 16mm

He stood on a hilltop and saw the moon rise up in front of the clouds. And thus he made his goal: to forget that which he had been taught. –MD

How to Rust

Julia Yezbick

Detroit, MI | 2016 | 25 min | digital file

WORLD PREMIERE Detroit artist Olayami Dabls' installation "Iron Teaching Rocks How to Rust" is a metaphor for the forced assimilation of Africans to European culture and language. Here Dabls' bricolage of the postindustrial landscape becomes a commentary on the half-life of Fordism, where the relationship between cultural production, history, and place is recast, revealing larger truths about how we mythologize a former glory and shape an imagined future. – JY

Toledo, My Father

Carson Parish

New York, NY | 2015 | 8 min | digital file

WORLD PREMIERE An underexposed night on the town with my father. Inspired by a dream, he drives around Toledo, Ohio remembering his favorite bygone movie theaters. Highlights include the Valentine Theater, the Westwood Theater for the Arts, and the Jerry Lewis Cinemas. – CP

Heck.exe

Charles Toeppe & Andy Heck Boyd

Dearborn, MI | 2015 | 6 min | digital file

WORLD PREMIERE Flickering in virtual infinity, a violent and cartoon singularity is the only home we've ever known. – CT & AHB

The Human Body, Our Friend

Andrew Day

Ann Arbor, MI | 2015 | 3 min | digital file

Filmformational Productions presents an enlightening view of *The Human Body, Our Friend*. With renowned tour guide, Philip Gilgamesh, we explore nooks, crannies, depths, and canals with a measured approach. This new perspective is sure to become a staple of finer classrooms across the nation. – AD

Solitary Acts 4

Nazlı Dinçel

Ann Arbor, MI | 2015 | 8 min | 16mm

Exacto Knife, Typewriter. The filmmaker films herself masturbate the object of debate. She hears others claim her body, her habits: those in her conservative surroundings as a child. She learns how to read. – ND

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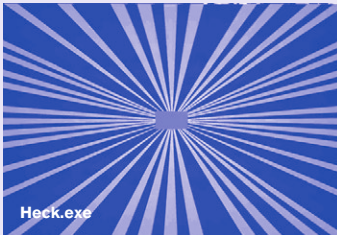
Ann Arbor Area Convention and Visitors' Bureau



Pretty Good Product



Toledo, My Father



Heck.exe



Roubado



Solitary Acts 4



Our Last Hurrah



Who painted the sky with wispy clouds?



How to Rust



The Human Body, Our Friend

Films in Competition 10

Le Boudin

Salomé Lamas

Portugal/Germany | 2014 | 16 min | DCP

'None of the people who were asked about me had seen me.' Le Boudin documents the encounter of the young Elias Geißler with the testimony of Nuno Fialho who at the age of 16 was forced to enlist in the French Foreign Legion. 'I didn't enlist. They enlisted me.'

Solace

Katarzyna Płazińska

New York, NY | 2016 | 16 min | DCP

WORLD PREMIERE A father, mother, and child lead their life in the midst of a remote landscape. The prairie breathes its natural rhythm just like the family does. The young girl wanders around the land's confined infinity. What seems like an innocent exploration becomes a confrontational awakening. — KP

Sorelle Povere di Santa Chiara

Nina Danino

London, UK | 2016 | 12 min | 16mm

WORLD PREMIERE A photographic portrait in response to the idea of simplicity and poverty which is the guiding principle of the Poor Clares and their 'hidden' life. The nuns spend the morning in the 'laboratorio' sewing, mending, ironing, in the garden, tending to the animals, cultivation and in the kitchen preparing the midday meal. Filmed on location in the enclosed Monasterio di Santa Chiara, San Marino.

Omnia

Amena Al Nowais

United Arab Emirates | 2015

9 min | digital file

Omnia, a young Egyptian woman, is still struggling with an incident from her childhood that left her with no sense of her body, of "what it means to be a female, a girl", or of what it means to be loved.

Baba Dana Talks To The Wolves

Ralitsa Doncheva

Bulgaria/Canada | 2015

11 min | digital file

US PREMIERE An impressionistic portrait of Baba Dana, an 85 year-old Bulgarian woman who has chosen to spend her life in the mountains, away from people and cities.

The Digger

Ali Cherri

United Arab Emirates/Lebanon/France

2015 | 25 min | DCP

Shot in the Sharjah desert in the United Arab Emirates, *The Digger* follows the everyday life of Sultan Zeib Khan, the Pakistani caretaker who has been guarding the ruins of a Neolithic necropolis for twenty years. A witness to the nation's founding mythologies, Sultan preserves archeological ruins, keeping them from falling into ruin. In the midst of these empty graves that echo the vastness of the desert, the absence of corpses is more unsettling than their presence.



Sunday, 1pm, Michigan Theater Screening Room

Chantal Akerman: *No Home Movie*

Special Presentation



No Home Movie

Chantal Akerman (1950–2015)

2015 | 115 min | DCP

NOT IN COMPETITION At the center of Chantal Akerman's enormous body of work is her mother, a Holocaust survivor who married and raised a family in Brussels. In recent years, the filmmaker has explicitly depicted, in videos, books, and installation works, her mother's life and their own intense connection to each other. *No Home Movie* is a portrait by Akerman, the daughter, of Akerman, the mother, in the last years of her life. It is an extremely intimate film but also one of great formal precision and beauty, one of the rare works of art that is both personal and universal, and as much a masterpiece as her 1975 career-defining *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles*. —New York Film Festival, Film Society of Lincoln Center

About the Filmmaker

Chantal Akerman, born in Brussels in 1950, created over forty films, beginning with the 1968 short *Saute ma ville*, at age 18. She was 25 when she made her groundbreaking *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975). Akerman followed *Jeanne Dielman* with more than three dozen films including narrative features such as *Toute une nuit* (1982); *Couch in New York* (1996); *The Captive* (2000); and *Almayer's Folly* (2011). Her non-fiction works include *News From Home* (1977); *D'est* (1993); *South* (1999); *From the Other Side* (2001); and *La-Bas* (2006). Akerman completed *No Home Movie* (2015) shortly before her death, at age 65, in October, 2015.

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Final Girls

Sunday, 1:15pm, Michigan Theater Main Auditorium

Sixty Six: Lewis Klahr

Special Presentation



About the Filmmaker

Called “the reigning proponent of cut and paste” by J. Hoberman of the Village Voice, master collagist Lewis Klahr has been making films since 1977. He is known for his uniquely idiosyncratic collage films which have screened extensively in the United States, Europe and Asia—in venues such as MoMA, the Whitney Biennial, New York Film Festival, Toronto International Film Festival, Hong Kong International Film Festival, London Film Festival, the LA County Museum of Art, the Tate Modern and REDCAT; with recent retrospectives at the Wexner Center for the Arts and the Museum of the Moving Image. His work is in the permanent collection of the Museum of Modern Art in New York and is a recent addition to the Colección Inelcom. Lewis Klahr’s work is represented by The Anthony Reynolds Gallery in London, UK.

Sixty Six

Lewis Klahr

2002–2015 | 90 min | DCP

NOT IN COMPETITION Organized in 12 discrete chapters, *Sixty Six* is a milestone achievement, the culmination of Klahr’s decades-long work in collage filmmaking. With its complex superimpositions of imagery and music, and its range of tones and textures at once alluringly erotic and forebodingly sinister, the film is a hypnotic dream of 1960 and 70s Pop. Elliptical tales of sunshine noir and classic Greek mythology are inhabited by comic book super heroes and characters from Portuguese foto romans who wander through midcentury modernist Los Angeles architectural photographs and landscapes from period magazines. *Sixty Six* is the latest, and perhaps most magisterial, entry in Lewis Klahr’s open-ended digital series *Prolix Satori*, in which the artist mines his vast 30-year archive of collage materials. As the historian Tom Gunning observes, “Klahr’s films generate a blend of melancholy and desire from this interplay of grasping and losing, remembering and forgetting.” – Josh Siegel, Curator MoMA

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Lewis Klahr
in attendance

Sunday, 3pm, Michigan Theater Screening Room

The Event

Feature In Competition



The Event



One Document for Hope



A Partial History of the Natural World, 1965

The Event

Sergei Loznitsa

2015 | 74 min | DCP

The Event is constructed from black-and-white 35mm footage shot by eight independent documentary filmmakers in St. Petersburg in August, 1991 when a failed coup d'état attempt led by a group of hard-core communists in Moscow ended the 70-year-long rule of the Soviets. The USSR collapsed soon after, and the tricolor of the sovereign Russian Federation flew over the Kremlin.

As President Gorbachev was detained by the coup leaders, state-run TV and radio channels broadcast Tchaikovsky's "Swan Lake" instead of news bulletins, and crowds of protestors gathered around Moscow's White House, preparing to defend the stronghold of democratic opposition led by Boris Yeltsin. In the city of Leningrad thousands of confused, scared, excited and desperate people poured into the streets to become a part of the event which was supposed to change their destiny.

A quarter of a century later, Sergei Loznitsa revisits the dramatic moments of August 1991 and casts an eye on the event which was hailed worldwide as the birth of "Russian democracy." What really happened in Russia in August 1991? What was the driving force behind the crowds on the Palace Square in Leningrad? What exactly are we witnessing: the collapse of the regime or its creative re-branding? Who are these people looking at the camera: victors or victims?

The Event is an act of street portraiture, as the old state cracks and the revolutionary moment impels thousands into the public square. Here is a state of emergency where new conversations might be possible at last. Who are we without our president, when the descriptions of the state fall away? How could the people decide for themselves, what does democracy look like? This masterful collection of newsreel shootings show people fighting over info sheets as if they were food. Where are my cherished facts? What could we become?

PRECEDED BY

A Partial History of the Natural World, 1965

Sasha Waters Freyer

Richmond, VA | 2015

7 min | digital file

A meditative exploration of the violent struggle for independence in southeast Asia and butterfly metamorphosis. Framed by excerpts from Sylvia Plath's poem "Tulips," the film reminds us that comfort is a privilege and denial of the suffering of others is not an option. With a live 1965 performance of Bartok's Solo for Violin 3. – SWF

One Document for Hope

Margaret Rorison

Baltimore, MD | 2016

8 min | 16mm

The sterile and procedural narrative of the Baltimore City Police Scanner recorded on Monday, April 27, against precious moments of gathering, celebration and protest in Baltimore from April 28 – May 3, 2015. – MR

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Allied Media Projects

Sunday, 3:15pm, Michigan Theater Main Auditorium

78 Letters: Grahame Weinbren and Films in Competition 11

Interactive Cinema



Presented by filmmaker and artist Grahame Weinbren, a pioneer of interactive cinema and new media. *Letters*, an ongoing series, from 1997 through the present, is composed of one minute films with the sequence determined by the audience. The most recent iteration, *78 Letters*, is presented at the 54th AAFF for the first time.

78 Letters

Grahame Weinbren

New York, NY | 2016 | 35 min | digital files

Letters is a collection of one minute films, each associated with a letter of the alphabet. The audience selects the sequence of films by acclamation, i.e. shouting out the letter film they'd like to see next, so it is 'interactive' in a kindergarten kind of way—a parody of democracy. GW acts as MC, encouraging viewers to select the next letter, and occasionally commenting on one of the films. An assistant operates the computer which houses both the films (in a special high resolution format developed by engineer Isaac Dimitrovsky for this work), and a menu showing which letters are still to be seen.

The menu appears whenever it is time for the audience to make the next choice.

Letters is a kind of container of and test-ground for ideas: certainly ideas about cinema, both technical and conceptual, but also another kind of idea, the externalization of an inner life, inasmuch as that tired phrase describes anything. For the AAFF screening, there will be *78 Letters*, including some that are quite personal and private, and several which will be shown for the first time. The subjects range from portraiture to still life, from musical to memorial, from landscape to kitchen, from manic to depressive. As the work progresses, themes emerge, as well as short narratives fragmented across several letters.

With the increasing idea of art as material commodity and investment instrument, I have become somewhat allergic to making a work that could be conceived as a 'product.' *Letters* is a single work that constantly changes over the years, shedding some parts and gaining others. There isn't and won't be a definitive version of the piece. It is deliberately elusive and impossible to pin down as a single object. The upper limit will be *100 Letters*, if we make it that far but the *100 Letters* version will, like any living creature, always be in the process of discarding some cells while developing new ones. — Grahame Weinbren

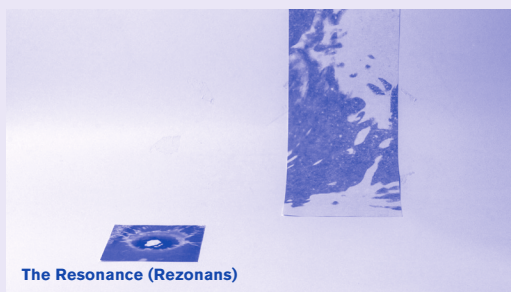




Fugue for cello, trumpet and landscape



(I) Frame



The Resonance (Rezonans)

Fugue for Cello, Trumpet and Landscape

Jerzy Kucia

Poland | 2014 | 18 min | 35mm

US PREMIERE Legendary animator Jerzy Kucia's first work since *Tuning the Instruments* (2000); *Fugue for Cello, Trumpet and Landscape* is a meditative story in the form of a poetic film based on a relationship between music and images.

The Resonance (Rezonans)

Mateusz Sadowski

Poznań, Poland | 2013 | 6 min | digital file

NORTH AMERICAN PREMIERE A stop motion animation; Sadowski split the recorded footage into separate frames which were printed and rephotographed. The process underlined the characteristics of two contrary realities – photography and video. Providing the viewer with an insight into its own making, *Rezonans* is both a reflection on scientific theories about the structure of the world and an attempt to create an alternative reality.

(I) Frame

Karissa Hahn and Andrew Kim

Los Angeles, CA | 2016 | 10 min | 35mm

A video is a stream of information, and this moving image relies upon the relationship of static frames which are algorithmically determined. In the language of video compression, the (I) frames are the reference points between which movement is interpolated. Manual deletion or misplacement of (I) frames results in a video glitch known as a datamosh ... the stream of information disrupted, disorganized ... interrupted ... lost ... the () frame removed, rejected ... BUT, reclaimed, the (I) frame, the burning bolts of the machine, are at once reasserted in this dance macabre... (I) FRAME is a mechanical ballet set to the original tempo that characterizes motion on screen at 24 (I) frames a second....

– KH & AK

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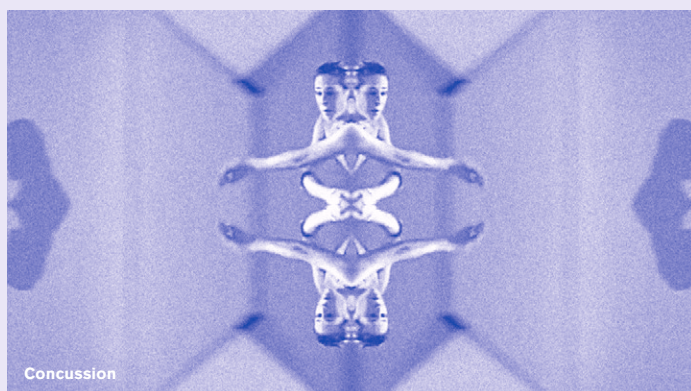
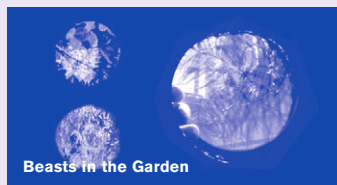
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Sunday, 5pm, Michigan Theater Screening Room, \$5

Music Videos in Competition



Pa Boo La (Noah Wall)
Daniel Brantley | Los Angeles, CA | 1.5 min

Needle in the Sway (Holo Paw)
Roger Beebe | Columbus, OH | 3 min

Steve Polyester (Ava Luna)
Angela Stempel | Los Angeles, CA | 4 min

California Sun (The Farmingdale Sound Machine)
Thom Andersen | Los Angeles, CA | 4 min

Do the Dishes (Circuit des Yeux)
Julia Dratel | Chicago, IL | 4 min

Concussion (Elzéard)
Sasha Litvintseva | London, UK | 5 min

So Etched in Memory (Benoît Pioulard)
Sean Curtis Patrick | Ann Arbor, MI | 3 min

Pretty Please (Josephine Foster)
Ephraim Asili | Hudson, NY | 3.5 min

Beasts in the Garden (Spires that in the Sunset Rise)
Lori Felker | Chicago, IL | 6.5 min

Secret Claw (Roommate)
Kent Lambert | Chicago, IL | 5.5 min

Gazelles in Flight (SUUNS + Jerusalem in My Heart)
Charles-André Coderre | Montreal, QC, Canada | 5 min

Lights Out (Angel Olsen)
Amelia Giller | Los Angeles, CA | 1.5 min

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Sunday, Michigan Theater Main Auditorium

Awarded Film Programs

The 54th Ann Arbor Film Festival closing event provides two screenings with selections of award-winning films as chosen by our Awards Jury. Awarded Film Program line-ups will be posted late afternoon on Sunday, March 20th at the Michigan Theater and at aafilmfest.org.

Award Screening 1

6pm | Michigan Theater Main Auditorium

Onstage announcement of the 54th jury awards, followed by a select screening of awarded films.

Award Screening 2

8:15pm | Michigan Theater Main Auditorium

A second select screening of awarded short films from the 54th Festival.

Afterparty

The Bar at 327 | 10pm–12am | Free

Wrap up the festival with a drink at our neighborhood upscale dive bar!

Academy Award[®] Qualifying

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. A short film that wins one of the following awards at the AAFF is eligible: Best of Festival, Best Experimental, Best Narrative, and Best Animation.

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 animations, 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 with at least two screenings a day prior to public exhibition or distribution by any nontheatrical means or
2. The film must have won a qualifying award at a competitive film festival, as specified in the Short Film Qualifying Festival List, regardless of any prior public exhibition or distribution by nontheatrical means.

All eligible motion pictures must be publicly exhibited using 35mm or 70mm film, or in a 24- or 48- frame progressive scan Digital Cinema format 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.

Please see www.oscars.org for a complete outline of rules and eligibility.

5 5

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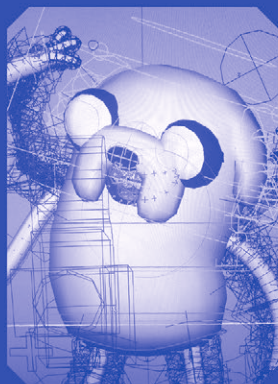
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UPCOMING EVENTS:

MARCH **17**
DAVID O'REILLY

experimental animator



One of the most innovative independent animation filmmakers working today, David O'Reilly's work has been featured in Spike Jonze's *Her* (2013) and on the Cartoon Network series *Adventure Time*.

MARCH **24**
ANDREA ZITTEL

social practice & design



Andrea Zittel's sculptures and installations transform everything necessary for life — eating, sleeping, bathing, and socializing — into artful experiments in living.

MARCH **31**
VIK MUNIZ

illusionist & photographer



Vik Muniz repurposes everyday materials, such as chocolate, ash, dirt, peanut butter, and jelly, to create intricate and heavily layered trompe l'oeil renderings, often of iconic artwork.

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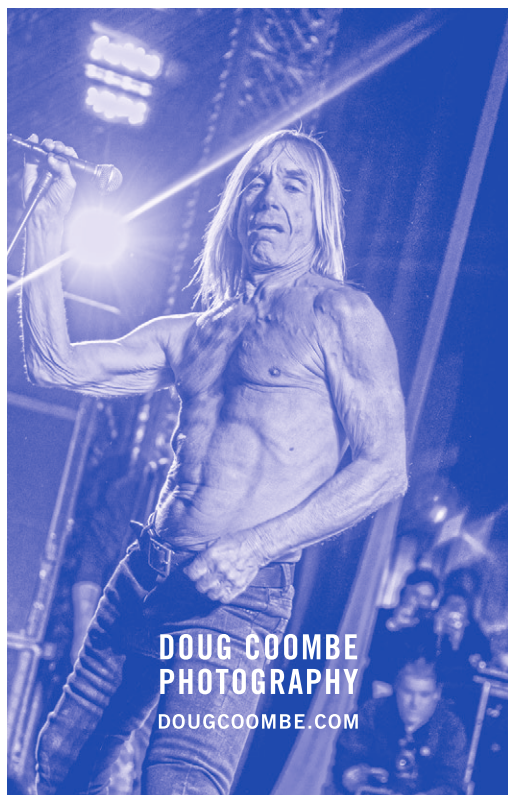
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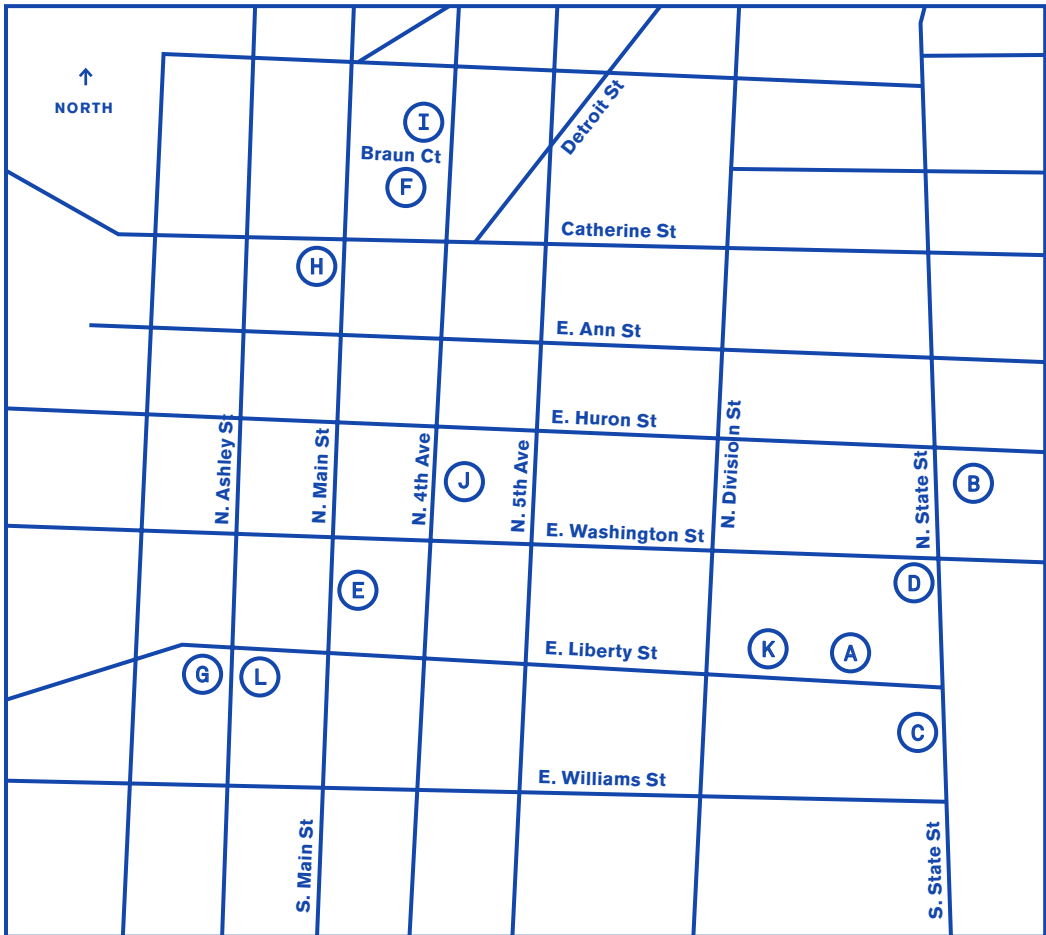
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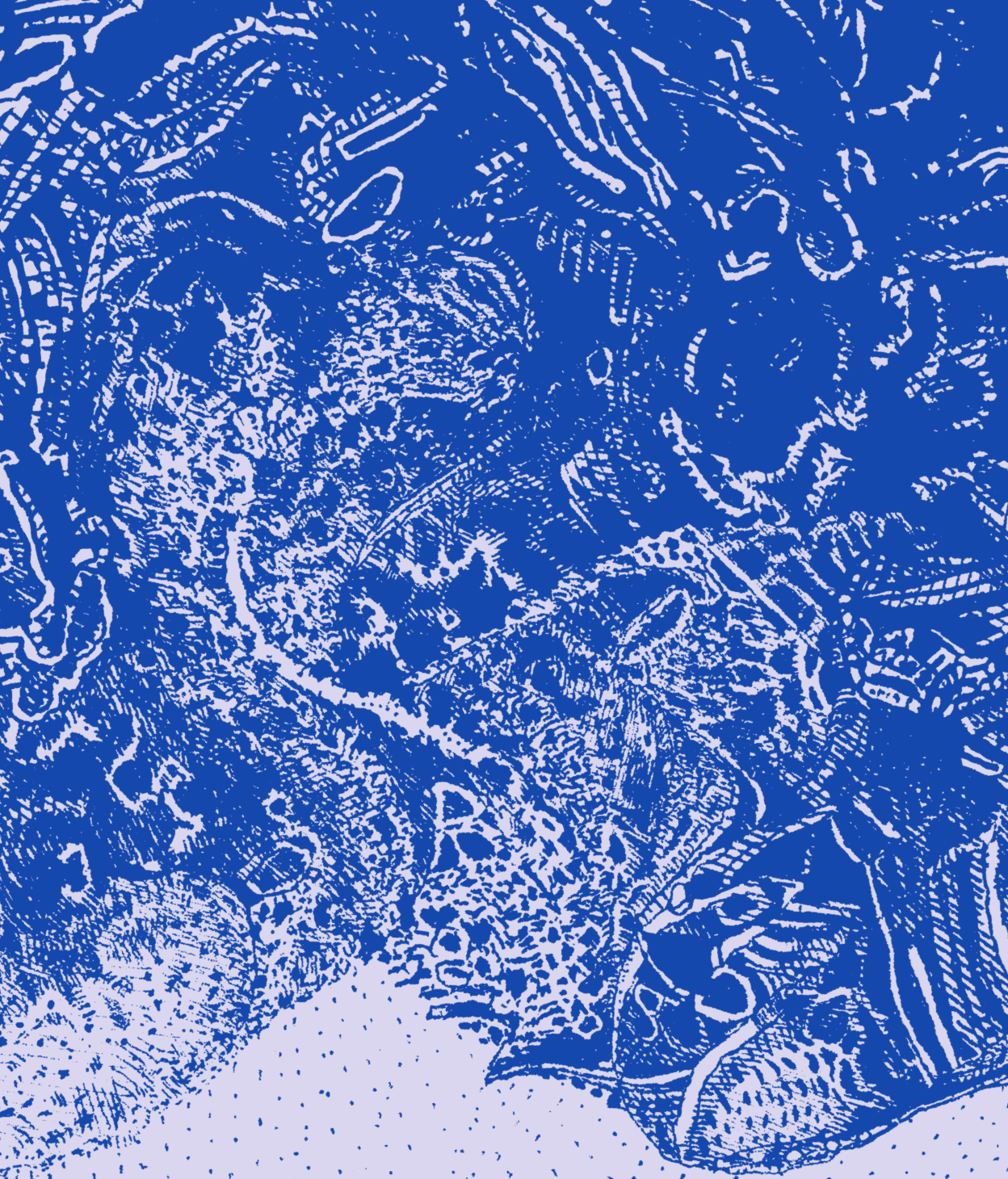
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