



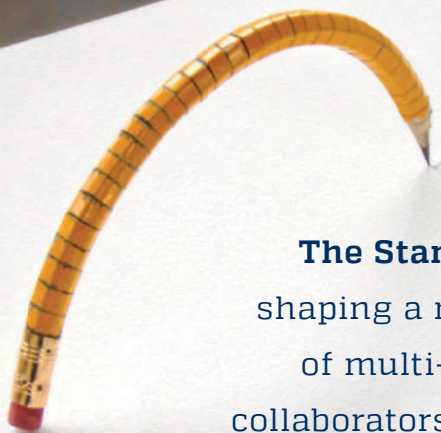
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STAMPS
SCHOOL OF ART & DESIGN

Proud to partner
with the **AAFF**—
connecting our
students with
ground breaking
experimental film.



The Stamps School—
shaping a new generation
of multi-disciplinary
collaborators, global citizens,
and creative innovators.



UNIVERSITY OF MICHIGAN

ANN ARBOR FILM FESTIVAL

MARCH 25–30 2014

OVERVIEW

- 2 Calendar of Events
- 4 Letter from the Executive Director
- 5 Award Jurors
- 6 Filmmaker Awards
- 8 Award Donors & Members
- 9 Staff, Volunteers & Acknowledgements
- 11 Beyond the Fest
- 12 DVD Collections
- 13 Silent Auction
- 14 Partners & Sponsors
- 15 Gallery Exhibition
- 16 Theater Installations
- 18 Workshops & Presentations

PROGRAMS

- 21 Tuesday
- 24 Wednesday
- 37 Thursday
- 47 Friday
- 60 Saturday
- 77 Sunday
- 85 Awarded Film Programs

RESOURCES

- 86 From our Sponsors
- 116 Print Sources
- 119 Filmmaker Index
- 120 Map

CALENDAR OF EVENTS

TUESDAY MARCH 25

2pm | FREE

Expanding Frames:
Workshops & Presentations
Space 2435, North Quad

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

WEDNESDAY MARCH 26

10am | FREE

Expanding Frames:
Workshops & Presentations
Space 2435, North Quad

12:30pm | FREE

Steve Anker: *Big As Life*
Juror Presentation
Mich Theater Main Auditorium

3pm

Music Videos in Competition
Mich Theater Main Auditorium

4:30pm

Gradual Speed
screening with *White Ash*
Films in Competition
Mich Theater Screening Room

7pm

Joseph Bernard: *Super 8 Films*
Filmmaker in Attendance
Mich Theater Screening Room

7:15pm

Films in Competition 1
Mich Theater Main Auditorium

9:15pm

Thom Andersen: *Films 1964–2014*
Filmmaker in Attendance
Mich Theater Screening Room

9:30pm

Out Night
Films in Competition
Mich Theater Main Auditorium

Afterparty

SH\aut\ & \aut\BAR

11pm–2am | FREE

THURSDAY MARCH 27

10am | FREE

Expanding Frames:
Workshops & Presentations
Space 2435, North Quad

12:30pm | FREE

Hope Tucker: *The Obituary Project*
Juror Presentation
Mich Theater Screening Room

3pm

Thom Andersen:
Eadweard Muybridge, Zoopraxographer
Filmmaker in Attendance
Mich Theater Screening Room

5:10pm | FREE

Penny W. Stamps
Presents *Penelope Spheeris*
Mich Theater Main Auditorium

6:45pm

Manakamana
Filmmakers in Attendance
Mich Theater Screening Room

7:15pm

Films in Competition 2
Mich Theater Main Auditorium

9:30pm

Penelope Spheeris: *Films 1968–1998*
Filmmaker in Attendance
Mich Theater Screening Room

9:30pm

Films in Competition 3
Mich Theater Main Auditorium

Afterparty

The Ravens Club

11pm–2am | FREE

FRIDAY MARCH 28

10am | FREE

**Expanding Frames:
Workshops & Presentations**
Space 2435, North Quad

12:30pm | FREE

**Jeremy Rigsby: Archaic Beasts,
God's Asshole and Other Ideas
of the Previous Century**

Juror Presentation

Mich Theater Screening Room

3pm | FREE

From Gulf to Gulf to Gulf

Artists in Attendance

Feature in Competition

UMMA Helmut Stern Auditorium

4pm

Thom Andersen: Red Hollywood

Filmmaker in Attendance

Mich Theater Screening Room

5pm

Penelope Spheeris:

The Decline of Western Civilization

Filmmaker in Attendance

Mich Theater Main Auditorium

7pm

A Spell to Ward Off the Darkness

Feature in Competition

Mich Theater Screening Room

7:15pm

Films in Competition 4

Mich Theater Main Auditorium

9:15pm

Penelope Spheeris:

The Decline of Western

Civilization Part III

Filmmaker in Attendance

Mich Theater Screening Room

9:30pm

Animated Films in Competition

Mich Theater Main Auditorium

11pm | \$5 (FREE with 52 AAFF pass)

Lichens

Live Performance

Performance Network Theatre

12am | \$7 Tickets

Midnight Movie: Suburbia

State Theatre

Afterparty

The Bar at 327 Braun Court

11pm–2am | FREE

SATURDAY MARCH 29

10am | FREE

**Expanding Frames:
Workshops & Presentations**
Space 2435, North Quad

11am | \$5 Tickets

Films in Competition 5 (Ages 6+)

Mich Theater Main Auditorium

11am

Films in Competition 6

Mich Theater Screening Room

12:30pm

Thom Andersen:

Los Angeles Plays Itself

Filmmaker in Attendance

Mich Theater Main Auditorium

1pm

Films in Competition 7

Mich Theater Screening Room

3pm

Films in Competition 8

Mich Theater Screening Room

5pm

From Deep

Feature in Competition

Mich Theater Main Auditorium

5pm

The Absent Stone (La Piedra Ausente)

Feature in Competition

Mich Theater Screening Room

7pm

Touch 觸摸

Feature in Competition

Mich Theater Screening Room

7:15pm

Films in Competition 9

Mich Theater Main Auditorium

9:15pm

Costa da Morte

Feature in Competition

Mich Theater Screening Room

9:30pm

Films in Competition 10

Main Auditorium

12am | \$7 Tickets

Midnight Movie: Suburbia

State Theatre

Afterparty

LIVE Nightclub

11pm–2am | FREE with
52 AAFF pass or ticket

SUNDAY MARCH 30

10am

**Expanding Frames:
Workshops & Presentations**
Space 2435, North Quad

11am

It for Others

screening with

Statues Also Die

Film in Competition

Mich Theater Screening Room

12pm

Thom Andersen:

Reconversão

Filmmaker in Attendance

Mich Theater Screening Room

1pm

Films in Competition 11

Mich Theater Main Auditorium

2pm | FREE

The Forgotten Space

UMMA Helmut Stern Auditorium

3pm

Purgatorio

Feature in Competition

Mich Theater Main Auditorium

3pm

Films in Competition 12

Mich Theater Screening Room

6pm

Award Program 1

Mich Theater Main Auditorium

8:15pm

Award Program 2

Mich Theater Main Auditorium

Afterparty

Alley Bar

10pm–2am | FREE

LETTER FROM THE EXECUTIVE DIRECTOR

It is a great honor to welcome you to the 52nd Ann Arbor Film Festival. From intern to advisory board, screening committee to special projects coordinator, having shown work and won awards, brought my students, performed on the main stage and programmed screenings, I have worn many hats for the Festival over the past two decades. I am now positively elated to be leading the Festival as the new Executive Director.

For over a half-century, people have gathered as winter wanes in Ann Arbor for the best in extraordinary cinematic expression. We are thrilled to carry forward this enduring tradition. The Festival serves the deep human need for aesthetic experience unbound by commercial interests. It reminds us of our humanity in a setting that connects us to each other.

Being human unites us, but variations and nuances of the human condition make life compelling. The Festival is a champion of personal expression. It exists because the visions of diverse individuals offer new and unique observations of the world. We hope the work will transport you to unfamiliar places and expand your notions about life or about yourself.

The artistic process requires giving of oneself without certainty of the outcome. Trust in the process brings results. We eagerly embark on a new collaborative process to bring the Festival in closer connection with its art school origin. There is a poetry in the Return, just as the seasons cycle. And so this season marks a new return to the Stamps School of Art & Design at the University of Michigan. Thank for your enthusiasm in embracing us as your partner.

And while we may carry the means by which to view moving pictures in our pockets, we are here reminded of the value of this communal setting and this monumental scale. We are grateful to the Michigan Theater for assisting us in delivering the Festival to you because it is here that the work can realize its fullest impact. Thank you for lending your amazing facility, crew, expertise and care.

Huge thanks to the artists, whose work motivates and inspires us to sustain a space in which to share it. I extend a special thank you to David Dinnell for going above and beyond in upholding the integrity of the Festival and to Ellie White, who joined us in September, for her hard work and dedication. Endless gratitude to the volunteers, members, donors, sponsors and partners whose tremendous support makes this all possible.

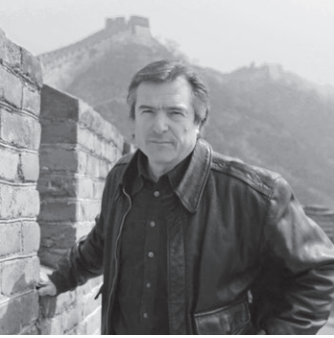
It is our honor to assemble our local community of film lovers alongside the many who travel far and wide to join us here in Ann Arbor. Together let us ride the wave of new cinematic visions as the energy of spring commences.

—Leslie Raymond, *Executive Director*

TO OUR SPECIAL PARTNERS, THANK YOU FOR EVERYTHING YOU DO FOR AND WITH US:



AWARD JURORS



STEVE ANKER

Steve Anker, dean of the CalArts School of Film/Video (2002-2014), formerly began the exhibition series and served as program director for the Boston Film/Video Foundation (1977-1980), artistic director of the San Francisco Cinematheque (1982-2002), and since 2003 has been co-curator of FILM AT REDCAT (LA). Anker has curated series or programs for The Museum of Modern Art (NYC), Pacific Film Archive (Berkeley), London International Film Festival, Los Angeles Country Museum of Art, Sharjah Art Biennial, and several other major festivals and museums. Anker curated or co-curated three major series, *Austrian Avant-Garde*, 1955-1993, *Big As Life*, and *Radical Light*, each of which had an accompanying catalogue. Anker's writings appeared in the above catalogues, and for several periodicals, including *Incite*, *Film Comment*, *Film Quarterly*, and the *Soho Weekly News*, plus he helped begin and co-edited *Idiolects*.

Anker has taught in several major film and video programs, including Massachusetts College of Art, San Francisco Art Institute, Bard College, and San Francisco State University, in addition to CalArts.

Free Presentation
Wednesday 12:30pm
 See page 26 for details

HOPE TUCKER

Hope Tucker transforms what we know as a daily form of narrative through *The Obituary Project*, a compendium of contemporary salvage ethnography that documents the passing of cultural markers and ways of being. She has animated cyanotypes of American downwinders; recorded mobile phone footage of the last public phone booths in Finland; retraced the path of protest that closed the only nuclear power plant in Austria; and written the text of a video out of paper clips, a Norwegian symbol of nonviolent resistance. Screenings and exhibitions include the 21er Haus, Vienna; ar/ge kunst Galeria Museo, Bolzano; Gene Siskel Film Center, Chicago; International Film Festival Rotterdam; New York Film Festival's Views from the Avant-Garde; Punto de Vista, Festival Internacional de Cine Documental de Navarra; Vox Populi Gallery, Philadelphia; Zagreb Dox; and the 40th, 41st, 50th, and 51st Ann Arbor Film Festivals.

Free Presentation
Thursday 12:30pm
 See page 38 for details

JEREMY RIGSBY

Jeremy Rigsby was Program Director of the Media City Film Festival in Windsor, Canada from 1997-2004, and again (with Oona Mosna) from 2007 to present. In 2005-06 he was Artistic Director of the Images Festival in Toronto. He has curated programs for numerous venues worldwide including the International Kurzfilmtage Oberhausen, the Hong Kong Cinematheque, the Espacio Fundación Telefónica (Buenos Aires) and the Independent Film and Videomakers Forum (Seoul). He has previously served on the Competition Jury for festivals including the Jeonju International Film Festival, VideoEx (Zürich) and the International Film Festival Rotterdam. His writing and interviews on artists' film have appeared in *CinemaScope*, *Take One*, *Film 2.0* and other publications.

Free Presentation
Friday 12:30pm
 See page 48 for details

FILMMAKER AWARDS

The Ann Arbor Film Festival is committed to providing direct support to filmmakers.

Our 2014 awards competition presents over \$19,000 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.

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

Recognizing 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.

The Barbara Aronofsky Latham Award for Emerging Experimental Video Artist \$1,000

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

Prix DeVarti for Funniest Film \$1,000

Awarded to the film likely to create the most laughs in the Festival. This prize honors the 52-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.

Gil Omenn Art & Science Award \$1000

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.

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. This award honors his creativity and pursuit of new techniques.

Aut\FILM Award for Best LGBTQ Film \$500

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.

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.

Audience Award \$500

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

Gus Van Sant Award for Best Experimental Film \$1,000

Honoring the film that most successfully showcases the use of experimental processes, forms, and topics. Acclaimed director Gus Van Sant supports this award, as his early short experimental films won awards at the Ann Arbor Film Festival in the 1980s.

AWARDS ANNOUNCEMENT Sunday, March 30 at 6pm
AWARDS SCREENINGS Sunday, March 30 at 6pm and 8:15pm
Michigan Theater Main Auditorium

**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.

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

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

**Award for Best Cinematography
\$1350 processing, \$500 B/W film stock**

For the film that demonstrates the highest excellence and creativity in cinematography. The recipient of this award will receive film processing from Colorlab (\$750), a full-service motion picture film laboratory and telecine house; and Niagara Custom Lab (\$600) the only full-service lab in Canada running the new super 8 negative stocks; as well as film stock from ORWO North America (\$500).

**Tom Berman Award for Most
Promising Filmmaker \$1,000**

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

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.

The Eileen Maitland Award \$500

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

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.

The No Violence Award \$512

Provided to reward the film that best exemplifies themes and images of peace, whether addressing the topic directly or simply turning the mind toward gentleness. No depictions of weaponry or fighting, human or animal suffering, or destructive activities. Provided by Ann Arbor residents Matthew Graff and Leslie Lawther.

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–\$1,500

Anonymous
D. DeVarti Family Trust
Gus Van Sant
Lawrence & Meg Kasdan
Martha Darling & Gil Omenn
Michael Moore
Video Data Bank
& The Aronofsky Family

\$500–\$999

laut\ Bar
George Fisher & Kari Magill
The LaBour Foundation
for Non-Institutional Living
Leon Speakers
Matthew Graff & Leslie Lawther
Quack! Media
Susan Warner
Tios Mexican Café

\$250–\$499

Dan Gunning & Vicky Engel
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Myrna Jean Rugg & Rick Cronn
Piotr Michalowski & Deanna Relyea

\$100–\$249

John Caldwell & Susan Kalinowski
Overture Audio
Wazoo Records

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\$15,000–\$20,000

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Peter & Rita Heydon

\$10,000–\$14,999

Bruce Baker & Genie Wolfson

\$5,000–\$9,999

Cynthia Nicely
Ken Burns
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Tom Bray & Jeri Hollister
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\$2,500–\$4,999

630 Club
Josh Pokempner

\$1,000–\$2,499

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Heidi Kumao & Michael Flynn
Martha Darling & Gil Omenn
Matthew Graff & Leslie Lawther
Ruth Bardenstein & Jim Roll
Russell Collins & Deb Polich
Susan Landauer
Vic Stretcher & Jeri Rosenberg

\$500–\$999

Alec & Judy Allen
Jill McDonough & Greg Merriman
Dr. John W. & Jackie Farah

The LaBour Foundation
for Non-Institutional Living
Lawrence and Meg Kasdan
Robert & Debbie Merion
Ron and Robin Sober

\$250–\$499

Barry Miller
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The Dwyer Family
Janet Kreger
John & Jennifer Baird
John & Patricia Carver
John Dryden & Diana Raimi
Jonathan Tyman
Nan Godwin
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Susan Dise
Vivek Palavali

\$150–\$249

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Cory Snavelly
David Gilbertson
Deanna Morse
Deborah Koons-Garcia
Ellen & Hubert Cohen
Frank & Gail Beaver
Jack & Sharon Kalbfleisch
Joan Lowenstein
Joanna Courteau
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Leonard Pulinski
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Nancy Brucken
Dr. Peter R. Drescher Trust
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Sacha Feirstein
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Sheldon & Rita Stark
Thomas Chivens

\$149 and below

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Clifford Sheldon
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Ellen Rabinowitz
Ellen Spiller
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Gregory Spaly
Jeffrey Reece
Jeffrey Scher
John Nelson
John & Susanne Stephenson
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Judith Schwartz
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Ted Lyman
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MEMBERSHIP / SUPPORT

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

STAFF, VOLUNTEERS & ACKNOWLEDGEMENTS

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Filmmaker Liaison

Terrence Campagna

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Letterform

Silent Auction

Coordinator

Katie Westgate

Installation Coordinator

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Festival Videographer

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52nd AAFF Trailers

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Potter-Belmar Labs

Ted Kennedy

Lobby Decorations

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David Gilbertson

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Jim Dwyer

Jon Moodie

Kat Hagedorn

Katie Westgate

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Frank Uhle

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Nazli Dincel

Super 8mm Projection

Daïchi Saïto

Screening Room 16mm

Projection System

James Bond,

Full Aperture Systems

Catalog Printing

The Prolific Group under the supervision of Chris Young

Granting Agencies

and Organizations

The Academy of Motion

Picture Arts & Sciences

The Andy Warhol Founda-

tion for the Visual Arts

The Michigan Council for

Arts and Cultural Affairs

The National Endowment

for the Arts

After Party Venues

\aut\BAR

Alley Bar

The Bar at 327

Braun Court

LIVE Nightclub

The Ravens Club

Sava's

STAFF, VOLUNTEERS & ACKNOWLEDGEMENTS

Opening Night Catering

\aut\BAR
The Brinery
Café Zola
Cherry Republic
eat catering & chef services
Flat Out Bread Co.
Jerusalem Garden
The Lunch Room
Morgan & York
Old Town
Paquetta A. Palmer
People's Food Co-Op
The Ravens Club
Sava's
Silvio's Organic Pizza
Tantre Farm
Tracklements Smokery

Opening Night Drinks

Arbor Brewing Company
Mighty Good Coffee
The Ravens Club
Sazerac Company
Terra Blanca Wine,
courtesy of Eagle Eye Distributors
TeaHaus

Sneak Preview Caterers

Frita Batidos
TeaHaus

Filmmakers' Dinner

Casa Dominick's

In-Kind Partners

Adams Street Publishing/Current
Arbor Brewing Co.
Barry Bagels
Castles in the Air
The Crofoot
Detroit Public TV
Digital Media Commons
Dunning Toyota
Eagle Eye Distributors
Flutter and Wow Museum Projects
Jerusalem Garden
Katherine's Catering
Letterform
Mark Gjukich Photography
Marriott Residence Inn
Media Lingua
Metro Times
Michigan Radio WUOM 91.7
Michigan Theater

Mighty Good Coffee
Performance Network Theatre
The Ravens Club
Roos Roast
RingSide Creative
Sava's
Sazerac Company
TeaHaus
U of M Stamps Speaker Series
U of M Witt Residency
VGKids
Weber's Inn
WQKL Ann Arbor's 107one
Yelp
Zingerman's

Extra Thank Yous: Maria Feldman, Myrna Jean Rugg & Rick Cronn, Ruth Bardenstein, Julie Murray, Jason Jay Stevens, Lalena Stevens, Marie Woo & Harvey Levine, Barbara Brown & Howard White, Annie White, Heidi Kumao, Deborah Greer, David DeVarti, Donald Harrison, Christy LeMaster, Terri Sarris, Chris McNamara, David Wolber, Ron and Robin Sober, Jill McDonough, Jen Proctor, Trenton Corp.; Tom Bartlett, Jonathan Tyman, Jennifer Tysse & Ian Levine, Lars Bjorn & Susan Wineberg, Markus Nornes (UM Screen Arts & Cultures); Gunalan Nadarajan (Penny W. Stamps School of Art & Design); Christina Hamilton (Penny Stamps Speaker Series and Witt Visiting Artist Program); Mark Nielsen (UM Work Gallery); Rich DeVarti (Casa Dominick's); Len Coombs (Bentley Historical Library at UM); Amanda Krugliak, Professor Sidonie Smith (UM Institute for the Humanities); Gregory Tom (Eastern Michigan University); Russ Collins, the staff and management at the Michigan Theater; IATSE Local 395; Ruth Slavin, Lisa Borgsdorf, (UMMA); Eric Farrell (The Bar at 327 Braun Court); Keith Orr, Martin Contreras (\aut\BAR); Amy Cantú, Andrew Sullivan, Eli Neurberger (Ann Arbor District Library).

Mark Toscano (Academy Film Archive); Greg Baise (Museum of Contemporary Art Detroit); Ralph McKay (Sixpack Film Americas); Mark McElhatten (Views from the Avant Garde, NYFF); Andréa Picard (Wavelengths, TIFF); Agnieszka Kopeniak, Anna Dąbrowska (New Horizons International Film Festival); Mary Scherer, Abina Manning (Video Data Bank); Jeremy Rigsby, Oona Mosna (Media City); Srimoyee Mitra (Art Gallery of Windsor); Ralf Sausmikak (European Media Art Festival); Mads Mikkelsen (CPH:DOX); Aimée Mitchell (Canadian Filmmakers Distribution Center); Tessa Janssen, Marta Jurkiewicz (EYE Film Netherlands); Colin Beckett, Vassily Bourikas, Rachael Rakes, Brett Story, and Genevieve Yue.

BEYOND THE FEST



The 52nd Ann Arbor Film Festival Traveling Tour visited more than a dozen cities in the United States and abroad with award-winning and select short films from the 2013 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

Pittsburgh, PA

Pittsburgh Filmmakers
Oct 4, 2013

Northfield, MN

St. Olaf College
Jan 21 & 22, 2014

Philadelphia, PA

University of the Arts
Feb 11, 2014

Claremont, CA

Pitzer College
Mar 10 & 11, 2014

Grosse Pointe, MI

Grosse Pointe
Public Library
Oct 24, 2013

Hamilton, NY

Colgate University
Jan 28, 2014

Detroit, MI

Mothlight Microcinema
Trinosophes
Feb 21, 2014

Chicago, IL

Columbia College
Chicago
Mar 12, 2014

Providence, RI

Rhode Island
School of Design
Nov 9, 2013

Milwaukee, WI

Union Theater
Jan 28 & Feb 18, 2014

Durham, NC

Duke University
Feb 26, 2014

Amherst, MA

Hampshire College
Apr 7, 2014

Los Angeles, CA

Los Angeles Film Forum
Dec 15, 2013
& Jan 5, 2014

**Lancashire,
United Kingdom**

Edge Hill University
Feb 5, 2014

Ann Arbor, MI

University of Michigan
Screen Arts & Culture
Mar 11, 2014

Bloomington, IN

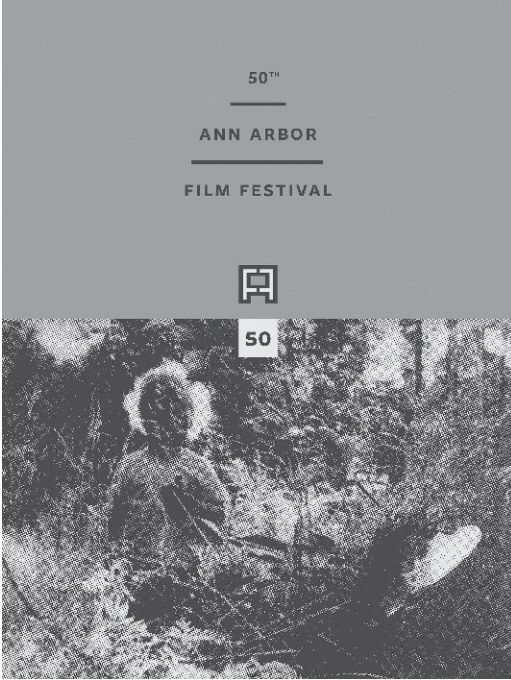
Indiana University
May 2, 2014

Houston, TX

Rice University
Feb 7 & 8, 2014

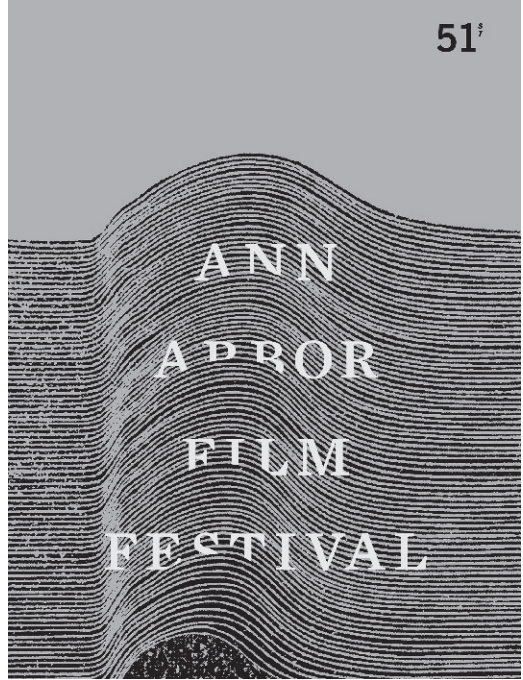
DVD COLLECTIONS

Volumes 1-6 are on sale at the merchandise table in the Michigan Theater lobby during the festival and available on our website: store.aafilmfest.org



Volume 5 50th Ann Arbor Film Festival – 2012

Includes films by Hope Tucker, Ben Russell, Jillian Mayer & Lucas Leyva, Stephen Irwin, Hayoun Kwon, Sylvia Schedelbauer, Minna Parkinen, Jonathan Schwartz, Suzan Pitt, James Sansing, Laura Heit and Jennifer Reeves. (NTSC DVD Region 0, 97 min)

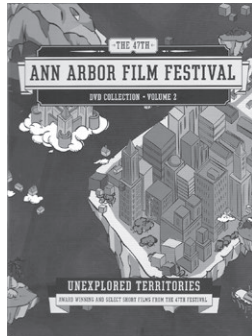
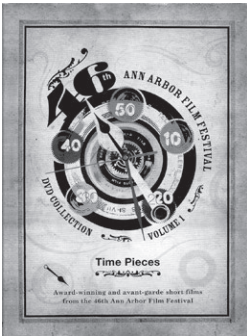


Volume 6 51st Ann Arbor Film Festival – 2013

Includes films by Mark Toscano, Matt Wolf, Karen Yasinsky, Alexandra Cuesta, Anna Marziano, Shambhavi Kaul, Joshua Gen Solondz, James Lowndz, James Lowndz and Naoko Tasaka. (NTSC DVD Region 0, 99 min)

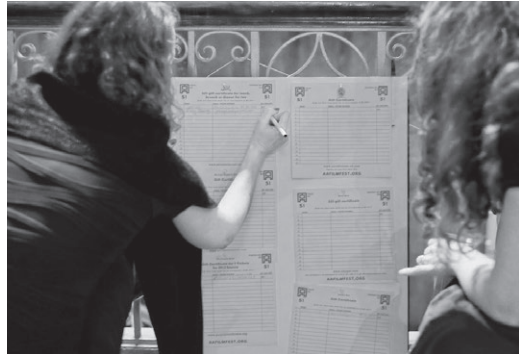
Volumes 5 & 6 are brand new, featuring screen-printed cases from our friends at VGKids.

Volumes 1-4



SILENT AUCTION

The Ann Arbor Film Festival Silent Auction is back again by popular demand and takes place upstairs at the Michigan Theater March 25th through March 30th. Our auction offers a tremendous range of items from artists and local businesses. All winning bids support the AAFF, a mission-driven non-profit organization. We would like to thank our generous donors for this year's auction.



THE 52ND AAFF SILENT AUCTION DONORS INCLUDE:

- | | | |
|--|-------------------------|---------------------------|
| almapottery | Helen Gotlib | Panache Home |
| Arsenal Handicraft | Gregory Holm | Pete Deevakul |
| boundedition | Itibere Silveira | Radius Garden |
| Ben Saginaw | Janelle Songer Ceramics | Robin Sober |
| Cara Rosaen | Jim Schulz | Ruth Bradstreet |
| Chain Chain Chained | John Sauve | Sarah Lapinski |
| Colin Dodge | Juicy Kitchen | SEE Eyewear |
| Core Therapeutic Massage and Bodywork | Katie Westgate | Selo Shevel Gallery |
| Cristin Richard | Leila Neves | Seva Restaurant |
| Dang Argyle | The Library Lab | Shannon LeMasters |
| Darcy Bowden | Mary Callum | Sloe Gin Fizz |
| Elevated Press | Megan Trudeau | Susan Westgate |
| Everyday Wines | The Michigan Theater | Sweet Heather Anne |
| FOUND Gallery | Monica Hofstadter | Victoria Granzow |
| Heavenly Metal | The Moontower | Yana Benjamin Photography |
| | Pacific Rim | Zack Horwitz |

Please visit the auction and bid on items to help support the AAFF.

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GALLERY EXHIBITION

March 19–April 5 | Work Gallery | 306 South State Street



The Movement of People Working

Phill Niblock

The Movement of People Working features over 20 hours of 16mm films Phill Niblock shot from 1973–1991 in the Arctic, Hong Kong, Japan, China, Indonesia, Hungary, Peru, Portugal, Lesotho, Romania, and Mexico. These films focus on the rhythm and bodily movements of manual laborers within the frame, outside of sociological and anthropological concerns. Multiple video projections of these films are set to many hours of Niblock's minimal, microtonal compositions he composed and recorded from the early 1970s through 2012.

OPENING RECEPTION at the Work Gallery from 6–8pm, Wednesday, March 19th with Phill Niblock in attendance.

LIVE CONCERT PERFORMANCE with Niblock on Thursday, March 20th at Museum of Contemporary Art Detroit.

*Phill Niblock (b.1933) a New York-based composer and multi-media musician internationally recognized for his minimalist compositions. He is the director of *Experimental Intermedia*, a foundation for avant-garde music based in New York with a parallel branch in Ghent, Belgium.*

Niblock has been based in New York since 1958, initially working as a photographer and filmmaker. His first musical compositions date from 1968.

PRESENTED WITH Museum of Contemporary Art Detroit and the Roman J. Witt Residency Program, Penny W. Stamps School of Art & Design

WITH SUPPORT FROM The Andy Warhol Foundation for the Visual Arts

THEATER INSTALLATIONS

For the duration of the festival these works will be on display in the Michigan Theater.



The Trial of Sacco and Vanzetti (circa 1990)

By George Manupelli

12" x 12" x 12"

3 dimensional mixed media assemblage

On loan from the Matrix Collection

George Manupelli, a pioneer in experimental film since 1955, has exhibited and won awards internationally including the 1964 Venice and 1965 Sao Paulo Biennials. Manupelli founded the Ann Arbor Film Festival in 1963 and directed it for 17 years. George was born in Boston's North End in 1931 into a struggling and oppressed Italian immigrant community. George must have experienced the visceral anger of the arrest and state frame up of two members of that community for murder and robbery, Nicola Sacco and Bartolomeo Vanzetti. Vocal and active anarchists Sacco and Vanzetti were sent to the electric chair in 1927 for their political beliefs and nothing else. Several early AAFF posters included images of Sacco and Vanzetti. **1**

Monologue (2013)

By Hanna M. Owens

5 minute loop

Digital video

Deliver a monologue on stage as a woman, a radical feminist act. Perform an endurance monologue (a dialogue with the self), the same thing as exercise. In endurance, the inner exchange echoes the vessel. The vessel exhausts itself yet the dialogue continues. Body goes mind goes, body stops mind goes. What can the body really do? What does it really do? This is how many jumping jacks I can do before breaking.

*Hanna M. Owens is a feminist artist and writer from Baltimore working primarily in video and performance. She currently lives in Chicago. **2***

What We Saw (2014)

By Everybody

Dimensions variable

Paper, pencils, digital media player, projector

An experimental remix documentary by everyone who wants to participate, to be created and projected in the theater lobby during Festival week. Cards are provided for you to write what you saw. Leave them in a box in the lobby to be photographed and uploaded into a rotating slide presentation called What We Saw, an experimental remix documentary by Everyone, with daily updates to the slideshow.

Butterfield 9: Ann Arbor CineMemories (2014)

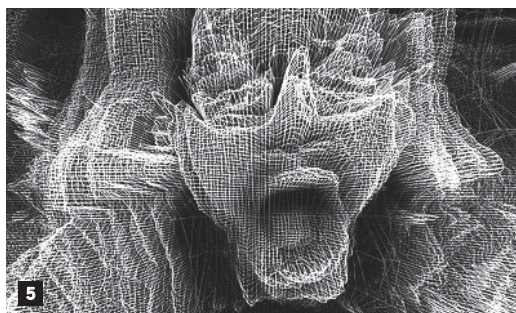
By Mike Mosher

8.5' x 4.5'

Acrylic on naugahyde

This artwork subjectively assembles nine remembered film experiences, with imagery derived from movies viewed at different moments in the artist's boyhood and adolescence in Ann Arbor 1960-1973. These include "101 Dalmatians", "It's a Mad, Mad, Mad, Mad World", "What Did You Do in the War, Daddy?" and "Dear Brigitte" (in the Michigan Theater), along with others "Thunderball" and "Help" (State Theater), "Mask of Fu Manchu" (in the Fifth Forum), "Gimme Shelter" (the Campus Theater) and "Earthquake" (Maple Village).

Mike Mosher, Ann Arbor Pioneer '73, is Professor, Art/Communication Digital Media at Saginaw Valley State University, about ninety minutes north of here. He exhibited "Beyond Ken Burns" and "The Gaze" installations in the Michigan Theater restrooms at the 46th Ann Arbor Film Festival, 2008.



Vario Vortex Vinyl View (variable)

By Gary Schwartz

16" x 14" x 8"

Vinyl LP's, recycled turntable, paper, wood, ephemera, light stand, strobe.

Going nowhere fast. The Zoetrope, or "Wheel of Life", a 19th century philosophical/optical toy re-introduces 21st century viewers to concepts of cycles, rhythms & metamorphic transformation inherent in our psyche.

Gary Schwartz is an Academy Award nominated filmmaker, award winning animator, director, artist and educator conducting intensive hands on animation workshops internationally through his company Single Frame Films. 3

Space Is The Place (2014)

By Jeremy Harvey

20'

Mixed media

A massive monochromatic mobile of starkly contrasting amorphous shapes that dangle from the ceiling from long thin lines.

Jeremy Harvey is a 42 year old artist from Oak Park. He's mainly known for his mural work with his two companies inFUSE Murals and Castles In Air. 4

/don't let us get s.ick (2014)

By Evan Meaney

Dimensions variable

Mixed media architectures, live reprojection

A passive installation asking users to sing to it. Sound activates the image, forming a bump-mapped, spectral reflection; waning in and out, propagated by the secrets and shanties offered to its inputs. Named for one of Warren Zevon's last songs, this program anticipates the moments of silence we carry in our voice.

Evan Meaney is an American-born filmmaker and new media artist. Currently, Evan is a member of the Media Arts faculty at the University of South Carolina. 5

Congratulations (One Step at a Time) (2014)

By Roger Beebe

60 minute loop

Digital video

Notes on gender in the 21st Century. A sad sequel to "You've come a long way, baby!"

Roger Beebe's films and videos have screened on 6 continents at such places as the CBS Jumbotron in Times Square and McMurdo Station in Antarctica. In addition to his work as a filmmaker, he is also a curator: he ran Flicker, a festival of small-gauge film in Chapel Hill, NC, from 1998-2000 and FLEX: the Florida Experimental Film/Video Festival from 2004-2014. He currently teaches in the Department of Art at Ohio State. 6

EXPANDING FRAMES: AAFF WORKSHOPS & PRESENTATIONS

Space 2435 | North Quad | 105 South State Street, Ann Arbor

Tuesday
2-4pm

Expanding Frames Introduction and Orientation

Leslie Raymond and James Snazell

Conversations

James Snazell

A number of three-to-five person collectives will be created. Each collective will function as a mini discussion group to engage the work being screened at the Festival. Topics, themes and other content discussed by each collective, as well as discussion duration, will be determined by each group.

James Snazell is an experimental filmmaker and lecturer based in Manchester and teaches animation and visual effects at Edge Hill University in the UK.

Show & Tell : Shooting Gear

Chris McNamara, moderator;

AAFF visiting guests TBA

Film and video artist Chris McNamara teaches courses in New Media production in the Department of Screen Arts & Cultures at the University of Michigan.

Wednesday
10am-12pm

Identity, Creativity and Wellbeing: The Role of the Arts Festival in Engaging Communities

Owen Evans and Tristi Brownett

Drawing on research and interviews with festival organizers and participants, this presentation will explore the potential role arts festivals such as the AAFF can play in engaging different types of communities in a variety of ways. We will concentrate in particular on how festivals might develop cultural and social capital and wellbeing, evidence of which is increasingly demanded by arts funders in the United Kingdom.

Tristi Brownett works in Occupational and Public Health and as sessional lecturer at Canterbury Christ Church University (UK).

Owen Evans is Professor of Film at Edge Hill University (UK).

Convergent Media Activism through Projection

Joseph Lopez

When teaching is merged with community service and activism, transformational experiences for all participants can take place. The Convergent Media Collective engages in reciprocal learning and mentoring experiences where the collective learns from each other as well as from their clients. This talk includes real world examples of how to engage your community through projection and other “new media” technologies.

Joseph Lopez is a professor at the University of the Incarnate Word. He is also founder and member of the Convergent Media Collective.

Thursday
10am-12pm

Making is a Form of Thinking

Sasha Waters Freyer

This talk posits Art as a methodology to acquire and expand human knowledge. We invite film lovers, students, and curious members of the public to view three short films framed by research inquiries - questions posed but not necessarily answered. Eschewing anecdotal information about the artists and their training, our goal is to stimulate the intelligence of the audience and invite their feedback. With works by Jennifer Chan, Tova Mozard and Bahar Behbahani.

Sasha Waters Freyer makes films, videos, photographs, pillows, dresses and curtains. She is the Chair of the Department of Photography and Film at Virginia Commonwealth University.

Ask the Programmer

David Dinnell

An open discussion and Q&A about the Festival and programming with Ann Arbor Film Festival Program Director David Dinnell.

The AAFF has been host to many educational activities, both formal and informal, over the years. Expanding Frames provides a framework for containing and formalizing these initiatives. The program aims to foster a deeper understanding of the work being exhibited at the festival, and to open a space for dialogue that nurtures both community and critical thinking.

Friday
10am–11am

Politics: Aesthetics: Action

Caitlin Horsmon

What is the revolutionary potential of the cinema? This session focuses on the ways in which non-fiction and experimental film and video use form to produce political messages. It will explore aesthetic theory to better understand the complex ways that avant-garde works produce social outcomes. A conversation about art, audience, and the possibilities of experimental aesthetics to produce change.

Caitlin Horsmon is an artist, teacher and curator based in Kansas City Missouri. She is an Associate Professor at UMKC and Co-Director of Plug Projects.

Friday
11am–12pm

Avant-Garde as Kitsch: Experimental Film and Internet Video

Colin Beckett

The vernacular video forms that have emerged on YouTube, Vine and other online services over the last eight years frequently bear striking resemblance to the non-narrative strategies that have constituted the history of avant-garde film and video, as critics and scholars have noted.

As these internet video services eclipse traditional narrative cinema in viewership and cultural influence, it appears that the cinematic avant-garde has triumphed. But if this is a triumph, it initiates a profound crisis in the avant-garde, liquidating the structuring relationships that have defined it, and proving false many claims about its ideological force.

This lecture, illustrated with internet videos, examines the implications of the rise of fragmentary, non-narrative forms, asking how it recasts the history of avant-garde film and video and what sort of space it leaves for contemporary avant-garde moving image practice.

Colin Beckett is a writer based in Brooklyn, New York. His work has appeared in BOMBblog, The Brooklyn Rail, Cineaste, Moving Image Source, Idiom Magazine, The L Magazine, and wuxia.

Saturday
10am–12pm

What The Hell Was That?

Daniel Herbert w/ visiting guests
Within the realm of cinema, experimental film is often misunderstood. Join us for an educational screening and discussion hosted by Daniel Herbert, Assistant Professor in the UM Department of Screen Arts and Cultures. Several challenging, short experimental films from this year's AAFF will be presented and screened by participating panelists, followed by open discussion with the audience.

Daniel Herbert is author of the book Videoland: Movie Culture at the American Video Store (UC Press, 2014). His essays appear in Canadian Journal of Film Studies, Film Quarterly, Millennium Film Journal, and Quarterly Review of Film and Video.

Sunday
10am–12pm

Stop Motion Magic

Squeaky Wheel Staff

With some imagination and innovation, many household and common items can be turned into an experimental video! Participants in this hands-on workshop will collectively explore the elements of moving image through multiple forms of stop motion animation. By the end, you will have co-produced a short experimental video with some new friends! All materials are provided, but feel free to bring photos, magazines, art supplies...or anything else you can get your hands on!

Visiting artists for this workshop are staff members from Squeaky Wheel, a long-running film & digital art center in Buffalo, NY

IMAGINATION
is the
HIGHEST
KITE
that one
CAN FLY.

Lauren Bacall



OSCAR.ORG

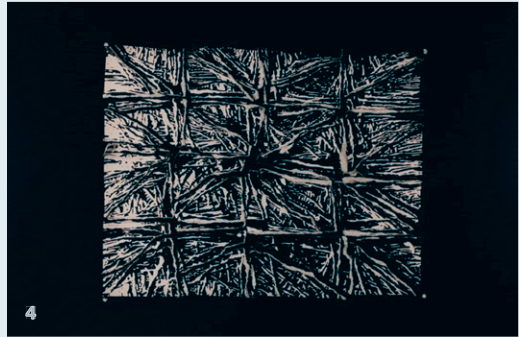


TUESDAY

A MILLION MILES AWAY
PAGE 23

OPENING NIGHT SCREENING

Films in Competition



The 52nd Festival opens with a reception featuring an open bar with Terra Blanca wine courtesy of Eagle Eye, signature Sazerac cocktails mixed by Ravens Club and Arbor Brewing Company beer, appetizers from local favorites Ravens Club, Sava's, Jerusalem Garden, Café Zola and more. Music by DJ Jeremy Wheeler.

This screening is dedicated to the memory of Dominick and Alice DeVarti whose longstanding devotion to the festival is gratefully carried forward by their sons Richard and David.

bbraattss

Ian Cheng

New York, NY | 2013 | 3 min | Video

Motion capture choreography simulated against motion capture choreography. –IC **1**

Interactive

Bryan Boyce

San Francisco, CA | 2013 | 2 min | Video

Interactive is a very versatile system. **2**

The Dark, Krystle

Michael Robinson

Brooklyn, NY | 2013 | 9.5 min | Video

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

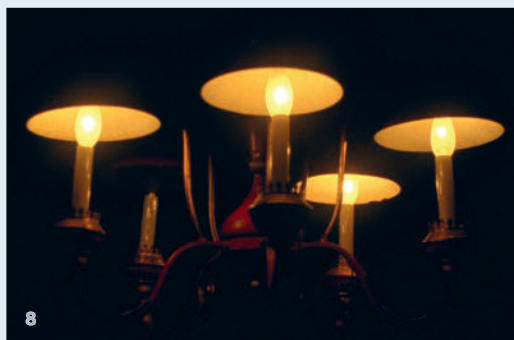
"The Dark, Krystle brilliantly re-purposes the artificiality of stock gesture, allowing viewers to see its hollowness and to feel it recharging with new emotional power. Equal parts archival fashion show and feminist morality play, Robinson's montage rekindles the unfinished business of identity, consumption, and excess in 1980s pop culture." –Carrie Secrist Gallery, Chicago **3**

Division

Johan Rijpma

Netherlands | 2012 | 1 min | Video

A piece of paper is divided by hand into an even number of pieces and then reassembled. A photograph of this finished composition is then printed and divided again. This makes the impossible possible, tearing the now included empty spaces that make up the tears in the paper. The feedback division process is repeated while the number of imprecise manual divisions gradually increased. **4**



Cut

Matthias Müller and Christoph Girardet
 Hannover & Bielefeld, Germany | 2013 | 13 min | Video
 NORTH AMERICAN PREMIERE The body as a wound that never heals. **5**

A Million Miles Away

Jennifer Reeder
 Chicago, IL | 2014 | 27 min | Video
 NORTH AMERICAN PREMIERE Melancholy as a survival strategy in the American Mid-West: An adult woman (the conductor) on the edge of failing and a pack of teenage girls (the choir) simultaneously experience a supernatural version of coming-of-age. The transformation is equal parts tense and tender. It unravels patiently to the infectious beat of an 80s era heavy metal anthem rearranged as a lamentation. –JR **6**

Metamorfoza

Martha Colburn
 Netherlands | 2013 | 6.5 min | Video
 With a stop frame animation featuring dolls, sets and found footage, a theme of ‘hidden truth’ emerges; accompanied by Juan Felipe Waller’s composition “Metamorfoza.” **7**

Tacoma

Courtney Krantz
 Brooklyn, NY | 2013 | 6.5 min | 16mm
 WORLD PREMIERE A reflection on home and memory. Old love letters. A card game. Music gone by. An

indoor-outdoor encounter of domestic space. Filmed in the verdant environment of the Pacific Northwest at my grandmother-in-law’s residence where she has lived for over 40 years. –CK **8**

Little Girl

Bruce Baillie
 1966/2014 | 10 min | 16mm
 THIS FILM IS NOT IN COMPETITION This film by Bruce Baillie, completed in 1966 but unreleased until 2014, is contemporaneous with *Castro Street*, but is much more formally connected to *All My Life* or *Still Life*, also from the same year. In three sections with three different formal strategies, Baillie shares distilled moments of found natural beauty as he encountered them in the North Bay outside San Francisco. The first section features a study of plum blossoms, rendered in rich, multiple superimpositions that allow the white flowers to explode into a blizzard of visual complexity, framed by a panning shot of purple mountains. In the second section, Baillie allows us a furtive glimpse of the titular little girl, waving to cars with her dog on the side of the road, lost in her world and thoughts. Bruce’s framing remains unadorned, feeling no need to add to or take away from a beautiful piece of simple portraiture. The third section, of waterbugs on the surface of a pond, remind us how remarkable and sensitive Baillie’s camerawork can be, as he observes their graceful dances, and the subtle light and water effects they produce by their movements. –Mark Toscano
 Preservation print courtesy of the Academy Film Archive

AFTERPARTY

SAVA’S | 10PM-2AM | FREE

Continue the Opening Night celebration with drink specials and music at Sava’s!

28

15

GRADUAL SPEED
PAGE 29

STEVE ANKER: *BIG AS LIFE*, 8MM EXPERIMENTAL FILM IN THE U.S.: THE BOSTON UNDERGROUND, 1976–1992

Juror Presentation

Big As Life was a 76 program series held at The Museum of Modern Art from 1998 to 2000. Co-curated by MoMA curator Jytte Jensen and myself, the series included Regular and Super 8mm works by over a hundred filmmakers, and all of the films were shown in their original gauge.

The series was a testament to a great and defiant body of groundbreaking art that ranged from the deeply personal and poetic to radical forms of documentary and dramatic narrative. Most prints hadn't been shown in many years, and dozens of these films have doubtless perished or deteriorated since the series was presented. Tonight's program of rare Super 8mm prints focuses on Boston as one of the capitals of small-gauge filmmaking, a metropolitan area that produced several important artists who were drawn to 8mm largely through the art and teaching of Saul Levine. An active 8mm filmmaker who has been

working in 8mm for more than forty-five years, Levine inspired Marjorie Keller, Phil Solomon, Mark LaPore, Luther Price, Anne Charlotte Robertson, Pelle Lowe, Peter Herwitz, Caroline Avery and Nina Fonoroff, among others, to produced great work in this modest, home movie medium. Experimental filmmaking has always been an especially fugitive pursuit in Boston, given the stifling control of powerhouse academic institutions as Harvard, M.I.T., and Boston University, and the conservative Boston Brahmin culture. Few major filmmakers, such as Daniel Barnett, have emerged during the past five decades.

In retrospect, it makes sense that 8mm films made by renegade personalities would thrive in the underworld of Boston culture, and they have an urgency and intensity that matches the greatest avant-garde and experimental films.

—Steve Anker

Mysterious Barricades

Peter Herwitz

1987 | 8 min

Super 8mm | Silent

A highly concentrated, ravishingly hand-manipulated film that evokes states of the sublime as well as loneliness and emotional turmoil. Made by Herwitz while he was a graduate student at the San Francisco Art Institute, this wholly original work is imbued with Saul Levine's influence.

Notes of An Early Fall, Part One

Saul Levine

1976 | 33 min | Super 8mm

A major work that portrays the beauty and sadness of isolation in a desolate landscape. Triumphant over this physical reality and his own emotional landscape, Levine uses the formal properties of the medium to weave extended sound takes and highly charged montage into a poignant and witty self-portrait. **1**

Apologies

Anne Charlotte Robertson

1990 | 17 min | Super 8mm

Apologies is possibly this late, great film-diarist's only film that survives in its original unadulterated form. With savage irony and wit, and with shockingly brutal honesty, Robertson lists all of the things she feels guilty about. Using Super 8 sound's distinctive form of immediacy, the filmmaker creates a self-portrait unlike any other in cinema. **2**

Earthly Possessions

(The Looking Glass Trilogy, Part III)

Pelle Lowe

1992 | 23 min | Super 8mm

A haunting, trance-like evocation of trans-gender longing. Amidst gothic backgrounds and expressionistic gestures, Lowe's characters enact a ritualistic, internalized drama.

Sodom

Luther Price

1989 | 17 min | Super 8mm

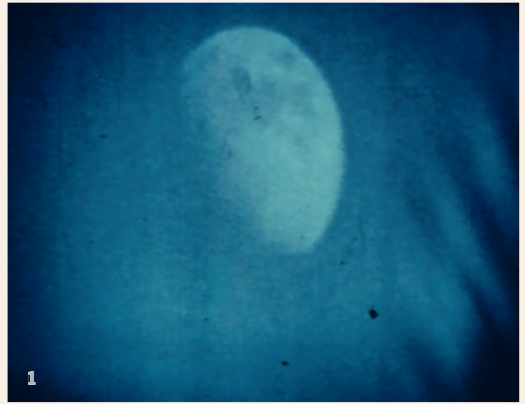
Sodom uses found footage gay porn and physical carvings into the small 8mm material itself, to create a horrifying glimpse into a particular imaginary hell. Price's sensational imagery is both confrontational meditative, and *Sodom* recalls such earlier films as Jack Smith's *Flaming Creatures* or Barbara Rubin's *Christinas on Earth*. **3**

PROGRAM NOTES AND PRINTS
COURTESY OF STEVE ANKER

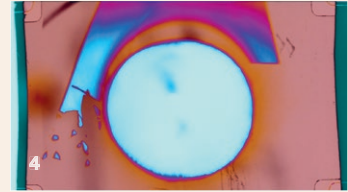
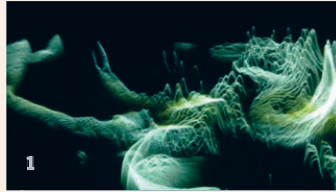
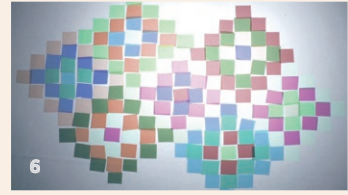
SUPER 8 PROJECTION BY
DAICHI SAITO

WITH THANKS TO SAUL LEVINE FOR
ASSISTANCE WITH PROVIDING THE
PRINT OF *APOLOGIES*.

WITH SUPPORT FROM THE ANDY
WARHOL FOUNDATION FOR THE
VISUAL ARTS



MUSIC VIDEOS IN COMPETITION



Shikaakwa by CAVE

Nick Ciontea
Chicago, IL | 2013
5 min | Video **1**

Can't Say No to Annie

Katie Barkel
Detroit, MI | 2013
5 min | Video

Varðeldur by Sigur Rós

Melika Bass
Chicago, IL | 2012
7 min | Video **2**

Omaha by Bonnie 'Prince'

Billy & Dawn McCarthy
Malta/France | 2013
4 min | Video

Long Island Ice Tea, Neat by the Coup

Kelly Gallagher
Iowa City, IA | 2013
2 min | Video **3**

Tiniest Seed

by Angel Olsen
Randy Sterling Hunter
Vienna, Austria | 2012
3.5 min | Video

Embodied by Jib Kidder

Jib Kidder
New York, NY | 2013
2.5 min | Video

Scattered in the Wind by Implodes

Lori Felker
Chicago, IL | 2013
6 min | Video **4**

Brats by Liars

Ian Cheng
New York, NY | 2012
3 min | Video

Grip by Sun Araw

Daniel Brantley
Los Angeles, CA | 2013
6 min | Video **5**

No Answer by Wolf Eyes

Joel Rakowski
Ann Arbor, MI | 2013
1 min | Video

Temple Walking by Clay Rendering

Joel Rakowski
Ann Arbor, MI | 2014
4 min | Video

Auratonne (featuring "So Lillies" by Julia Holter)

Emily Pelstring
Montreal, Canada | 2013
4 min | Video **6**

Transmission by Demdike Stare

Andy Rushton
Manchester, UK | 2013
3.5 min | Video

Black Refraction by Tim Hecker

Sabrina Ratté
Montreal, Canada | 2013
3.5 min | Video **7**

Problem Areas by Oneohtrix Point Never

Takeshi Murata
Saugerties, NY | 2013
3 min | Video **8**

Please, Please, Please, Let Me Get What I Want by The Smiths

Ian Roberts
England | 2013
2 min | Video

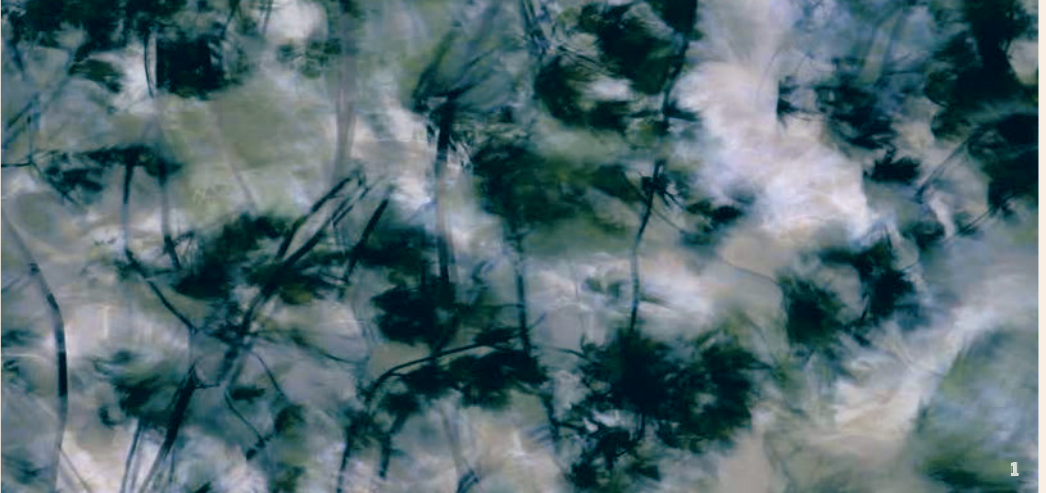
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GRADUAL SPEED SCREENING WITH *WHITE ASH*

Films in Competition



Gradual Speed

Els van Riel

Brussels, Belgium | 2013 | 52 min | 16mm

“*Gradual Speed* is a work on and for black and white 16mm film seen as matter and at the same time as a metaphor for everything we can not grasp.” —Els van Riel

For a film whose title describes the relatively simple mechanism used to create it, Els van Riel’s 16mm film ushers a series of startling transfigurations which brilliantly engage the form in the extended time spent with people, animals, events and objects in whose company the filmmaker sketches larger philosophical concerns to do with love, fixity, representation and loss.

Carefully positioned, the camera begins on a single frame, the shutter held open, and then is imperceptibly increased in speed, quickening the frame rate and thus changing the exposure time for each successive frame, which eventually produces a visible moving image whose Keystone-Cops styled speed in turn changes, falling into step with real time.

Inspired in large part by the account of Vladimir Shevchenko who was one of the first photographers to see the appalling consequences of the nuclear disaster at Chernobyl and record them on sensitive plate. The actual degree of that sensitivity was evident in the processed film which showed the characteristic effects of heavy radiation. He himself later succumbed to radiation poisoning. van Riel notes, “It is this inextricable relationship that casts its long shadow across this musing film-sculpture, like an afterthought that reminds us that film is primarily a body that carries within it the light traces of other bodies, always balancing between appearing and disappearing.”

These observations are manifested in the precision of her subject’s endlessly renewed temporal adjustment, so that the imminent haste, for example, of her dozing mother, whose fidgeting over the long duration signifies much in its change of speed alone, becomes all we have ever needed to know about exposure tables and time’s abstract passage. It is this inward epiphany, rather than any dazzle on the screen, that holds the greatest power to sway. —Julie Murray

PRECEDED BY

White Ash

Leighton Pierce

Brooklyn, NY | 2013 | 30 min | Video

WORLD PREMIERE *White Ash* is an inexorable dive into edges of consciousness. Grounded in recognizable images and sounds captured from reality, *White Ash* is designed to scrape through the patina of normal perception, leading to an embodied associational state—something “to the side” of narratives and perceptions.

Pierce meticulously weaves the warp and weft of image and sound leading the viewer into a conscious meditative state. Shooting and then animating thousands of moving camera, handheld, long exposure, digital photographs into articulations of real spaces and events, Pierce then re-articulates the video by applying the lever of a judiciously composed musique-concrète soundtrack. **1**

FILMMAKERS IN ATTENDANCE

JOSEPH BERNARD: SUPER 8 FILMS

Filmmaker in Attendance

Joseph Bernard, raised on the East Coast, received degrees in painting from the University of Hartford Art School and the School of the Art Institute of Chicago. For almost ten years, from the mid-70s through the mid-80s Bernard made over 100 Super 8mm silent films, “subjective, often highly manipulated, non-narrative observations frequently on filmmaking itself.” In 1986 he transitioned from filmmaking to collage painting.

Based in Detroit for four decades, Bernard currently resides in Troy, MI where he has been working toward a release of selected films on DVDs and archiving his complete collection.

This program features a selection from his extensive body of film work, “film-as-film abstractions, ... more closely akin to absolute music.”

ALL FILMS SUPER 8MM AND SILENT

Chamber

1977 | 18 min

Significantly pivotal, this early experiment shot with a flawed camera, made editing manipulation indispensable, even desirable. The first & last images are of a portion/detail of *Chamber* – a 1970, 40” x 30” decal-on-glass and mirror painting of mine that, like the film, reflects its surroundings. The film’s title takes into account other meanings and implications of the word ‘chamber’, i.e., of the heart, core, intimate music, prison, camera, room, gun part (both empty & loaded). **1**

Icon

1978 | 6 min

Beyond much single frame shooting, *Icon* allowed the use of cropped stencil letters as abstractions and the idea of bringing other painting tools and sensibilities to film.

Ritual

1979 | 3 min

A 50’ roll of film edited in camera; a small gem with timing & lap dissolves that were truly a gift.

Semblance: Frampton Brakhage Relation

1981 | 6 min

A simplistic analogy of obvious disparities between these two masters that I concocted on the beach in Provincetown. As a disclaimer: my filmed comparisons relating H.F. & S.B. should in no way be construed with the quality or intentions of these high priests of filmmaking. Just koaning around.

Night Mix

1982 | 13 min

This particular one carries a broad filmmaking vocabulary and was a response to a “still vs motion” picture debate between a photographer friend and myself. It was highly altered with opaque tape over frames, bleach, ink, abrasions and quantities of cement splices. Shot in Detroit and Provincetown, this is dedicated to Bill Gubbins.

Drawings On Africa

1981 | 2 min

Totally under-exposed 35mm slides of African maps were provided to be drawn on by a 10 and a 12 year old. The slides, with their emulsion-scratched images, were then macro rephotographed. A wondrous collaboration.

Film For Untitled Viewer

1983 | 3 min

A traveling-text soliloquy acknowledging an unknown, perceptive audience member with whom I’m sharing this film.

Variant Chants

1983 | 16 min

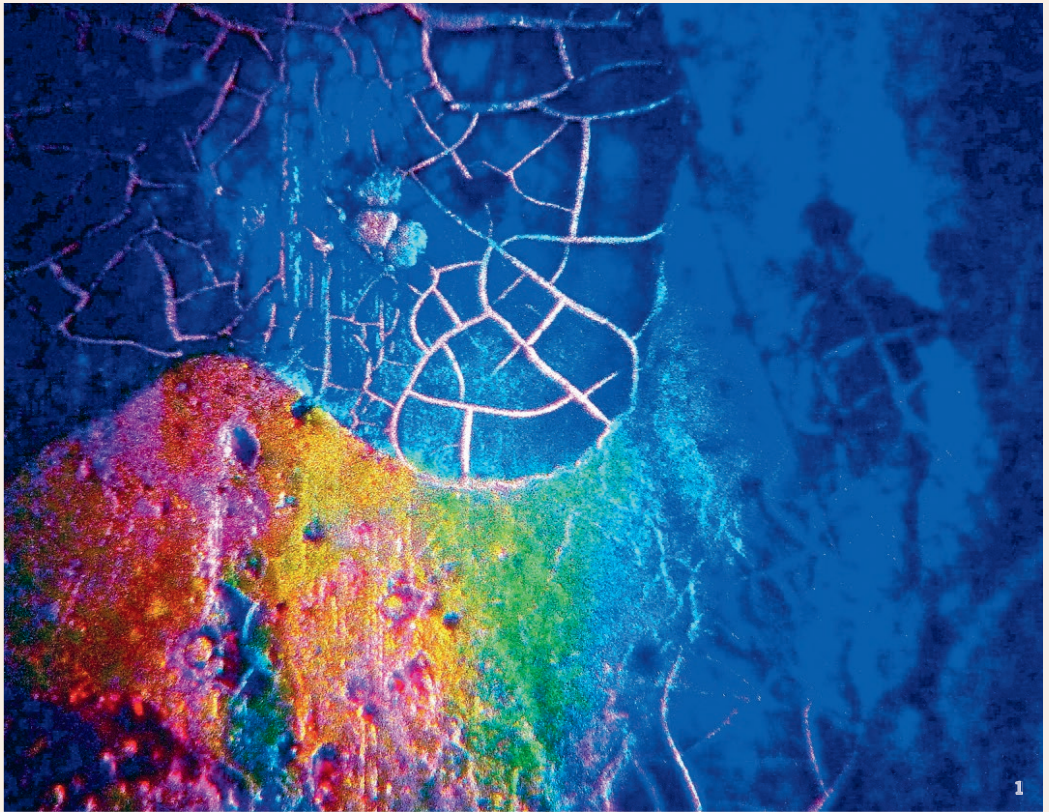
This is an often rapid montage of stills and short clips referencing aspects of “set-up” or tabletop filmmaking, as well as my own paintings on glass and 35mm slide photographs. In part, the film provides a view of its little laboratory, disclosure of its own making. For me, this remains an in-total dervish dance... a celebration of light, color, movement and all the charged beauty I was capable of, then or since. **2**

FILM DESCRIPTIONS
& SUPER 8 PRINTS COURTESY
OF JOSEPH BERNARD

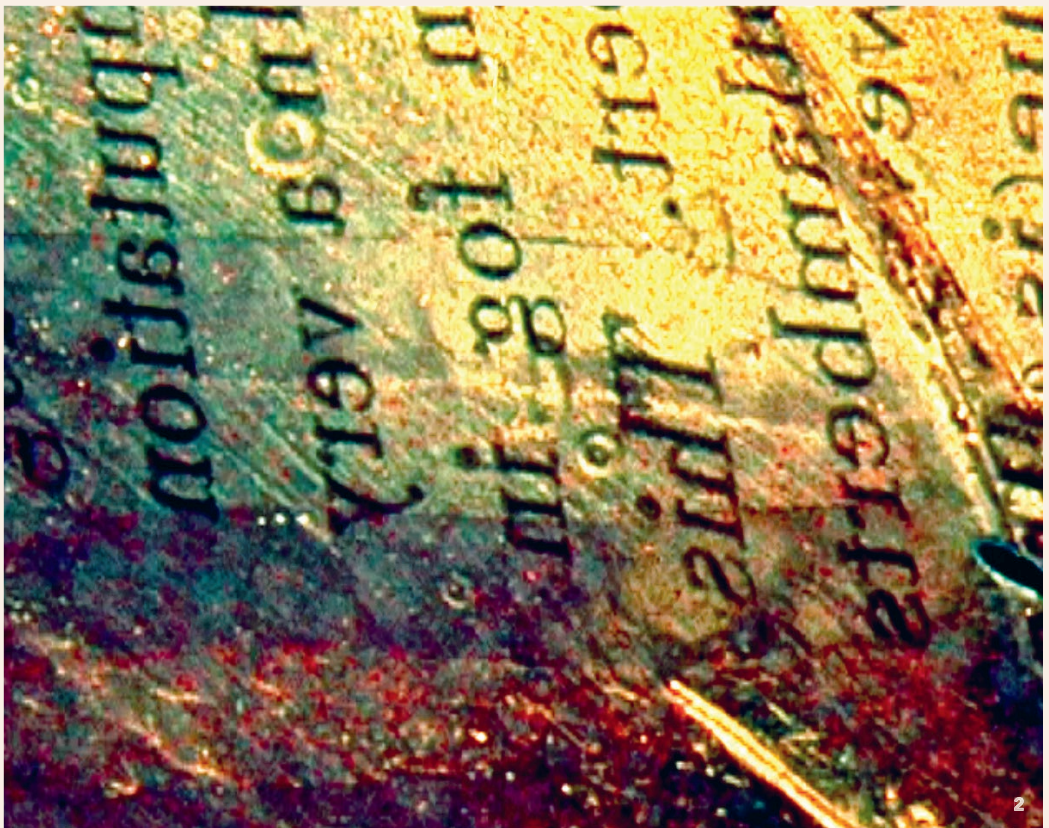
SUPER 8 PROJECTION BY
DAICHI SAITO

WITH SUPPORT FROM
THE ANDY WARHOL FOUNDATION
FOR THE VISUAL ARTS

COMMUNITY PARTNER MUSEUM
OF CONTEMPORARY ART DETROIT

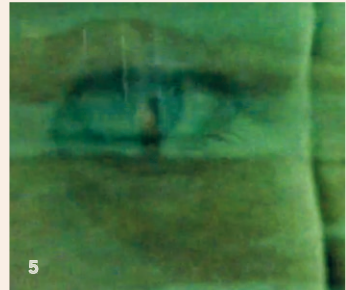
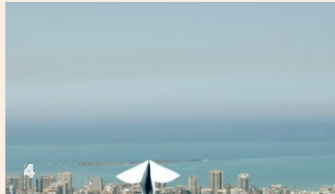


1



2

FILMS IN COMPETITION 1



Sun Song

Joel Wanek

Oakland, CA | 2013 | 14.5 min | Video | Silent

NORTH AMERICAN PREMIERE “I would tell the people on this planet that there are forces: their job is to slow you up. You’re supposed to keep moving.” –Sun Ra

A poetic journey from the darkness of dawn into the brightness of the midday sun in the American South. Filmed entirely on the number 16 bus route in Durham, North Carolina over the course of six months. –JW **1**

Square Dance, Los Angeles County, California, 2013

Silvia das Fadas

Los Angeles, CA | 2013 | 9 min | 16mm

WORLD PREMIERE “The people are what is not there yet, never in the right place, never ascribable to the place and time where anxieties and dreams await.”

–Jacques Rancière **2**

Burn Out the Day

Sasha Waters Freyer

Richmond, VA | 2014 | 4 min | 16mm

WORLD PREMIERE The passing of a decrepit totality; wounds and traces left by fire and light as an abandoned home burns to the ground. Mute observers and memory fragments remain. The pleasures and terrors of rural domestic comfort. –SWF **3**

Letter to a Refusing Pilot

Akram Zaatari

Lebanon | 2013 | 34 min | Video

Taking a cue from Albert Camus’ epistolary essay “Letters to a German Friend,” in *Letter to a Refusing Pilot* celebrated Lebanese artist-filmmaker Zaatari conducts both an investigation of and a stirring tribute to an act of resistance (or forbearance) that marked his childhood memories: the refusal of an Israeli pilot to bomb a boys’ high school on June 6, 1982 in south Lebanon. Oscillating between documentary, essay and fiction, this elegant and multi-layered film combines personal and archival documents as it seeks to recuperate historical truth from the annals of personal reminiscence, laced with both enchantment and fear. Framed like a coming-of-age filled with wonderment and insuperable curiosity, *Letter to a Refusing Pilot* humanizes a personal gesture in the face of a greater conflict. **4**

Sea Series #9 & #13

John Price

Toronto, Canada | 2013 | 6 min | 35mm | Silent

The fragility of diary entries, combined with the tireless observation of the shore’s many different moods and slow transformations. In this series, Price combines two close things: family and the sea. He films one motif and re-exposes the film a second time, sometimes several years later. These multiple expositions emphasize the situations’ placement within a never-ending flow.

–Andrea Slovakova **5**

THOM ANDERSEN: FILMS 1964–2014

Co-presented by the Academy of Motion Picture Arts & Sciences

When a film is called “didactic”, it is most often intended either as an insult or as a way of bolstering a work’s particular theoretical ambitions. Thom Andersen’s resolutely nonfictional films are didactic in a richer, more specific sense. In the eight films and videos he has made since 1965, he has worked cinema to its limits, not in the service of formal exercise or psychological realism, but in order to uncover precisely what kind of reality film is capable of disclosing of its subjects, and in doing so, has crafted new, particularly cinematic methods of practical, political, and, ultimately, moral instruction.

Highlighting the instructive qualities of Andersen’s films perhaps buries the idiosyncrasy and sense of humor that characterizes them. His four feature-length works have most frequently been designated as essay films for their discursive

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style of argumentation, the deep and somewhat eccentric learning that underlies it, and the sharp prose in which they are narrated. While the vivid sense of history and deep political commitment that Andersen brings to his subjects creates an undeniable sense of authority, it is leavened by the playfulness and the self-conscious subjectivity of the essay form.

Nevertheless, Andersen considers teaching his primary vocation. While his writing and filmmaking have come in intermittent bursts over the last four decades, he has taught university film courses more or less consistently since the mid-1970s.

Born in Chicago in 1943, Andersen moved to Los Angeles, the city with which his work has become inextricably associated, when he was four years old. In the early 1960s, he became active in the Los Angeles underground film scene, making a handful of short films, attending quite a few more, and forming a lasting friendship with Morgan Fisher, whose own films are revealing of some of Andersen’s own preoccupations. He attended film school, first at USC, and then UCLA, where he completed *Eadweard Muybridge, Zoopraxographer* (1975) as his master’s thesis.

In 1976, he joined the faculty of the University of Buffalo’s legendary Center for Media Studies, brought in by documentarian James Blue, with whom Andersen had studied at UCLA. In 1978, he took a position in Ohio State’s department of photography and cinema, where he joined fellow Southern California radical Allan Sekula. In 1984, Andersen and Sekula became early victims of the culture war, purged from the faculty along with photographer James Friedman, in the administration’s effort to rid the department of Jews and leftists—ironically enough, while Andersen was already deep into the research on the Hollywood blacklist that would form the basis for *Red Hollywood* (1995).

Since 1987, Andersen has taught at CalArts, whose School of Film and Video has since graduated many of the most interesting experimental film and videomakers working today, some of whom have collaborated with Andersen on his more recent projects.

Andersen made his earliest films during the avant-garde cinema’s extended high modernist phase, when the formalist charge of “minimalist” or, later, “structural” film predominated. His first film, *Melting* (1965), appears today almost like something of a parody of the concerns that animated that moment, but there is more at stake than the issue of film form. In a single, head-on →

shot, it pictures nothing but the dissolution of an ice cream sundae. The gerund form of its title “suggests,” as Andersen would later note of the titles Eadweard Muybridge gave to his photographs, “a motion uniform and timeless.” As timeless as time itself, anyway: the film makes a material record of entropy, that is, of time’s passing.

In — (1967), made with Malcolm Brodwick, Andersen addressed his investigation of cinematic time to the question of montage. Applying a predetermined structure to small-gauge footage of Los Angeles’ rock-and-roll industry and to recordings of its music on its soundtrack, the film stages a series of arbitrary sound-image relations, demonstrating the cinema’s ceaseless production of meaning.

In so far as they picture actual events, and as they enact certain principles of cinema, these films can be considered documentaries, but with *Olivia’s Place*, shot in 1966 and completed in 1974, Andersen’s filmmaking takes a decisive turn toward the descriptive. In just a few long, static takes, the film records the dying days of a working class Santa Monica coffee shop as the forlorn sounds of Big Jay McNeely’s “There is Something on Your Mind” play from the jukebox.

In 2010’s *Get Out of the Car*, Andersen would once again render his city in fragmentary 16mm glances brought together by the pulse of local music. Andersen calls *Los Angeles Plays Itself* “a city symphony in reverse,” but it still pictures the city as something of a self-sufficient system from a God-like vantage. *Get Out of the Car* is instead a city symphony from below, showing the city as it is seen crossed on foot by its poorest residents.

Between it and the early shorts, Andersen made the three essayistic features on cinematic subjects that have attracted the most attention in his body of work. *Eadweard Muybridge, Zoopraxographer* examines the philosophical force of Muybridge’s proto-cinematic innovations and precisely locates the social and technological underpinnings that distinguish his zoopraxography from the cinema

proper. *Red Hollywood*, made with Noël Burch, looks at the neglected works of blacklisted Hollywood leftists and insists we take seriously the sociopolitical content of their work.

Both films are interventions in film historiography that are remarkably articulate in form and argument, but it is with *Los Angeles Plays Itself* (2003) that Andersen synthesized a style fully adequate to his ambitions. His wide-ranging investigation into cinema’s uses of the city unfolds in a seamless montage and makes its claims in an unabashedly personal, somewhat unreliable register without diminishing their urgency. Andersen turns our attention to the people and events that the best-known visions of the city have overlooked, and to the overlooked visions that have captured such people’s lives.

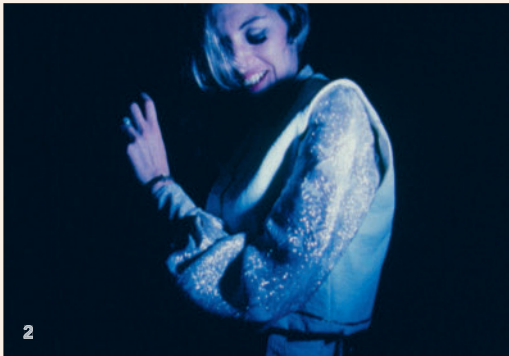
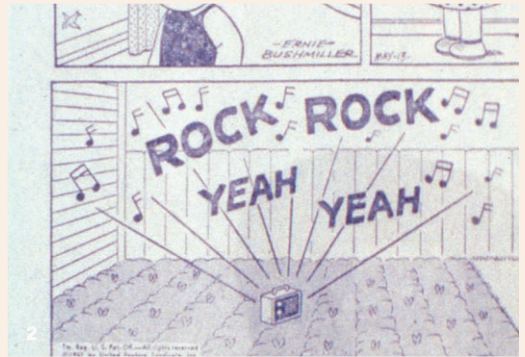
Reconversão (2012) picks up the architectural preoccupations of *Los Angeles Plays Itself* and matches them to the questions about the nature of stillness and motion at the center of *Eadweard*



Muybridge, Zoopraxographer, finding them newly relevant to the digital era. Depicting the buildings of Portuguese architect Eduardo Souto de Moura through a set of animated DSLR stills, Andersen affirms that architecture, no less than cinema, is a time-based art that gives shape to its era’s social relations.

In his observations on other filmmakers and their work, Andersen frequently emphasizes qualities that illuminate his own approach. In Muybridge’s *Animal Locomotion*, Andersen discovers a “dialectic of subject and method.”

At the conclusion of *Los Angeles Plays Itself*,



he draws a modified, Deleuzian conception of neorealism from in the 1970s work of black, working-class filmmakers like Haile Gerima, Charles Burnett, and Billy Woodbury: a neorealism that “describes another reality and creates a new kind of protagonist...a seer, not an actor,” and that “posits a new kind of time. A spatialized, non-chronological time of meditation, and of memory [in which] everything is filtered through [the protagonist’s] consciousness, and the film follows it, as it slides freely from perception to memory.”

In conversation with William E. Jones, Andersen elaborates a “theory of description” from Krzysztof Kieślowski’s remarks on his own early documentaries: “Only when you describe something

can you start thinking about it. Only then can you deal with it. Only then can you try to change it.”

The echoes of Marx are no accident. At the root of all of Andersen’s allegories of his own practice is an unwavering commitment to two kinds of materialism: a historical materialism that interprets culture as an expression of a society’s social and economics arrangements, and a filmic materialism that interprets cinematic meaning through its technological underpinnings. The history of avant-garde cinema is riddled with efforts to collapse these distinct materialisms. Only in Andersen’s work do we find a fully formed version of each kind in a mutual interdependence. His films demand that we pay attention to better things and that we pay it better.

ESSAY TEXT BY
COLIN BECKETT

ACT WITHOUT WORDS
PRESERVATION PRINT
COURTESY OF HIGH M. HEFNER
MOVING IMAGE ARCHIVE,
UNIVERSITY OF SOUTHERN
CALIFORNIA

Act Without Words
1964 | 6 min | 16mm

Melting
1965 | 6 min | 16mm

Olivia’s Place
1966 | 6 min | 16mm **1**

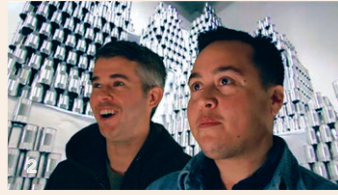
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Thom Andersen & Malcom Brodwick
1967 | 11 min | 16mm **2**

Get Out Of The Car
2010 | 35 min | 16mm **3**

Hey, Asshole!
2014 | 5 min | Video

OUT NIGHT

Films in Competition



The Thing

Rhys Ernst

Los Angeles, CA | 2013 | 15 min | Video

A woman, a transgender man, and their cat travel towards a mysterious roadside attraction known as "The Thing." **1**

100 Butches #9: Ruby

Elisha Lim

Toronto, Canada | 2012 | 1 min | Video

A catholic convent schoolgirl remembers her first gay crush.

Falling In Love... with Chris and Greg:

"Work of Art! Reality TV Special"

Chris E. Vargas and Greg Youmans

Hamilton, NY | 2012 | 14 min | Video

Work of Art! was the last full-length episode in the online series *Falling in Love...with Chris and Greg*, made by Chris Vargas and Greg Youmans between 2008 and 2013. Through the magic of DIY video effects and voice redubbing, Chris and Greg become contestants in a reality-TV competition to be The Next Great Artist. The challenge: "Make a successful piece of queer art about failure." Can they make it through a double elimination? **2**

Cakes Da Killa: NO HOMO

Ja'Tovia M. Gary

Brooklyn, NY | 2013 | 13 min | Video

An electrifying portrait of a young artist determined to create and live life on his own terms. Born Rashard Bradshaw, Cakes Da Killa is a 22 year-old hip hop artist and openly gay man whose provocative lyrics explore sexuality and gender politics. **3**

Ghost Syndrome

Rita Piffer

Florianópolis, Brazil | 2013 | 7 min | Video

A portrait of a Moroccan lesbian who immigrated to the United States, and the emotional resonances of living in between cultures. **4**

Off-White Tulips

Aykan Safoğlu

Berlin, Germany | 2013 | 24 min | Video

NORTH AMERICAN PREMIERE Concentrating on James Baldwin's extended stays in Istanbul in the 60s and 70s, the film explores the limits of an autobiography mostly relying on found materials such as Sedat Pakay's photography. Racism, transnational discourses, queer politics and appropriation art are also being investigated throughout the video-essay. **5**

Akin

Chase Joynt

Toronto, Canada | 2012 | 8 min | Video

Akin powerfully engages in a relationship between an Orthodox Jewish mother and her transgender son as they navigate silent secrets of a shared past. **6**

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

LUNAR ALMANAC
PAGE 43

HOPE TUCKER: THE OBITUARY PROJECT

Juror Presentation

As director of *The Obituary Project*, a compendium of experimental salvage ethnography that transforms a quotidian form of narrative, Hope Tucker reframes the passing of sites, people, communities, rituals, cultural markers, and ways of being.

She has documented shuttered bread factories, fallen witness trees, and disappearing civil rights era landmarks; animated cyanotypes of downwinders and old instructions for making fishing nets by hand; recorded mobile phone footage of the last public phone booths in Fin-

land; written the entire text of a video out of paper clips, a Norwegian symbol of nonviolent resistance; and retraced the path of protest that closed the only nuclear power plant in Austria.

Like all obituaries, these are selective interpretations of rich and complex lives. *The Obituary Project* rearranges the contours of biography by acknowledging the attributes by which we learn to recognize and which become markers of authentic life. Tucker will present a program of videos along with excerpts from her installation work and a recent work in progress.

William Stokoe Jr., Sign

Language Advocate, Dies at 80

USA | 2000 | 3 min | 16mm

Decibel Range Reduced To Reflect Moderate Hearing Loss 1

Bessie Cohen, Survivor of the 1911 Triangle Shirtwaist Fire

USA | 2000 | 3 min

The last ninety years of a complex life become eclipsed by an escape from a burning building. 2

Lolo Ferrari

USA | 2001 | 2 min

Corrupted Sound File

An obituary whittles one's social contribution down to its barest form. 3

Big Star

USA | 2003 | 3 min

The map-maker grew up down the street from where the car hit the tree and rode many a Big Star cart. 4

Missing in the Severe Clear

USA | 2001 | 4 min

'Severe Clear' is aviation slang for clear, crisp, blue skies with boundless visibility. 5

Noel

UK | 2005 | 5 min

A songwriter's identity remains as obscure as his motives for penning a popular American holiday standard. 6

Vi holder sammen / We hold together

Norway | 2011 | 4 min

Norwegian w/ English Titles

A typeface formed by hand from paper clips spells out an imperfect construction of a national history as it visualizes a period of nonviolent resistance. 7

Puhelinkoppi (1882–2007)

Finland | 2010

8 min | Mobile Video

Finnish w/ English Titles

Marking a shift in the functioning of private and public space, after existing as a sidewalk staple for over a century, the phone booth in Finland is now extinct. The artist uses her camera phone to document the passing. –Images Festival 8

Vermont says goodbye to Solzhenitsyn

USA | 2012 | 4 min

Surveillance Video

Russian w/ English titles

The Russian writer spent twenty years in exile in a remote American village. This pixilation, part one of a diptych, was shot on the anniversary of his death. 9

Ellis Wilson's Funeral Procession

USA | 2012 | 8 min Excerpt of

a 74 minute Work | Silent

When painter Ellis Wilson died in 1977, his documentation of the lives of people of African descent was not well known. Ten years later, his work *Funeral Procession* became part of a show that still plays

worldwide. Shifting focus away from episodic plot structure allows for a sustained gaze on Wilson's role in the series level narrative and success of *The Cosby Show*.

The Sea [is still] Around Us

USA | 2012 | 4 min

Rachel Carson is dead, but the sea is still around us...this small lake is a sad reminder of what is taking place all over the land, from carelessness, shortsightedness, and arrogance. It is our pool of shame in this, 'our particular instant of time.' –E.B. White, 1964

Handful of Dust

USA | 2013 | 9 min

Mono Recording from 1953

Prussian blue can be used to render images and counteract radiation poisoning. 10

Bryant's Grocery & Meat Market

USA | 2008–Ongoing

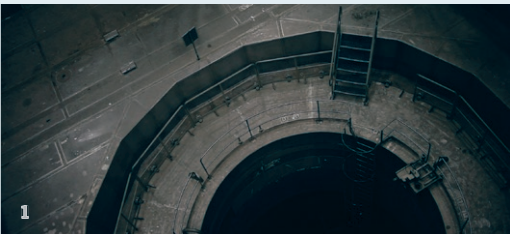
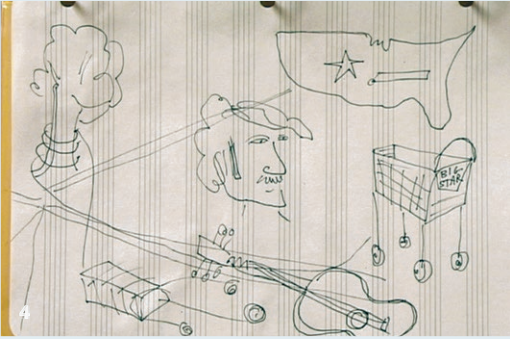
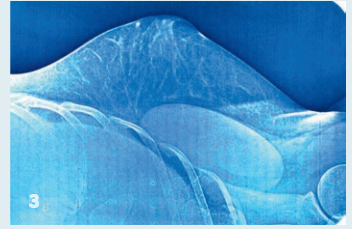
1 min Excerpt from Sunday

April 14, 2013 | Silent

After buying candy at this grocery store in Money, Mississippi in 1955, 14 year old Emmett Till was brutally murdered. His killers were acquitted, fueling the civil rights movement. Historical markers have repeatedly disappeared from this site. 11

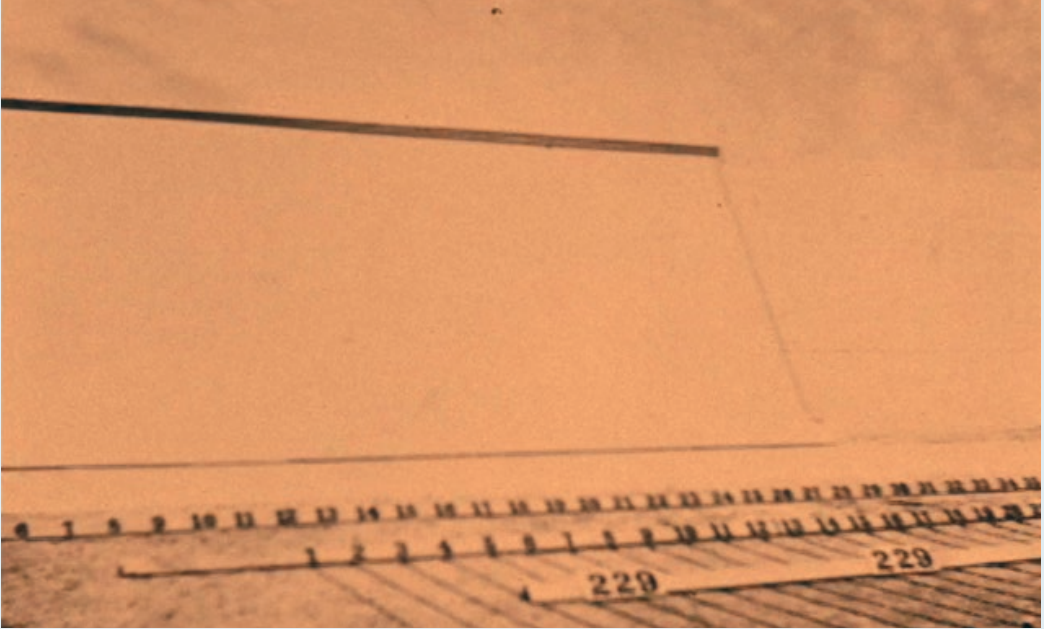
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THOM ANDERSEN: *EADWEARD MUYBRIDGE, ZOOPRAXOGRAPHER*

Filmmaker in Attendance



Eadweard Muybridge, *Zoopraxographer*

Thom Andersen

1975 | 60 min | 35mm

In the late 1960s and early 1970s, the reconsideration of Eadweard Muybridge took on a new urgency in relation to the formalist concerns then powering the central current of avant-garde film. Thom Andersen began researching Muybridge in the mid-1960s. In 1966, he published an essay about him for *Film Culture* that advanced some of the claims he would make in his first feature film, *Eadweard Muybridge, Zoopraxographer*, completed in 1974 in collaboration with Morgan Fisher and Fay Andersen.

As in his early shorts, Andersen's approach to recounting Muybridge's life and analyzing his work could be called "minimalist", though Andersen would likely prefer it to be called "reductionist", following the term he later applied to Warhol's first films. The film is made with remarkably

few materials: Muybridge's stills and zoopraxographs (often animated), a narration read by Dean Stockwell, Michael Cohen's score, and less than a minute of originally photographed footage. It is tempting to say that Andersen removed everything except the essentials, but, as always, Andersen's highly specific idea of the essential—the film begins with a quote from Mao—reminds us of the absurdity of such a conceit.

The fastidiousness of the film's analysis follows Muybridge's own work. In the reanimated zoopraxograph stills, the film reveals what Muybridge accomplished scientifically, aesthetically, and philosophically, and how his motion studies cleared the path for the invention of cinema, but remained distinct from it. Onscreen, it traces the exact temporal distance between the profilmic events of his images and our experience of them—constructing a dizzying *mise-en-abyme*.

Andersen is fond of quoting Roland Barthes' riff on Francis Bacon, which

asserts "that a little formalism turns one away from History, but that a lot brings one back to it." No other film makes that point as well as *Eadweard Muybridge, Zoopraxographer*.

The film takes for granted that even in a moving image collection as rigorously scientific as Muybridge's *Animal Locomotion*, sociological and historical revelation is inevitable. From there it precisely demonstrates how different kinds of knowledge are produced by moving images.

—Colin Beckett

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COLIN BECKETT, A WRITER
BASED IN BROOKLYN, NY

SPONSORED BY UNIVERSITY OF
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COMMUNITY PARTNER RACKHAM
VISUAL CULTURE WORKSHOP

Thursday

5:10pm

Michigan Theater Main Auditorium

FREE

PENELOPE SPHEERIS

Presented by The Penny W. Stamps Distinguished Speaker Series



Often referred to as a “Rock ‘n Roll anthropologist”, Penelope Spheeris is an American director, producer and screenwriter. Her groundbreaking exploration of the formative Los Angeles punk scene, *The Decline of Western Civilization* (1981) (screening Friday see pg. 52), is still the crucial reference point for the history and culture of that era. She will be joined in conversation with Mark Toscano, film preservationist for the

Academy of Motion Picture Arts and Sciences Film Archive, for a discussion that will cover Spheeris’s vital independent filmmaking career, including her early radical shorts and pioneering music films, as well as her documentary and narrative features.

Penelope Spheeris’s films will be featured in four programs Thursday, Friday and Saturday during the 52nd Ann Arbor Film Festival.

The Penny W. Stamps Distinguished Speaker Series is focused on creativity and innovation, presenting visionary leaders who use their creative practice effectively. It celebrates those who transcend tradition and set a progressive and influential tone with their work.” The series has become a revered weekly event at the Michigan Theater drawing people from across the University, Ann Arbor, and the greater Detroit region. The core audience is comprised of Stamps School of Art & Design students in the midst of discovering their own creative path, but is open to the public at large.

Thursday

6:45pm

Michigan Theater Screening Room

MANAKAMANA

Filmmakers in Attendance



Manakamana

Stephanie Spray and Pacho Velez

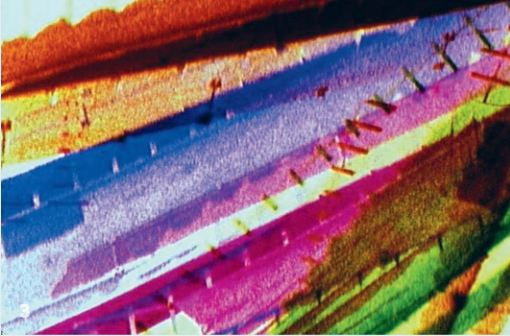
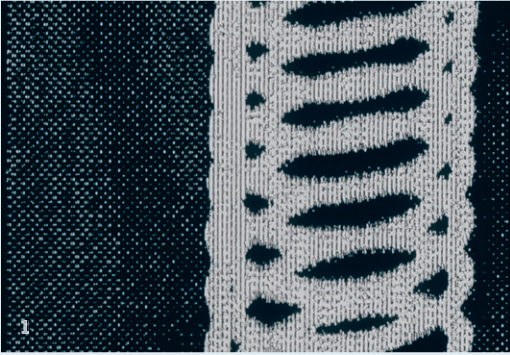
Nepal/USA | 2013 | 118 min | S16mm on Video

Manakamana is composed of 11 shots from the inside of a cable car as it transports pilgrims making an ancient journey to a Nepali mountaintop. The shots unfold in real-time, corresponding to the duration of a roll of 16mm film. Stephanie Spray and Pacho Velez have created a film “thrillingly mysterious in its effects: a staged documentary, a cross between science fiction and ethnography, an airborne version of an Andy Warhol screen test. As with the richest structural films, *Manakamana* is a kind of head movie that viewers are invited to complete as they watch, an endlessly suggestive film that both describes and transcends the bounds of time and space.” –NYFF

EDUCATIONAL PARTNER UNIVERSITY OF MICHIGAN
CENTER FOR EAST ASIAN STUDIES

WITH SUPPORT FROM THE ANDY WARHOL
FOUNDATION FOR THE VISUAL ARTS

FILMS IN COMPETITION 2



A Return to the Return to Reason

Sabine Gruffat

Chapel Hill, NC | 2014 | 3 min | 35mm

WORLD PREMIERE *A Return to The Return to Reason* is a tribute to Man Ray's 1923 film "*Le Retour à La Raison*" (*A Return to Reason*), the first film to use his 'Rayograph' technique in which Man Ray exposed found objects onto film negative.

In this film the found object is Man Ray's digitized film, the first Dada film. The "original" film was digitized with all its aged emulsions, scratches, and splices, then compiled into digital filmstrips. These filmstrips are used to output a dithered and inverted image that the laser engraver may etch onto black 35mm film leader. The film images are created as the laser engraver scratches away the emulsion on the black leader. In this way, Man Ray's spontaneous process becomes systematic. —SG **1**

Chicago Loop

James Benning

1976 | 9 min | 35mm

THIS FILM IS NOT IN COMPETITION In three virtuosic sequences created entirely in-camera, Benning alternates contrary camera movements in a trio of Chicago locations with increasing rapidity to a point where they first fracture and then merge in the viewer's eye. *Restored print courtesy of the Academy Film Archive* **2**

Rode Molen

Esther Urlus

Rotterdam, Netherlands | 2013 | 4 min | 35mm

Rode Molen (Red Mill) is a research into motion picture printing techniques. The starting point and inspiration for the film are the mill paintings of Piet Mondriaan, especially "Rode Molen." In the film, color is created by multiple exposures through different masks during printing.

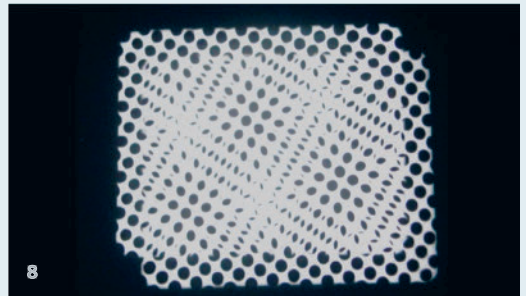
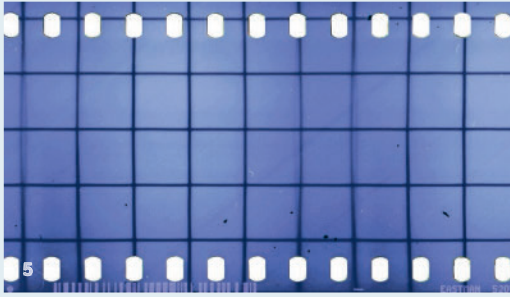
Depending what developing process is used the colors mix in two ways: additive or subtractive. —EU **3**

Black Drop

Simon Starling

UK | 2012 | 28 min | 35mm on Video

Produced in association with Modern Art, Oxford and the Radcliffe Observatory, Oxford, the film *Black Drop* unfolds in a 35mm editing suite as an editor tries to bring structure and understanding to a varied array of material including: footage made on location in Hawaii and Tahiti on the occasion of the June 2012 transit of Venus, archive material, and ultimately footage of himself editing. As the editor cuts and splices the complex narrative unfolds. The film tells the story of the relationship between astronomy, photography and the beginnings of moving image technology. Predicated on the idea that the 2012 transit may be the last to be recorded on celluloid (the next transit will occur in



2117), *Black Drop* tracks the development of the French astronomer, Jules Janssen’s innovative photographic revolver - a device that was designed to counter human error in timing the crucial moments of Venus’ contact with the edge of the sun, and was influential in the development of Etienne Jules Marey’s photographic rifle and the Lumière Brother’s cinematograph. **4**

Main Hall

Philipp Fleischmann

Vienna, Austria | 2013 | 5 min | 35mm

US PREMIERE Designed by Josef Maria Olbrich in 1898, the main exhibition hall of the Vienna Secession is generally regarded as one of the first White Cube Spaces of art history. The myth of the neutral space has a long tradition of being critically examined by the institution itself. Using 19 specially designed cameras, *Main Hall* adds a purely cinematographic gesture to the space’s history by having it look at its own architecture. **5**

Lagos Island

Karimah Ashadu

Nigeria/UK | 2012 | 4 min | Video

Ashadu has constructed a “Camera Wheel Mechanism” from scrap materials found on the Lagos Island coast, inspired by the region’s hawkers and laborers and their ubiquitous, overburdened, handmade carts. A camera encased inside the mechanism depicts a constantly shifting perspective of the coastline, creating an atmosphere

both playful and tense. Homes built by migrants on the coast will soon be destroyed by the Lagos government in a bid to clean up the city. **6**

Lunar Almanac

Malena Szlam

Montreal, Canada | 2013 | 4 min | 16mm

Moons in a journey through magnetic spheres, influencing subtle energies on Earth. –MS **7**

Dot Matrix

Richard Tuohy

Victoria, Australia | 2013 | 16 min | 16mm x 2

Dot Matrix is a dual 16mm film involving two almost completely overlapping projected images. The ‘dots’ were produced by photogramming sheets of dotty paper (used for manga illustrations) directly onto raw 16mm film stock. These dots were then contacted printed with ‘flicker’ (alternating black frames) creating strobing ‘interruptions’ to the dots. The drama of the film emerges in the overlap of the two projected images of dots. The product they make is greater than the parts. The sounds heard are those that the dots themselves produce as they pass the optical sound head of the 16mm projector. **8**

SPONSORED BY UNIVERSITY OF MICHIGAN
DIGITAL MEDIA COMMONS

PENELOPE SPHEERIS: FILMS 1968–1998

Co-presented by the Academy of Motion Picture Arts & Sciences

For a lot of people, Penelope Spheeris seems to have sprung raucously onto the independent filmmaking scene with the unsurpassable *The Decline of Western Civilization* in 1981. Never mind that she had a thriving and prolific career all through the 70s, producing TV and film work for people like Albert Brooks, and creating a large number of pioneering music shorts for acts like Funkadelic and Ry Cooder. But even these accomplishments of the mid-70s were preceded by her early UCLA film school shorts—an eclectic, revelatory batch of work that prove her a confident, creative, and sure-footed filmmaker right from the beginning. These six shorts from 1968-1972 are extremely rarely seen, and reveal many of Spheeris's characteristic interests, modes, and innovations as an independent filmmaker. Earliest expressions of punk sarcasm, sly mockumentary, and disarming intimacy culminate in the breathtaking companion films *I Don't Know* (1970) and *Hats Off to Hollywood* (1972), a pair of miraculous works that brilliantly and movingly blend documentary and recreation in an utterly unique expression. Also showing will be Spheeris's lovely and adoring short portrait of her one-of-a-kind mom, *No Use Walkin' When You Can Stroll* (1998). —Mark Toscano



Synthesis

1968 | 7.5 min | 8mm

Penelope Spheeris's first film, made in 8mm Kodachrome at UCLA. In a seemingly near-future control room devoid of people, various readouts and calculations suggest that humankind is not altogether compatible with the grand scheme of the universe.

Bath

1969 | 5.5 min | 16mm

Made in an environment and at a time when frequent and gratuitous images of nude women permeated the work of her male counterparts, Spheeris produced this intimate and sensual observation of a woman bathing. The appearance of Spheeris's credit at the beginning of the film seems to ask the question: how does voyeurism change when we know the voyeur is actually a voyeur?

Shit

1969 | 3.5 min | 16mm

Never completely finished during its original production, this snarky comic piece was rediscovered in Spheeris's vaults in 2010 and preserved as-is. The titular substance plays a key role in determining an outmoded man's role in a changing society. **1**

The National Rehabilitation Center

1969 | 12 min | 16mm

Two years before Peter Watkins' *Punishment Park*, Spheeris takes the McCarran Act to its inevitable next step and shows us - via an early use of mockumentary - what the U.S. might be like if potential subversives were simply locked up en masse before they had a chance to subvert anything.

I Don't Know

1970 | 20 min | 16mm

A truly major work, *I Don't Know* observes the relationship between a lesbian and her friend/lover who prefers to identify somewhere in between male and female, in an expression of personal ambiguity suggested by the film's title. This nonfiction film - an unusual, partly staged work of semi-vérité - is the first of Spheeris's films to fully embrace what would become her characteristic documentary style: probing, intimate, uncompromising, and deeply meaningful.

Hats Off To Hollywood

1972 | 22 min | 16mm

Picking up the story first presented in *I Don't Know*, *Hats Off to Hollywood* brazenly and brilliantly mixes documentary reality with fully staged recreations/reimaginings of episodes

in the lives of Jimmy/Jennifer and Dana, a loving, bickering couple who challenge the notion of homonormativity. Drugs, poverty, disease, bigotry, and prostitution all figure into this disarmingly candid and often hilarious film, a remarkable work that is the apotheosis of Spheeris's early filmmaking, and a luminous signpost leading directly to *The Decline of Western Civilization*. **2**

No Use Walkin' When You Can Stroll

1998 | 11 min | 35mm

One-time carny, bartender, and married ten times, Penelope Spheeris's mother was an uncommon woman. In this sweet, funny, and moving video portrait, Spheeris gives us a vivid glimpse into the richness of her mother's life and character.

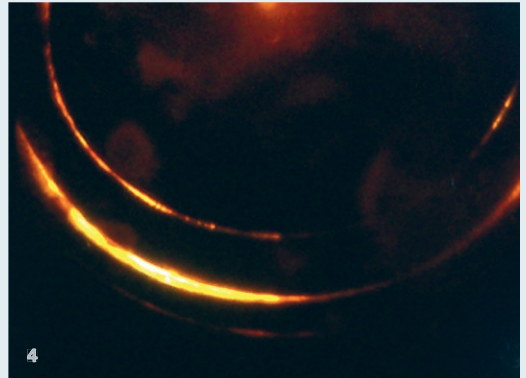
NEW HD TRANSFERS COURTESY OF THE ACADEMY FILM ARCHIVE

PROGRAM INTRODUCED BY
MARK TOSCANO, FILM ARCHIVIST
FOR THE ACADEMY OF MOTION
PICTURE ARTS & SCIENCES

SPONSORED BY
BURNS PARK CONSULTING

ADDITIONAL SUPPORT FROM
THE PENNY W. STAMPS
DISTINGUISHED SPEAKER SERIES

FILMS IN COMPETITION 3



Wildnis (The Wild)

Helena Wittmann

Hamburg, Germany | 2013 | 12 min | Video

Potatoes have to be peeled, withered orchid blossoms must be plucked. Then everything is in order. –HW **1**

murmurations

Rebecca Meyers

Lewisburg, PA | 2013 | 6 min | 16mm

A charm; siege; dissimulation. Descent and watch. Avian voices link gesture and snowfall, macro views of whiskered branches and furry firs. –RM **2**

Light Year

Paul Clipson

San Francisco, CA | 2013 | 10 min | 16mm

An abstract 16mm film study of the San Francisco waterfront, showcasing the complex natural and architectural systems within this urban landscape, from the ephemeral rhythms of light and water to the rigid order of bridges and skyscrapers. *Music by Tashi Wada, performed by Charles Curtis and Judith Hamann.* **3**

A Study in Natural Magic

Charlotte Pryce

Los Angeles, CA | 2013 | 3 min | 16mm

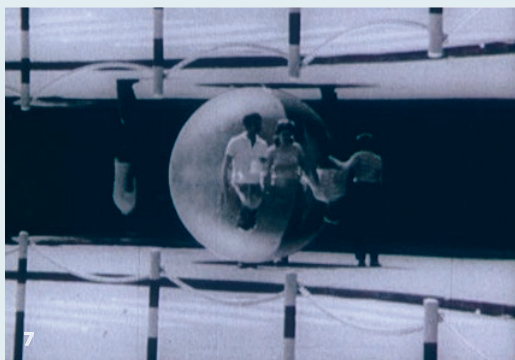
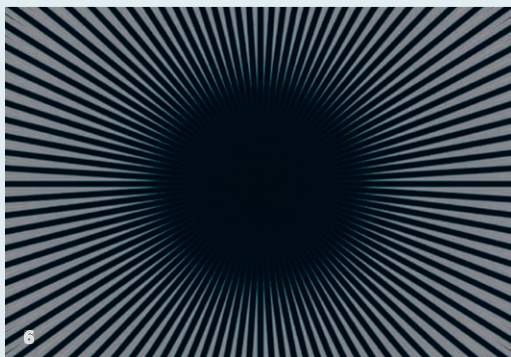
Witness an alchemist's spell; the transmutation of light into substance; a glimpse of gold. –CP **4**

After Hours

Karen Yasinsky

Baltimore, MD | 2013 | 10.5 min | Video

After Hours originated with thoughts on senseless violence, cultural observation and hypnotism. My meditations on these involve anxiety and a sense of expectation which helped form the structure. Many of the images are repurposed, related but unhinged from their original context. The work includes puppet animation, film, video and hand-drawn animation. –KY **5**



Prisoner's Cinema

Joshua Gen Solondz

Brooklyn, NY | 2013 | 10 min | Video

"It has been widely reported that prisoners confined to dark cells often see brilliant light displays, which is sometimes called the 'prisoner's cinema.'" –Salvatore Cullari

I hand spliced this project until my computer crashed. It should induce alpha and delta states, the brain states of the hyper aware and the comatose. For my mother. –JGS **6**

sfáira 1985–1895

Ivan Ladislav Galeta (1947–2014)

Croatia | 1985 | 10 min | 35mm

sfáira 1985-1895 is dedicated to Pythagoras and Plato and is an homage to two of Galeta's favorite spheroids: the Earth and the Sun. The protagonist, as we are informed by the title sequence, is a sculpture named Earthbound Sun and the film's photography, a stunning example of optical printing techniques, shows his affection for both. With *sfáira*, Galeta delivers a pictorial and literary Maximalism, in a way that only cinema can do but had not been done before. –Vassily Bourikas
Print courtesy of Zagreb Film. **7**

Let Us Persevere In What

We Have Resolved Before We Forget

Ben Russell

USA/France/Vanuatu | 2013 | 20 min | 16mm on Video

"We are happy. (Silence.) What do we do now, now that we are happy?" –Samuel Beckett, *Waiting for Godot*

"John Frum prophesied the occurrence of a cataclysm in which Tanna would become flat, the volcanic mountains would fall and fill the river-beds to form fertile plains, and Tanna would be joined to the neighbouring islands of Eromanga and Aneityum to form a new island. Then John Frum would reveal himself, bringing in a reign of bliss, the natives would get back their youth and there would be no sickness; there would be no need to care for gardens, trees or pigs. The Whites would go; John Frum would set up schools to replace mission schools, and would pay chiefs and teachers." –Peter Worsley, *The Trumpet Shall Sound: a study of cargo cults in Melanesia* **8**

SPONSORED BY TEAHAUS

AFTERPARTY

The Ravens Club | 11pm–2am | FREE

Enjoy independent and experimental mixology in a 1920s speakeasy setting, with live video and DJs.

A SPELL TO WARD OFF THE DARKNESS
PAGE 53

JEREMY RIGSBY: ARCHAIC BEASTS, GOD'S ASSHOLE AND OTHER IDEAS OF THE PREVIOUS CENTURY

Juror Presentation

Presented and curated by Jeremy Rigsby and Oona Mosna, Program Directors of the Media City Film Festival. Media City is an annual international festival of film and video art presented over five days in Windsor, Ontario and Detroit, Michigan. In July 2014, Media City will hold its 20th edition. This program features nine films by artists whose work has been featured in retrospectives presented during the first two decades of Media City.

15/67 TV

Kurt Kren | Austria | 1967 | 4 min | 16mm

"... [T]his film involves the audience in a conceptual and reflexive process. Five short sequences are all shot from the same viewpoint in a quay-side café... Each shot, containing some small movement, is repeated in the film twenty-one times, in mathematically determined order... The significance does not lie in the mathematical sequences as such, but in how the viewer attempts to decipher the structure... The nature of the similarities between the images and motion is such that the reflexive mode of the viewer is taken through a number of distinguishable phases, as first the images themselves are recognized and defined, then remembered, then their sequence noted and compared via memory."
—Malcolm LeGrice, *Abstract Film and Beyond* **1**

Rhinoceroses

Karl Kels | Germany | 1987 | 9 min | 16mm

"Kels organizes sequences of images with an accelerated activity unnatural for his subjects but coherent for the process of cinematographic creation. At the end of the film the archaic beasts slowly and imperturbably leave their cage. At that moment, with the camera recording what takes place in front of it in real time, their gestures regain an intrinsic timelessness, finding, in our company, the sort of peacefulness they need to exit the stage."
—Miryam van Lier **2**

Da Capo: Variations on a Train with Anna

Guy Sherwin | England | 2000 | 16mm | 9 min

"[A] set of variations, in picture and sound. Fourteen interpretations of a keyboard prelude by J.S. Bach accompany images taken from a train leaving a station."
—Guy Sherwin **3**

WITH SUPPORT FROM THE ANDY WARHOL
FOUNDATION FOR THE VISUAL ARTS

Hong Kong (HKG)

Gerard Holthuis | Netherlands | 1999 | 14 min | 35mm

"Mysterious chrome creatures over the heart of Hong Kong. A film about life and a city; an observation of the end of the last century." —Gerard Holthuis **4**

Boston Fire

Peter Hutton | USA | 1979 | 8 min | 16mm

"*Boston Fire* finds grandeur in smoke rising eloquently from a city blaze... The beautiful texture of the smoke coupled with the isolation from the source of the fire erases the destructive impact of the event. The camera, lost in the immense dark clouds, produces images for meditation removed from the causes or consequences of the scene. The tiny firemen, seen as distant silhouettes, gaze in awe, helpless before nature's power." —Leger Grindon, *Millennium Film Journal*

Shot-Countershot

Peter Tscherkassky | Austria | 1986 | 1 min | 16mm

"Shot-countershot. The idea of the century."
—Hans Fraeulin **5**

Boston Steamer

Friedl vom Gröller | Austria | 2009 | 3 min | 16mm

"*Boston Steamer* is based on the unusual idea that God's asshole is visible during a full moon, being the round ball itself." —Dietmar Schwärzler

Erwin, Toni, Ilse

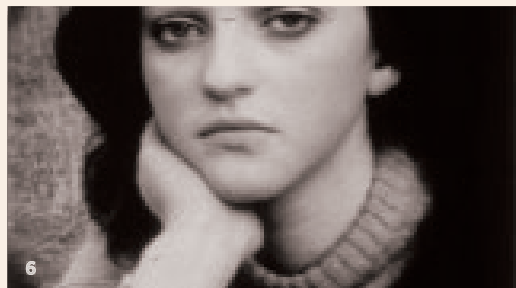
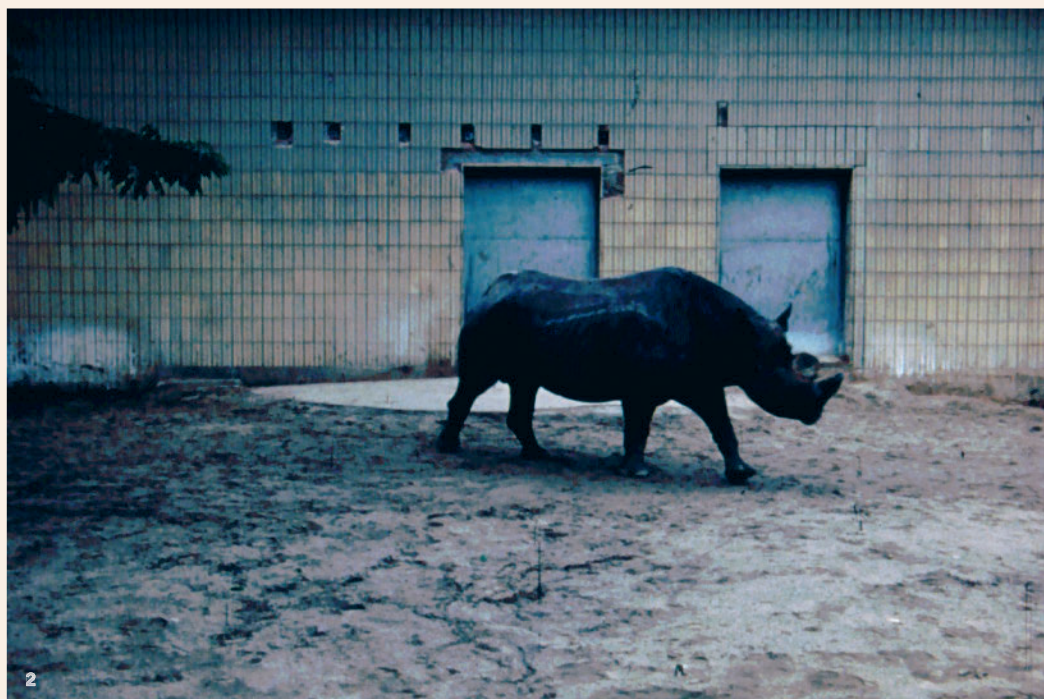
Friedl vom Gröller | Austria | 1969 | 9 min | 16mm

"Thematically, Friedl vom Gröller (Kubelka)'s films are closely related to her photographic works, which are portraits. In 1968 she began working with film, producing her first sketch of three individuals. The three protagonists appear in various aquatic environments in Vienna, at the Danube Canal or the Danube River itself. The final passages herald [her] later approach: the film portrait, which dispenses with language and plot."
—Hemma Schmutz **6**

Portrait

Sergei Loznitsa | Russia | 2002 | 28 min | 35mm

"*Portrait* consists of what at first appear to be photographs of Russian farmers. But as we watch the carefully composed scenes, small details in the background begin to catch our eye... Occasionally someone shifts their weight, or turns slightly, or blinks... [A] thoughtful meditation on man and nature, city and country, old Russia and new... *Portrait* is provocative exactly because it plays with the artifices of traditional portraiture, of iconic 'peasants'." —Slavic Review **7**



Friday

3pm

UMMA Helmet Stern Auditorium

FREE

FROM GULF TO GULF TO GULF

Film in Competition



From Gulf to Gulf to Gulf

CAMP (Shaina Anand and Ashok Sukumaran)

India | 2013 | 83 min | Video

Comprising over four years of footage, *From Gulf to Gulf to Gulf* is the result of a collaboration between the Indian art collective CAMP (Shaina Anand and Ashok Sukumaran) and a group of sailors from the Kutch district in western India. A modern adventure on the high seas (captured with cell phone cameras and set to a soundtrack of old and new Bollywood, Pakistani, and local religious songs chosen by the sailors), the film captures workaday life and lazy hours as the sailors ferry everything from electronics to livestock from the Persian Gulf to the Gulf of Aden to the Somali coast and back again. —Nellie Killian

**SHAINA ANAND AND ASHOK SUKUMARAN
IN ATTENDANCE**

**SHAINA ANAND AND ASHOK SUKUMARAN'S
VISIT MADE POSSIBLE BY** THE ROMAN J. WITT ARTIST
RESIDENCY PROGRAM, PENNY W. STAMPS SCHOOL OF
ART & DESIGN, UNIVERSITY OF MICHIGAN, AND THE
ART GALLERY OF WINDSOR

SCREENING IN PARTNERSHIP WITH
THE UNIVERSITY OF MICHIGAN MUSEUM OF ART

WITH SUPPORT FROM THE ANDY WARHOL
FOUNDATION FOR THE VISUAL ARTS

THOM ANDERSEN: *RED HOLLYWOOD*

Co-presented by the Academy of Motion Picture Arts & Sciences



Red Hollywood

Thom Andersen and Noël Burch
USA | 1996 | 114 min | Video
Made in collaboration with Noël Burch, the video *Red Hollywood* is one product of Andersen's years of research into the Hollywood blacklist, a larger project that comprises several essays and a book, *Les communistes de Hollywood: Autre chose que martyrs*, also written with Burch, that has never appeared in English.

At the heart of Andersen's project is the conviction that, contrary to the claims of their milquetoast liberal apologists, many of the writers, directors and producers who refused to testify before HUAC were not only committed leftists of one sort or another, but that many of them produced films of political significance.

As he wrote in his first essay on the subject: "It would be an injustice to those who were blacklisted to say they did nothing to deserve it. A history of the blacklist must first be worthy of them all."

In the video, this argument is persuasively advanced through Billy Woodbury's narration. But it is much more than a cinematic extension of the arguments Andersen and Burch have made elsewhere. Through extended excerpts from more than 50 films, and in interviews with blacklisted artists, including Abraham Polonsky, Paul Jarrico, and Alfred Lewis Levitt, Andersen and Burch give the films and filmmakers space to speak for themselves, sometimes to confirm, sometimes to contradict the filmmakers' own claims.

The video's dialectical structure produces a three-dimensional monument to the polysemous powers of cinema. Even more than any of its particular claims, *Red Hollywood* insists upon the political necessity of popular art forms and the dignity of the sometimes unpopular artists who use them. —Colin Beckett

FILMMAKER IN ATTENDANCE

RED HOLLYWOOD SCREENS IN A VERSION DIGITALLY REMASTERED IN 2013.

PROGRAM INTRODUCED BY

RACHAEL RAKES, INDEPENDENT CURATOR, CRITIC AND FILM EDITOR FOR THE BROOKLYN RAIL

PENELOPE SPHEERIS: *THE DECLINE OF WESTERN CIVILIZATION*

Co-Presented by the Academy of Motion Picture Arts & Sciences



The Decline of Western Civilization Penelope Spheeris

USA | 1981 | 100 min | 35mm

The Decline of Western Civilization is a ragingly vital work, a blistering, vividly insightful and energetic portrait of the Los Angeles punk scene (and, by extension, the city's—and America's—disenfranchised youth culture) ca. 1979–80. It is THE punk documentary, and a standard by which all others—all other music documentaries, really—are measured. Combining an informal, interactive approach with expert, incisive filmmaking, Spheeris reveals the surprisingly eclectic, kaleidoscopic nature of Los Angeles punk, using

incredible performances and interactions with seminal groups Black Flag, The Germs, Catholic Discipline, X, Circle Jerks, Alice Bag Band, and Fear as the film's foundation. The tapestry is woven to a striking complexity with additional commentary from writers, club owners, security guards, and the punks themselves, who open up in a series of iconic, fragmentary interviews. Throughout the entire movie, Spheeris's intelligent, focused, and caring presence is strongly felt, never intruding yet never hiding, her curiosity and fascination fueling this unforgettable film with a palpable, wide-eyed excitement. —Mark Toscano

PRINT COURTESY OF
PENELOPE SPHEERIS AND
THE ACADEMY FILM ARCHIVE

FILMMAKER IN ATTENDANCE

ADDITIONAL SUPPORT FROM
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A SPELL TO WARD OFF THE DARKNESS

Feature in Competition



A Spell to Ward Off the Darkness
 Ben Rivers and Ben Russell
 Estonia/France | 2013
 98 min | 16mm on Video

The close collaboration between internationally celebrated artist-filmmakers Ben Rivers (*Two Years at Sea*) and Ben Russell (*Let Each One Go Where He May*) has yielded an intriguing ethno-trance aesthetic that finds its stunning summa in their much anticipated co-directed feature *A Spell to Ward Off the Darkness*. An immersive, at times mesmerizing experience, *Spell* follows a nameless protagonist—played with Bressonian restraint by musician Robert A.A. Lowe, of Lichens and Om fame—as he explores three markedly different existential options: as a member of a fifteen-person commune on a small Estonian island; living alone in the breathtaking wilds of northern Finland; and as a singer-guitarist for a neopagan black metal band in Norway.

Shot on Super 16mm by Rivers, Russell and Chris Fawcett (the Steadicam operator for *Let Each One*), *Spell* is awash in atmosphere, bathed successively in natural, incandescent sunshine, the blues of a perpetual magic hour, and the stroboscopic concert lighting of a dingy bar. Liberated from conventional narrative causality, Robert’s trajectory charts a continuous drift (superbly conveyed by a floating camera) that signals a radical investigation of the self, an enigmatic effort to “ward off the darkness” that is engulfing our increasingly secularized world. Is this a search for fulfillment, mutual understanding, a gesture to quell boredom and unremitting solitude, an affront to utopianism, or simply a natural progression through life?

Choreographing the movements of their non-actors, Rivers and Russell explore a participatory ethnography with both their real-life characters and us, the viewers, drawing deeply from the elemental in order to shake us from our viewing habits. Bound

by the structures that inevitably dictate our lives, it’s easy to forget that the world is vast and ripe with possibilities, and that we should probably attempt a few alternate modes of existence before we leave this Earth behind. —Andréa Picard

PRECEDED BY

Still Life

Bruce Baillie

USA | 1966 | 3 min | 16mm

THIS FILM IS NOT IN COMPETITION

A single-take roll of film recording a tableau of table top objects, flowers and incidental conversation at the Morningstar commune.

Preservation print courtesy of the Academy Film Archive

**BEN RUSSELL
 & ROBERT A.A. LOWE
 IN ATTENDANCE**

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 ENCORE RECORDS**

FILMS IN COMPETITION 4



Misterio (Mystery)

Chema García Ibarra

Elche, Spain | 2013 | 12 min | Video

They say that if you put your ear to the back of his neck, you can hear the Virgin talk. –CGI **1**

The Obvious Child

Stephen Irwin

Kingston, UK | 2013 | 12.5 min | Video

Somebody broke the girl's parents. The rabbit was there when it happened. It was an awful mess. –SI **2**

CARS & KILLERS

Gretchen Skogerson

Boston, MA | 2013 | 2 min | Video

CARS & KILLERS hitches found text, image and sound together for a ride. –GS **3**

The Blazing World

Jessica Bardsley

Boston, MA | 2013 | 20 min | Video

A troubling relationship arises between the character played by Winona Ryder in the film *Girl, Interrupted*, the genuine depression experienced by the actress, and the shoplifting of which she was accused. Consisting entirely of clips stolen from existing films, this video essay, which ultimately turns out to be profoundly personal, explores possible links between depression and kleptomania. –JB **4**

Nail Art

Martha Jurksaitis

Leeds, UK | 2013 | 3 min | 16mm

NORTH AMERICAN PREMIERE *Nail Art* is a 16mm film made entirely using nail varnishes and nail stickers as my materials. It's a visceral response to the craze for nail art, and considers whether nail art is wholly at odds with female freedom, as an activity that requires maintaining a veneer at the cost of empowered physical action in the world, or whether it's a modern-day equivalent to patchwork and a piecing together of feminine community and the emergence of a fresh and active aesthetics. –MJ **5**

ELSA merdelamerdelamer

Abigail Child

New York, NY | 2013 | 4 min | Video

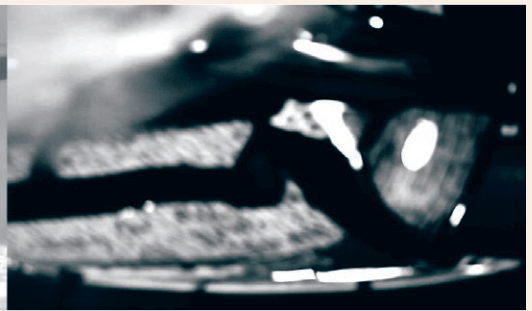
Abigail Child's short, *ELSA merdelamerdelamer*, is a smoky, punky and sexy chapter in the collectively made Feminist bio-drama, *The Baroness*, about the Baroness Elsa von Freytag-Loringhoven. Inspired by an event that was lost in development where Man Ray and Duchamp make a film of the Baroness shaving her public hair. **6**

Adeline For Leaves

Jessica Sarah Rinland

Surrey, UK | 2014 | 13.5 min | Video

WORLD PREMIERE *Adeline For Leaves* explores nature, science and mythology through the eyes of an eleven-year-old botanical prodigy, and her recently deceased, elderly mentor. **7**



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COLLEGE FOR CREATIVE STUDIES

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FILM AND VIDEO STUDENT ASSOCIATION

PENELOPE SPHEERIS: *THE DECLINE OF WESTERN CIVILIZATION PART III*

Co-presented by the Academy of Motion Picture Arts & Sciences



The Decline of Western Civilization Part III

Penelope Spheeris

USA | 1997 | 86 min | 35mm

In the third entry in Spheeris's vital trilogy, the very title of the series takes on a dark literalism: while the "decline" of the first film was largely a reclamation of that word as an ironic and earnest challenge to the status quo, the third film finds Los Angeles punks and punk culture in a deeply nihilistic emotional rubble.

The ragged idealism of 1979-80 has devolved as the culture attracted even more desperately disenfranchised youths who found their only family and community in the mid-'90s gutter punk scene. Spheeris's probing camera, both tender and confrontational, digs deep into what might otherwise remain an impenetrable subcul-

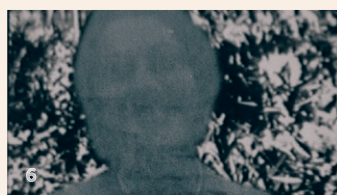
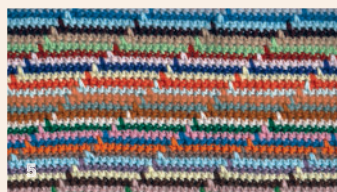
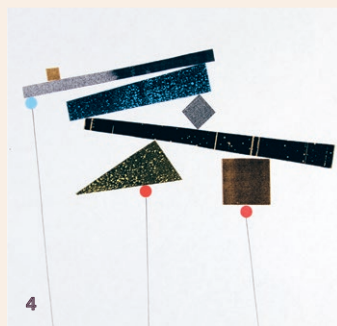
ture and reveals a defiant, damaged humanity, albeit one that often feels rootless and apathetic. The degree to which the kids trust and connect with her is truly remarkable, and the end result is a sad, powerful work of rare intensity and honesty. —Mark Toscano

PRINT COURTESY OF PENELOPE SPHEERIS
AND THE ACADEMY FILM ARCHIVE

FILMMAKER IN ATTENDANCE

ADDITIONAL SUPPORT FROM
THE PENNY W. STAMPS DISTINGUISHED
SPEAKER SERIES

ANIMATED FILMS IN COMPETITION



The Reality Factory

Bryan Boyce

San Francisco, CA | 2013 | 1 min | Video

Bill O'Reilly discusses the nature of truth and illusion. –BB 1

Unicorn Blood (Sangre de Unicornio)

Alberto Vazquez

A Coruña, Spain | 2013 | 9 min | Video

Two teddy bears go hunting unicorns, their favorite prey. Unicorns have tender flesh and delicious blueberry-flavoured blood which the bears need to stay cute-looking. –AV 2

Velocity

Karolina Glusiec

London, UK | 2012 | 6 min | Video

"I always thought I had a perfect memory. I wanted to show these drawings to you." A collection of memories, drawings and loss. –KG 3

Crux Film

Lilli Carré and Alexander Stewart

Chicago, IL | 2013 | 5 min | Video

Precarious and fluid arrangements constantly interrupt one another in a montage of waiting, anticipating, and

transitioning forms. Arrangements of marks and geometric forms are faced with unresolved states. Objects struggle to maintain their shape, stay upright, or avoid disappearing.

Crux Film is an animation composed of segments of work by Lilli Carré and Alexander Stewart. Created over the course of several weeks in shared studio spaces, these simple animated segments developed directly in response to one another; ideas, images, challenges and structures ping-ponging back and forth between the two animator's light boxes. 4

Blanket Statement #2: All or Nothing

Jodie Mack

Lebanon, NH | 2013 | 4 min | 16mm

A quilted call and response. A battle of extreme extremes. 5

Tropical Depression

Kelly Sears

Glendale, CA | 2012 | 3 min | Video

Footage from recent hurricanes and the 1931 Miss Universe Contest are collaged into an animated séance that channels Galveston's haunted history. 6





Toto

Zbigniew Czapla

Krakow, Poland | 2013 | 12 min | Video

A story of a sensitive boy, raised by a lonely and hard working mother somewhere in a far province, where life revolves around daily, inveterate habits. The young protagonist is being deceitfully seduced by a shady “master” and cynical collector of keys. In consequence of the mystery and rather incomprehensible events, the world of his unconcerned childhood falls apart. The boy gets lost on his way back home while his concerned mother embarks upon a desperate attempt to find her little son. **7**

Unmistaken Hands: Ex Voto F.H.

Quay Brothers

London, UK | 2013 | 26 min | Video

Working in the stop-motion puppet animation technique for which they are best known, this new film by the Quay Brothers is based on the work of Uruguayan writer Felisberto Hernández, often referred to as the father of “magic realism,” for whom the Quays share a strong affinity. **8**

To Thy Heart (Do Serca Twego)

Ewa Borysewicz

Krakow, Poland | 2013 | 10 min | Video

NORTH AMERICAN PREMIERE “He was so handsome, with his jet-black hair, standing by the swing. When he smiled, eyes would stand on end. It was schizophrenic - he was so messed up that she would do whatever he said. She wanted to listen to his sweet-talking, wanted him to talk until the moon was up. Then she stopped pinning her hopes on him. She couldn’t let him off so easily for his betrayal.” Ewa Borysewicz’s animation is a secular litany and a story of affection ending in bitter disappointment, echoing through a tower block estate. **9**

The Great Rabbit

Atsushi Wada

Kobe, Japan | 2012 | 7.5 min | Video

Once we called the noble, profound and mysterious existence The Great. We have moved with the time, our thought and consciousness has changed. And yet what makes us still keep calling it The Great? –AW **10**

EDUCATIONAL PARTNER UNIVERSITY OF MICHIGAN
PENNY W. STAMPS SCHOOL OF ART & DESIGN

COMMUNITY PARTNER
WSG GALLERY

Friday

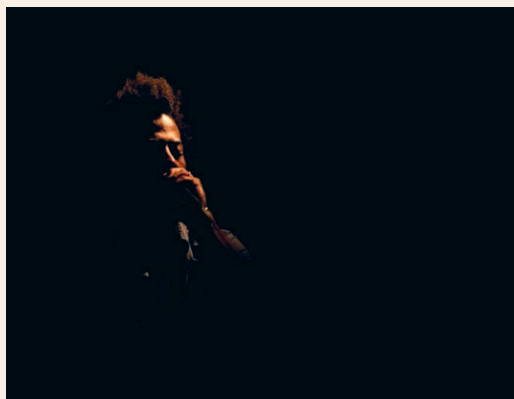
11pm–1am

Performance Network Theatre

\$5 (Free w/ AAFF Pass)

LICHENS

Live Performance



Robert Aiki Aubrey Lowe records and performs under the name of Lichens. He has released several recordings on the Kranky and Type music labels and has performed in the bands Singer and Om. Lowe is a multi instrumentalist, working with voice and modular synthesizer performing a spontaneous music that is singular and ecstatic.

CO-PRESENTED BY WCBN-FM ANN ARBOR

COMMUNITY PARTNER
PERFORMANCE NETWORK THEATRE

WITH SUPPORT FROM THE ANDY WARHOL
FOUNDATION FOR THE VISUAL ARTS

Friday

12am

State Theatre

\$7 Tickets

SUBURBIA

Midnight Movie



Suburbia

Penelope Spheeris

USA | 1984 | 94 min | 35mm

Produced by Roger Corman, Penelope Spheeris's cult film features non-professional performances by street kids and punk musicians (Flea from the Red Hot Chili Peppers among others). Mostly refugees from broken, lower-middle-class families who call themselves "The Rejected" or

the "TRs", the film depicts the lives of suburban punks who squat in an abandoned bungalow in a Los Angeles area that's been condemned to make way for a new freeway. With live performances by Southern Californian punk bands D.I., The Vandals, and T.S.O.L.

"*Suburbia* is at its best when it is simply observing the randomness of the lives of its young people, watching them at aggressive play in a punk-rock club, stealing food from suburban freezers or just sitting around in the garbage of their beloved pad. Spheeris's film is probably the best teen-agers-in-revolt movie since Jonathan Kaplan's *Over the Edge* and far better than Francis Ford Coppola's *Outsiders* and *Rumble Fish*." –Vincent Canby, *New York Times*

PRINT COURTESY OF PENELOPE SPHEERIS
AND THE ACADEMY FILM ARCHIVE

AFTERPARTY

The Bar at 327 Braun Court | 11pm–2am | FREE

Celebrate the festival with a drink
at our neighborhood bar!

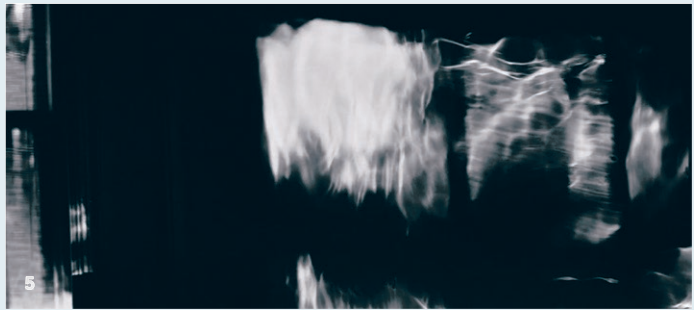
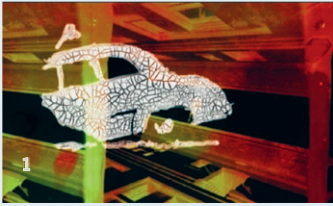




LOS ANGELES PLAYS ITSELF
PAGE 65

FILMS IN COMPETITION 5

Ages 6+



Give Me a Pie

Gina Kamentsky

Somerville, MA | 2013 | 1.5 min | 35mm on Video
WORLD PREMIERE Peg leg man dreams of a burlesque queen. There are crash tests, several dogs and a pie.
 –GK **1**

What A Day

Shannon Lee

Detroit, MI | 2013 | 3 min | 16mm on Video
WORLD PREMIERE The protagonist of this story is taken out of his daily routine by a suspiciously delicious cupcake that sends him on a bizarre journey, promoting illogical moments in life. This film was made with decorative tape, glitter, permanent marker, magazine clippings, and a razor blade on 16mm clear leader film. **2**

Strange Wonderful

Stephanie Swart

Brooklyn, NY | 2013 | 4.5 min | Video
 Little monster goes to school that day. She thinks, “They probably call me snail face when I’m not around.” Sometimes she gets lonely but she can be happy too. –SS **3**

Whispers on the Prairie

Deanna Morse

Grand Rapids, MI | 2013 | 4 min | Video

The first American lawn: Prairie. Back to our roots, to the medley of native flowers that thrive in our forests and our sustainably landscaped lawns. From the manicured carpets of blades of grass to the cacophony of colors in the native landscape. *Score by Edie Herrold.* **4**

Light Plate

Josh Gibson

Durham, NC | 2012 | 10 min | 35mm

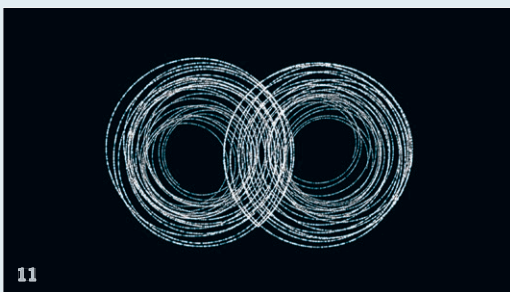
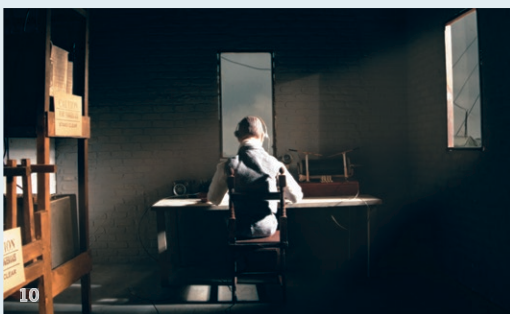
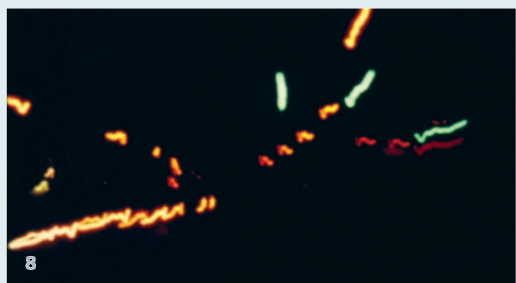
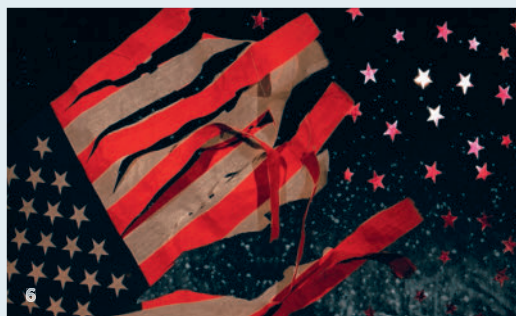
This whimsical black-and-white film essay explores the Tuscan landscape and the relationship between tradition, modernity and food. Through shimmering, hand-processed, window-framed ruminations, time passes in licks of light, while a storm gathers and a woman makes pasta by hand. –JG **5**

Early 12 New York Song

Amanda Katz and Georg Anthony Svatek

Brooklyn, NY | 2012 | 3 min | Video

Objects and sounds collected on an early morning walk through Brooklyn, NY billow against a sun-struck floor. The smallest parts of the city are up for grabs. **6**



Little block of cement with disheveled hair containing the sea

Jorge López Navarrete

Barcelona, Spain | 2013 | 15.5 min | Video

A dog and a mare embark upon a voyage together. **7**

Forward Biased Condition

John Woods

Vancouver, Canada | 2013 | 3.5 min | 16mm

US PREMIERE Always in motion, never resting. This is a film about the forward biased conditions of light and time. **8**

F-Line

Silvia Turchin

Berkeley, CA | 2013 | 9 min | Video

F-Line is a poetic documentary that explores an ethereal past and romance aboard San Francisco's historic streetcars. The film was made with the underlying belief that cinema, as Dziga Vertov said, "is capable of showing and creating a world that the human eye alone cannot see." **9**

SPONSORED BY ANN ARBOR AREA COMMUNITY CONVENTION AND VISITORS BUREAU

COMMUNITY PARTNERS FESTIFOOLS & ANN ARBOR DISTRICT LIBRARY

Musical Recordings from the Realm of the Dead

Troy Morgan

Los Angeles, CA | 2014 | 6 min | Video

WORLD PREMIERE Four separate individuals at the dawn of wireless technology become accidental collaborators in a musical composition that is pieced together through radio waves. This meditation on the creative process reflects on the outcome of our individual endeavors and suggests that it is impossible to be aware of what our work ultimately will become once it is released from our hands. Focusing on the sound design as the main character, this fictionalized journey through early radio explores the subtle changes that occur as a song travels from person to person through new technologies. The traveling sound moves through space, evolving, morphing, and letting go of its origin, in the same manner as a modern Internet meme, giving a brief insight into the unexpected uses and cultural manifestations that occur within modern telecommunications. **10**

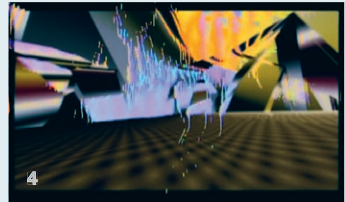
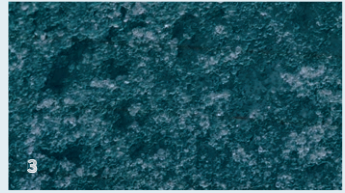
FFF1

Marcin Giżycki

Warsaw, Poland | 2013 | 4 min | Video

NORTH AMERICAN PREMIERE A free form film (without a script) created with free tools found on the Internet. A tribute to John and James Whitney. –MG **11**

FILMS IN COMPETITION 6



Sleeping District

Tinne Zenner

Brussels, Belgium | 2014 | 11 min | 16mm

WORLD PREMIERE Combining outside and inside views of residential areas built during the Soviet Era with disjointed conversations translated from Russian into a broken English, the film explores notions of home shaped by memory, history, relations and objects. While related to tangible experiences, it suggests how these inform our imagination. **1**

Cold Open

Seamus Harahan

Belfast, N. Ireland | 2013 | 12 min | Video

Six scenes recorded over one year in the vicinity of the Waterworks (Queen Mary's Park), in north Belfast; with Harahan interested in a "making that 'is' about looking, recording before thought, the visual consequence of an absent minded gaze in response to the world; locating yourself, locating others - mapping emotional and intellectual spaces, being part of the moving mass; the accumulation of meanings in the dislocation of the familiar, where narratives recede in the minutae of gesture and sound." **2**

South Bland Street

Lina Verchery

Somerville, MA | 2013 | 3 min | Video

WORLD PREMIERE An experimental ethnography of a place, tracing geographies of time, memory, and decay. **3**

The Land Behind

Sabrina Ratté

Montreal, Canada | 2013 | 5 min | Video

Traveling on an undefined territory where the illusion of a continuous tracking shot emphasizes an unreachable destination. Through the syncopated editing and multiple transitions, images of the area themselves become traveling entities, creating confusion on the level of the depicted space as much as with the level of its temporality. –SR **4**

Certain Things

Mark Toscano

Los Angeles, CA | 2014 | 4 min | 16mm

WORLD PREMIERE Certain things you remember. These are two of them, remembered by my father, as we drove north on S. Las Vegas Blvd in November, 2011. –MT **5**

Mille Soleils

Mati Diop

Senegal/France | 2013 | 45 min | Video

Mati Diop creates a beautiful, haunting portrait of Magaye Niang, the lead actor of the 1973 film *Touki-Bouki*. One of the most important films of African cinema, *Touki-Bouki* was directed by the filmmaker's uncle Djibril Diop Mambéty. Set in Dakar and Alaska, *A Thousand Suns* portrays Niang as a "sad-eyed cattle herder who embodied the seminal role in *Touki-Bouki* forty years ago...[and]...is now filled with longing for the vanished past and a future that was never meant to be." (Andréa Picard) **6**

THOM ANDERSEN: LOS ANGELES PLAYS ITSELF

Co-presented by the Academy of Motion Picture Arts & Sciences



Los Angeles Plays Itself

Thom Andersen

USA | 2003/2013 | 170 min | Video

Newly remastered and re-edited, Thom Andersen's 2003 opus, *Los Angeles Plays Itself*, traces the development and evolution of Los Angeles, "the most photographed city in the world." Composed of hundreds of film clips drawn from a century of cinema with a voice-over that is both lucid and humorous, the film garnered broad critical acclaim and is considered one of the essential documentaries of the 2000s.

The first section (The City as Background) is about buildings and places, famous and obscure, and how they get typecast and transformed by movies.

The second section (The City as Character) considers shifting attitudes toward the city expressed in the work of film-makers who have self-consciously made the city an important presence in their films.

It begins with Billy Wilder's *Double Indemnity*, about which Richard Schickel wrote, "You could charge L.A. as a co-conspirator in the crimes this movie relates," and it ends with Jacques Demy's *Model Shop*, in which the protagonist declares, "It's a fabulous city. To think some people claim it's an ugly city when it's really pure poetry, it just kills me."

Along the way, it recalls how movies have documented vanished landmarks and neighborhoods.

The third section (The City as Subject) considers movies that take the city itself as their subject, beginning with *Chinatown* in 1974.

Movies about Los Angeles have been, for the most part, period films, set in the past or in the future, and they replace the public history of the city with a secret history, opaque to its citizens. This urban legend is not innocent. It serves to dissuade naive viewers from political engagement by telling them that they are condemned to ignorance and powerlessness, no matter what they do. In fact, the truth is the opposite: the public history is the real history, as the treatments of *Chinatown*, *Who Framed Roger Rabbit*, and *L.A. Confidential* demonstrate.

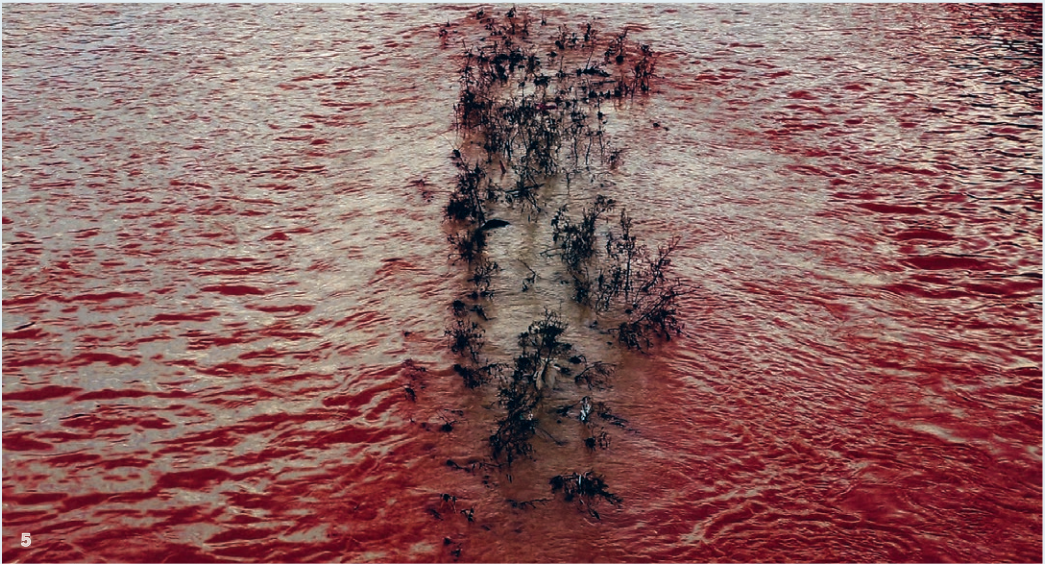
The notable exceptions to this pattern are some low-budget independent films about ethnic minorities made in the tradition of neorealism, and it is with these that *Los Angeles Plays Itself* concludes. —Thom Andersen

FILMMAKER IN ATTENDANCE

INTRODUCED BY GENEVIEVE YUE, CRITIC AND ASSISTANT PROFESSOR AT THE NEW SCHOOL (NY)

SPONSORED BY MICHIGAN STATE UNIVERSITY COLLEGE OF ARTS AND LETTERS FILM STUDIES PROGRAM

FILMS IN COMPETITION 7



We Had the Experience But Missed the Meaning

Laida Lertxundi

Los Angeles, CA | 2014 | 8 min | 16mm

NORTH AMERICAN PREMIERE Inspired, in part, by the short story “Todos los hombres son iguales” by Argentinian writer Adolfo Bioy Casares; with the film’s title coming from T.S. Eliot’s poem “The Dry Salvages.” **1**

Life/Expectancy

Michele Fleming

USA | 1999 | 30 min | 16mm

THIS FILM IS NOT IN COMPETITION *Life/Expectancy* is the final 16mm film by Michele Fleming (1954–2013) before she moved onto working in other media.

“In *Life/Expectancy* I would use the movies as the repository for stories in fragmented form. After all, there had been... we had been told... ‘the death of the author.’ It was up to us now as ‘scripters’ to make meaning. The contemporary story would lack completion. That lack could even be considered a ‘normalized’ state of our historic moment. Stories would have beginnings... would have ends... but no developed middle. The piece is organized around ‘chapters’ or sequences that try to represent different types of storytelling. None of the approaches to storytelling explored here are successful.” –Michele Fleming **2**

Print courtesy of the Academy Film Archive

Winter Present

Robert Todd

Boston, MA | 2014 | 6 min | 16mm

WORLD PREMIERE Jewels and entryways. Awaiting the Thaw. –RT **3**

Toros

Robert Fenz

Los Angeles, CA | 2014 | 6 min | 35mm

Toros is meditation on bullfighting, shot in Spain in 2013. Intended to be shown as a looped multiscreen projection in HD and 35mm; here, as an exception, it will be shown all together. **4**

The Disquiet

Ali Cherri

Lebanon/France | 2013 | 20 min | Video

US PREMIERE Lebanon has witnessed a number of violent earthquakes as a result of its geographical location on several fault lines. Through an investigation of the country’s seismic history, *The Disquiet* explores the catastrophe in the making. **5**

By the Lake

Chick Strand

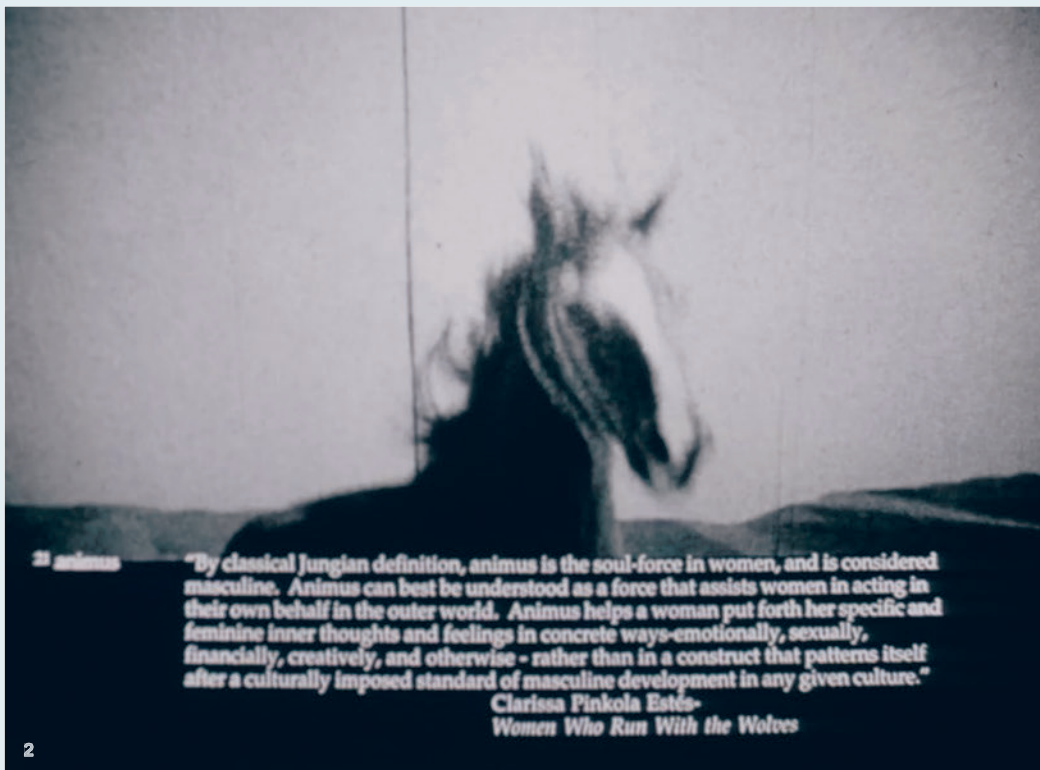
USA | 1986 | 10 min | 16mm

THIS FILM IS NOT IN COMPETITION “This is a sort of collage film, using images shot for other films that somehow never were finished. The sound comes from various sound gathering adventures. Some were recorded at Lake Tahoe, more during an operation on a horse, and some is taken from a tape of an old radio program, ‘I Love a Mystery.’” –Chick Strand

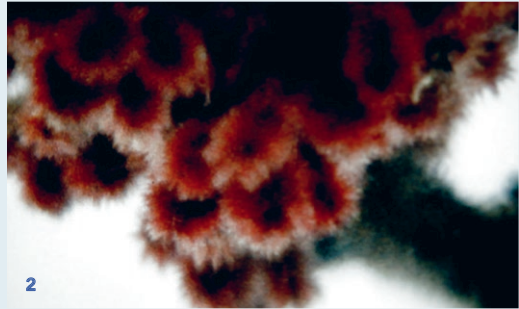
Preservation print courtesy of the Academy Film Archive

COMMUNITY PARTNER

MICHIGAN PSYCHOANALYTIC SOCIETY



FILMS IN COMPETITION 8



Eleven Forty Seven

[Marika Borgeson](#)

[Los Angeles, CA](#) | 2012 | 12 min | Video

Granite, metal, conifers, glass, and K-spar crystals. **1**

Rivergarden

[Jack Cronin](#)

[Ann Arbor, MI](#) | 2013 | 10 min | Super 8mm on Video

Rivergarden explores the river as a place of spectacle and reverie. **2**

Lagos Sand Merchants

[Karimah Ashadu](#)

[Nigeria/UK](#) | 2013 | 9.5 min | Video

WORLD PREMIERE *Lagos Sand Merchants* focuses on a group of 'Sand Merchants' on the outskirts of Lagos, arduously trawling the Lagos State Lagoon and unearthing sand deep from the river bed for the construction industry. Ashadu constructed a revolving device- the "Rotate 2 Mechanism (Drumroll)." As the mechanism moves, the image lurches towards the ground and comes back up again, as if surfacing for air. The mechanism becomes a mirror of the task - producing a rhythmic quality that reflects the monotonous yet poetic relationship between the merchants and the lagoon. **3**

DER SPAZIERGANG

[Margaret Rorison](#)

[Baltimore, MD](#) | 2013 | 3 min | Video

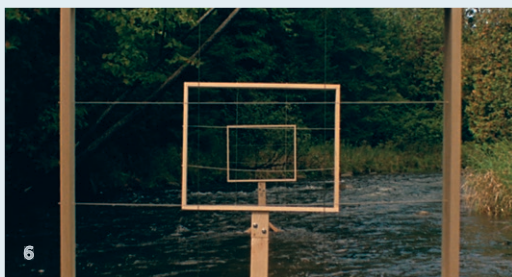
A document of my extensive walks taken throughout the city of Berlin, during the cold days of April 1-7, 2013. The film is edited in camera and composed of single frame snapshots along with longer moments of glance, captured on one 100' roll of film. The soundtrack incorporates field recordings from these walks, as well as a handmade beat sequencer and electromagnetic pickups capturing the engine of a 16mm projector. The title comes from a story by Robert Walser. **4**

Fresno

[Leandro Listorti](#)

[Buenos Aires, Argentina](#) | 2014 | 3 min | 16mm

WORLD PREMIERE In Norse mythology, the World Tree Yggdrasil is commonly held to be an ash tree (*Fraxinus*). The Norsemen had a very peculiar worldview, where space was not unique nor continuous, and the universe was made up of different worlds, where they could destroy each world and create new ones. Amid the turmoil, Yggdrasil, always remains immovable, protecting those who are saved from the cataclysms, to populate a new world. *Fresno* shows one year in the life of one of these trees. **5**



Brimstone Line

Chris Kennedy

Toronto, Canada | 2013 | 9 min | 16mm

Three grids are placed along the Credit River in rural Ontario. They become devices through which the stationary camera, pointing upstream, delineates the landscape. They motivate the movement of the zoom, which intensifies our sense of the field of view, narrowing vision and flattening space. The river, framed momentarily, flows past. **6**

45 7 Broadway

Tomonari Nishikawa

Vestal, NY | 2013 | 5 min | 16mm

This is about Times Square, the noises and movements at this most well-known intersection. It was shot on B&W films through color filters, red, green, and blue, then optically printed onto color films through these filters. The layered images of shots by handheld camera would agitate the scenes, and advertisements on the digital billboards try to pull ahead of others. **7**

COMMUNITY PARTNER THINK LOCAL FIRST

Denkbilder

Pablo Marín

Buenos Aires, Argentina | 2013 | 5 min | 16mm

Fragments of a journey... Berlin, Buenos Aires and the chaotic chances of building something close to a cartography of remembrances. **8**

sound that

Kevin Jerome Everson

Charlottesville, VA | 2014 | 12 min | 16mm on Video

WORLD PREMIERE *sound that* follows employees of the Cleveland Water Department on the hunt for what lies beneath, as they investigate for leaks in the infrastructure in Cuyahoga County, Ohio. **9**

Fe26

Kevin Jerome Everson

Charlottesville, VA | 2014 | 7.5 min | 16mm on Video

Fe26 follows two gentlemen around the East Side of Cleveland, Ohio and examines the tensions between illegal work—in this case, the stealing of manhole covers and copper piping—and the basic survival tactics that exist in areas of high unemployment. **10**

FROM DEEP

Feature in Competition

**From Deep**

Brett Kashmere

Canada/USA | 2013 | 88 min | Video

WORLD PREMIERE Basketball is everywhere in American life. It can be found on driveways and playgrounds, in gyms and alleyways and backyard courts, across all avenues of popular media, and, recently, at the White House. Its style has been absorbed into mainstream fashion, language and music. Todd Boyd writes that the merger of basketball and hip hop “stands at the forefront of all that is hip, cutting edge, and controversial in contemporary American society.” The confluence of new media, marketable stars, compelling social narratives, and changes in the cultural landscape have made basketball the sport that most defines our current moment. Since its invention as a means for taming aggression during the long New England winters of the late-1800s, to rise of Dr. J, the slam dunk, and the integration of urban style into the pro game in the 1970s, to its emergence as the 21st century American pastime,

basketball has become a shaping force in American life and a global phenomenon.

From Deep documents the presence of basketball within the sociocultural landscape of contemporary America. Combining self-shot “moving snapshots” of the game in its everyday form with a wide array of archival footage, highlight reels, movie clips, commercials, music videos, video game recordings, and found material, this audiovisual essay offers a layered, non-linear perspective on the merger of basketball and hip hop culture, focused through the wide angle lens of the game’s history.

FILMMAKER IN ATTENDANCE

SPONSORED BY HONIGMAN

EDUCATIONAL PARTNER UNIVERSITY OF MICHIGAN
DEPARTMENT OF AFROAMERICAN AND AFRICAN STUDIES

THE ABSENT STONE (LA PIEDRA AUSENTE)

Feature in Competition



The Absent Stone (La Piedra Ausente)

Jesse Lerner and Sandra Rozental
Mexico/USA | 2013
82 min | 35mm

In 1964, through an impressive feat of engineering, the largest carved stone in the Americas was moved from San Miguel, Coatlínchan to the National Anthropology Museum in Mexico City. The extraction of the enormous monolith, which represents a pre-Hispanic rain deity, set off a rebellion in the town and

led to the intervention of the army. Today, the enormous stone, now upright, is an urban monument; it has been transformed into one of the principal icons of Mexican national identity. The inhabitants of Coatlínchan insist that the removal of the stone has caused droughts. Representations and replicas of the absent stone appear everywhere in Coatlínchan, where it resonates in the memories of the inhabitants. Using animations, archival materials and contemporary encounters with

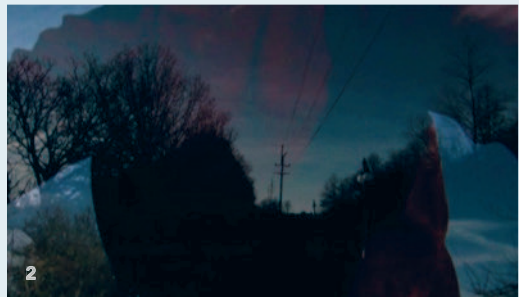
the protagonists of the transport of the stone, this documentary explores the relevance of the ruins of the past in the present day.

FILMMAKERS IN ATTENDANCE

SPONSORED BY
DETROIT PUBLIC TV

TOUCH 觸摸

Feature in Competition

**Touch 觸摸**Shelly Silver

USA | 2013 | 68 min | Video

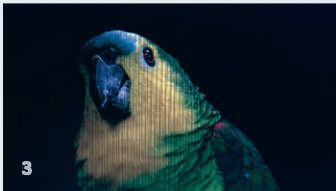
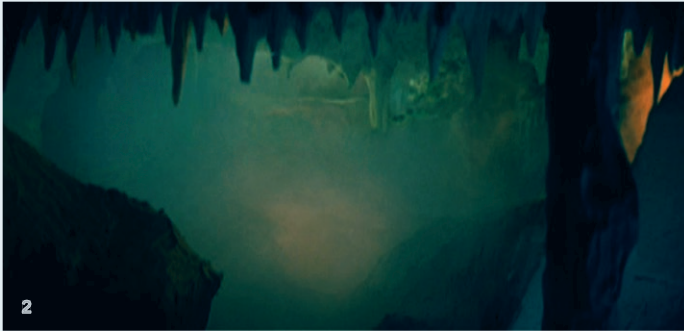
After 50 years away, a gay man returns to his old neighborhood—New York City’s Chinatown—to care for his dying mother. Like him, the city has changed and yet the past still haunts his familiar streets. *Touch* is a poignant and lyrical video diary, a tapestry of vérité camerawork, stolen moments and probing observations, challenging the manner in which we engage with the communities that created us and how we embrace and chronicle images of the everyday. —Bradford Nordeen, *Outfest* **1**

PRECEDED BY**Farther Than The Eye Can See**Basma Alsharif

Jordan/United Arab Emirates | 2013 | 13 min | Video

A woman recounts her story of the mass exodus of Palestinians from Jerusalem, beginning with the arrival and ending with the departure. The tale moves backwards in time and through various landscapes but the events are not being undone and the story has not been untold. *Farther Than The Eye Can See* is the tracing of a decaying experience told through words of a place that no longer exists. **2**

FILMS IN COMPETITION 9



Encounters with Your Inner Trotsky Child

Jim Finn

[Brooklyn, NY | 2013 | 21 min | Video](#)

Another chapter in the parallel-leftist-universe of Jim Finn, this video appears to be part of a communist self-help videotape series made in the early 1990s. The series author, Lois Severin, was responding to the move from mass sociopolitical engagement of the 60s and 70s to the personal fulfillment fantasies of the 80s - the Jane Fonda-ization of the Left. **1**

Mount Song

Shambhavi Kaul

[Durham, NC/Mumbai, Maharashtra | 2013](#)

[9 min | Video](#)

A current runs underneath. It creeps under the door, makes its way into the cracks, revealing, obfuscating or breaking as clouds in the sky. Mountain, cave, river, forest and trap door; martial gestures, reiterated, stripped and rendered. A storm blows through. A parrot comments from a flowering branch. Here, the surfaces of set-constructions are offered for our attachments. -SK **2**

A Short Organon For the Hero

Elise Florenty and Marcel Türkowsky

[Berlin, Germany | 2013 | 14.5 min | Video](#)

NORTH AMERICAN PREMIERE A story told through the eyes of a parrot. He alone remembers the metamorphosis of the modern figure of the Anti-Hero Anonymous. The narrative is deconstructed into areas of color, from which emerge “flashbacks” of fictional and documentary fragments filmed in Rio de Janeiro: scenes reenacting the

Brazilian “cinema novo,” traces of Amerindian sacrifices and recordings of urban occupation evoking the spirit of the “Theater of the Oppressed.” The color - all at once skin, gesture, word, voice - structures as much as it breaks, creating a sort of vanishing punctuation, a punctuation of the memory operating on itself. -EF & MT **3**

Single Stream

Pawel Wojtasik, Toby Lee, Ernst Karel

[Brooklyn, NY/Cambridge, MA | 2014 | 23 min | Video](#)

WORLD PREMIERE *Single Stream* explores a recycling facility in the Boston area, where hundreds of tons of refuse are sorted daily. Blurring the line between observation and abstraction, *Single Stream* plunges the viewer into the steady flow of the plant and the waste it treats, examining the material consequences of our society’s culture of excess. **4**

Suchy Pion (Dry Standpipe)

Wojciech Bąkowski

[Poznań, Poland | 2013 | 13 min | Video](#)

US PREMIERE A raw, personal, confessional narration undercuts the abstract images in Polish artist, musician and poet Wojciech Bąkowski’s interlaced video collage *Suchy Pion*. Condensing home videos into blocks of abstraction, Bąkowski creates a startling account of depression, numbness and paradoxical lucidity. -Andréa Picard **5**

SPONSORED BY METRO TIMES

COMMUNITY PARTNER CHELSEA RIVER GALLERY

COSTA DA MORTE

Feature in Competition

**Costa da Morte**

Lois Patiño

Spain | 2013 | 83 min | Video

The “Coast of Death”, a region in Galicia, Spain, was considered the end of the world during the Roman period. Lois Patiño’s documentary patiently observes the people who inhabit it: the fishermen, loggers, and artisans who maintain both an intimate relationship and an antagonistic battle with this beautiful and vast landscape.

The Coast of Death has always been to me a mythical place, it captivated me as such. It gradually started taking shape as a real space through the tales of the people. What attracted me most of this place is its relation with the idea of end and death. Its history of shipwrecks gives it a mysterious and dangerous aura.

Its inhabitants tell their stories and as a mythical echo reverberating in the air history and legend merge. Their voices breach through new strata of the landscape to shape the collective imaginary of that place and leave us in a timeless space.

I sought to relate the vastness of the natural space to the intimate experience of people through a double perceptual distance to the human figure (far in the

image close in the sound). Eventually through the deep contemplation of the image we will dissolve in the whole and disappear into the landscape of Costa da Morte.

–Lois Patiño

PRECEDED BY**Canadian Pacific**

David Rimmer

Canada | 1974 | 10 min | 16mm

THIS FILM IS NOT IN COMPETITION Vancouver harbor with its railyards, mountains and passing ships is a vista in fluid transformation as three winter months are recorded and condensed to ten minutes. “What interested me about these shots were the horizontals: the train tracks, the water, the mountains and the sky and the way in which these four elements would shift, change and fuse.” –David Rimmer

*New print courtesy of the Academy Film Archive***SPONSORED BY**

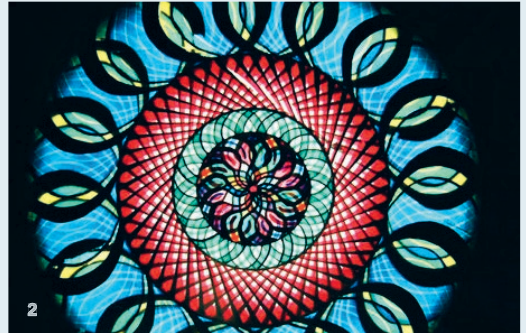
MICHIGAN RADIO WUOM 91.7

EDUCATIONAL PARTNERUNIVERSITY OF MICHIGAN DEPARTMENT
OF ROMANCE LANGUAGES & LITERATURES

FILMS IN COMPETITION 10



1



2



3



4

Broken Tongue

Mónica Savirón

New York, NY | 2013 | 3 min | 16mm on Video

WORLD PREMIERE *Broken Tongue* is an ode to the freedom of movement, association, and expression. It pays homage to the diaspora of the different waves of migration, and challenges the way we represent our narratives. It is a search for a renewed consciousness, for reinvention, a “what if,” the formal equivalent of asking a question expressed with a broken tongue - or not so broken after all.

Mainly made with images from the January 1st issues of *The New York Times* since its beginning in 1851 to 2013, *Broken Tongue* is a heartfelt tribute to avant-garde sound performer Tracie Morris and to her poem “Afrika.” –MS 1

Creme 21

Eve Heller

Vienna, Austria | 2013 | 10 min | 16mm on Video

The stars are going haywire. A vision of heavenly bodies in wild disarray. Assembled out of found moving images procured from old features and educational movies, Heller’s film begins and ends with a tunnel vision of outer space. From the suspended state of an astronaut we return to earth, fleeting shadows animate rooms, a slime-covered man is raised to his feet. Two eyes open hesitantly; we see how they begin to see. After the silent black and white prologue, sound and color are tuned in.

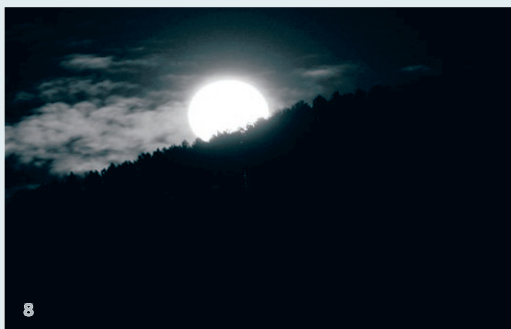
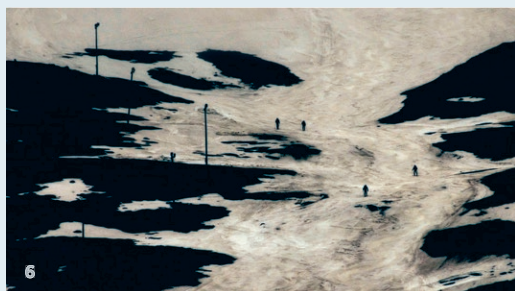
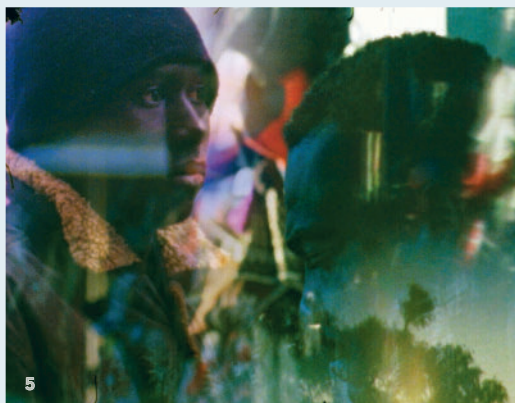
Brief fragments of music and spoken commentary are strung together in the form of a cut-up, accompanied by the soft audio clicks of close to a thousand tape-spliced edit points - a symphony of shattered sentences and synthetic/exotic sound collages. –Stefan Grisseemann 2

The Handeye (Bone Ghosts)

Anja Dornieden and Juan David González Monroy

Berlin, Germany | 2012 | 7 min | 16mm

In early 20th century Vienna Robert Musil invited Sigmund Freud to partake in, what he called, “a very special séance.” Seated at the table Musil revealed that they were going to summon the ghost of Franz Anton Mesmer, discoverer of animal magnetism and forefather of hypnosis. Musil told Freud about a series of dreams he had which involved a talking flea. Musil, who had secretly become a follower of the imaginationist school of animal magnetism wanted to question Mesmer as to the meaning of these dreams, in which said flea foretold of impending catastrophes all over Europe. It is said that Mesmer obligingly appeared and spoke in a repetitive and oblique manner. Mesmer’s words were transcribed by Freud in several scraps of paper and hidden separately in a series of objects that, owing to the vicissitudes of history, would end up in the collections of three Viennese museums. Legend has it that he who could piece together the text would find instructions for the assembly of a film. –AD & JM 3 →



With Pluses and Minuses

Mike Stoltz

Los Angeles, CA | 2013 | 5 min | 16mm

"This morning the window blew its glass onto my face. Real morning with pluses and minuses (my symbols for truth)." A ground-less and boundless 16mm film in which a wall becomes a window to a swirling landscape. –MS **4**

Photooxidation (Fotooxidación)

Pablo Mazzolo

Buenos Aires, Argentina | 2013 | 13 min | 16mm

De-electronation of a molecular entity as a result of photoexcitation. Light increases its oxidation state, at the same time it releases free radical electrons.

Light goes through human work as a natural photodegradation. It mutates within its own limits, from a solar irradiation to its impossible perception in an absent retina. –PM **5**

Mountain In Shadow

Lois Patiño

Madrid, Spain | 2012 | 14 min | Video

Contemplative look toward the snowy mountain and skiers activity on it. The vastness of space contrasts with the insignificant that people looks like, almost invisible by distance. **6**

Gowanus Canal

Sarah J. Christman

Brooklyn, NY | 2013 | 7 min | Video

Just below the surface of one of the most contaminated urban waterways in the United States, microorganisms thrive amidst the toxic waste. **7**

Sea of Vapors (Meer der Dünste)

Sylvia Schedelbauer

Berlin, Germany | 2014 | 17 min | Video

WORLD PREMIERE A cascade of images cut frame by frame flow into an allegory of the lunar cycle. –SS **8**

MIDNIGHT MOVIE

Suburbia

12:00am | State Theatre | \$7 Tickets

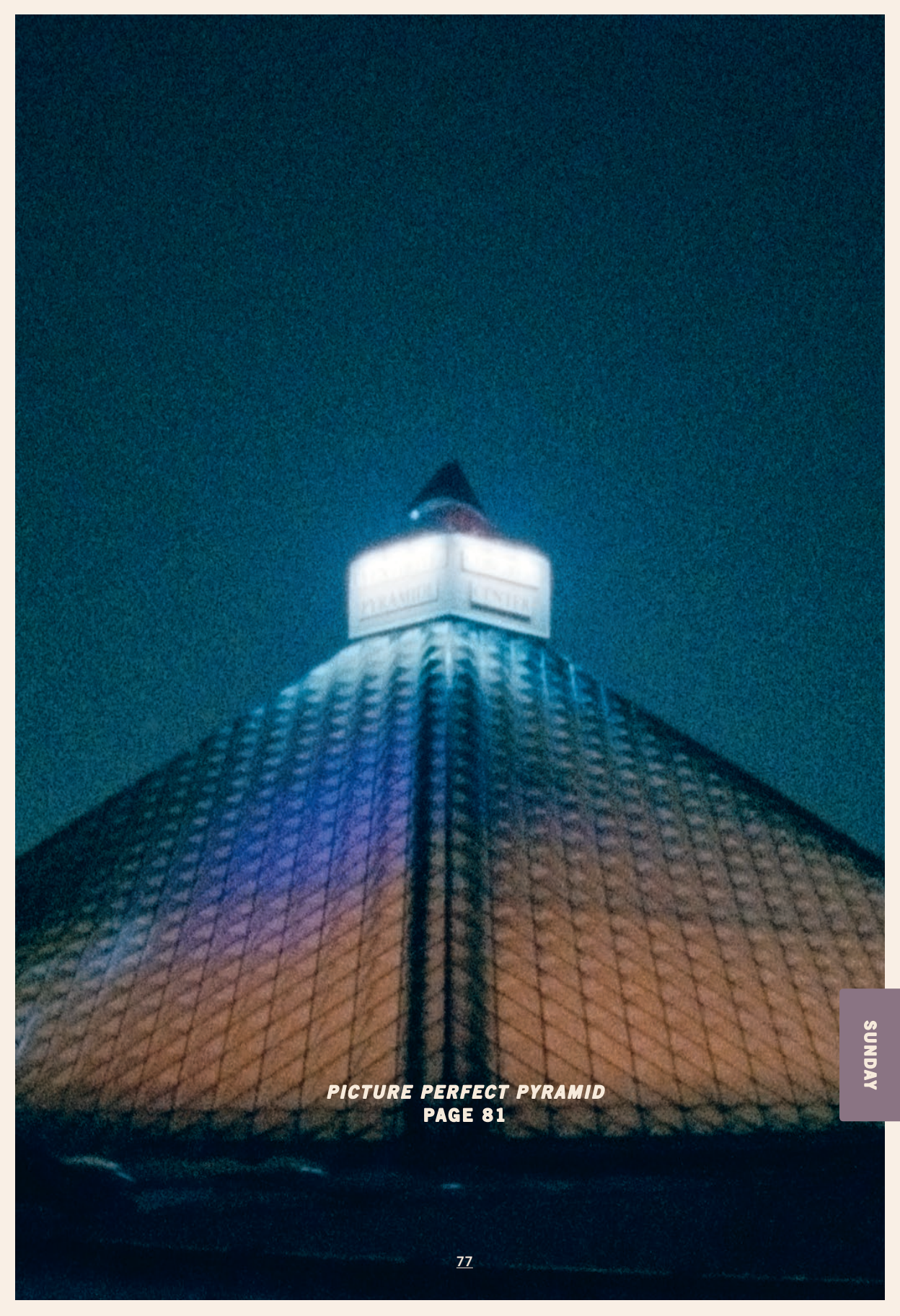
See Friday Listing (pg. 59)

AFTERPARTY

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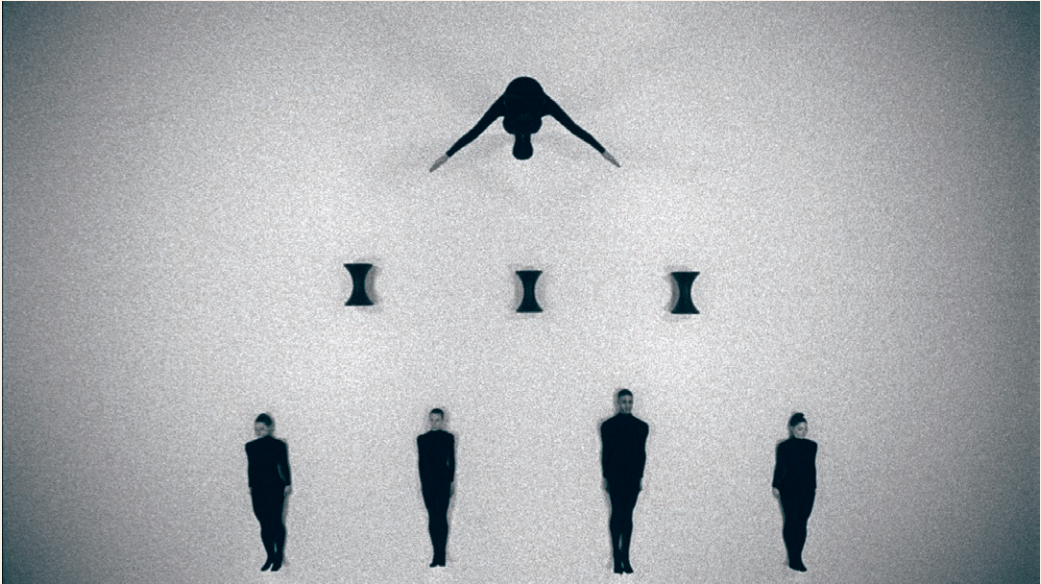


PICTURE PERFECT PYRAMID
PAGE 81

SUNDAY

IT FOR OTHERS SCREENING WITH STATUES ALSO DIE

Film in Competition



It for Others

Duncan Campbell

Scotland/Ireland | 2013 | 54 min | 16mm on Video

With *It for Others*, Glasgow-based Irish artist Duncan Campbell has created an impressive study of the web of ideas that we enshroud things, art, consumption, life and death with - nothing less. An essayistic combination of gorgeous archive footage, animation and a new performance by Michael Clark Company, his latest work elaborates on Chris Marker and Alain Resnais's essay film *Les statues meurent aussi* (1953), where the Western exoticization of African art is presented in an elegantly questioning meditation about how we see objects and movements, and endow them with meaning—be it a wooden African sculpture, a packet of cigarettes, the touch of a hand or the exchange of consumer goods. *It for Others* refers both formally and discursively to a great number of modernistic art movements and theories, but brings them up to date with a twist, which simultaneously undermines the coolly aloof analysis that we are first presented with, and subsequently anchors it in real situations—namely the civil war in 1970s Ireland and a contemporary Chinese sweatshop, where Che Guevara t-shirts are produced on the assembly line. —CPH:DOX

PRECEDED BY

Les statues meurent aussi (Statues Also Die)

Chris Marker and Alain Resnais

France | 1953 | 30 min | 35mm

THIS FILM IS NOT IN COMPETITION After its first screening at Cannes in 1954, where it won the Prix Jean Vigo, *Les statues meurent aussi* was banned until 1963 owing to its controversial anti-colonialist stance, and went unseen in its unabridged form until 1968. “It is the notion of négritude that the film engages with most deeply, and perhaps most controversially, especially as it strives to connect the death of the statue with the rise in the commercialisation of African art for the pleasure of the colonial classes. Indeed, it is against the backdrop of a France that had so recently lost its colonial power, but which still retained many of the quasi-Manichean distinctions between white, Western culture and black, African culture, that (and in spite of their claims to the contrary) Resnais and Marker’s film projected its passionately anti-colonial, anti-racist, even anti-capitalist audio-visual collage. It is little wonder then that such a film should have been censored until the late 1960s, by which time it might have lost some of its topicality, but none of its political vigour.” —Jenny Chamarette, *Senses of Cinema*, Issue 52, September 2009

WITH SUPPORT FROM THE ANDY WARHOL
FOUNDATION FOR THE VISUAL ARTS

THOM ANDERSEN: *RECONVERSÃO*

Co-presented by the Academy of Motion Picture Arts & Sciences



Reconversão

Thom Andersen

Portugal/USA | 2012 | 67 min | Video

Thom Andersen's 2012 film *Reconversão* (*Reconversion*) surveys the work of architect Eduardo Souto de Moura. Although Andersen was invited specifically to make the film in Portugal on the occasion of the Vila do Conde festival's 20th anniversary, his attentiveness to the Pritzker prize winning architect's buildings and unbuilt projects is equal to the revered contemplation of his hometown in 2003's *Los Angeles Plays Itself*.

Travelling around sites in northern Portugal, from the monumental sports stadium in Braga to Porto's understated modernist subway network, the viewer begins to grasp Souto de Moura's loyalty to the architectural history of the sites and buildings he is commissioned to develop. What is striking is his

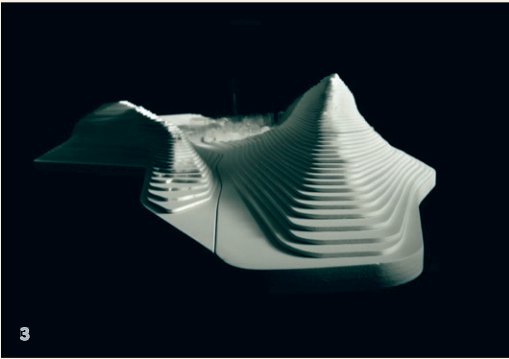
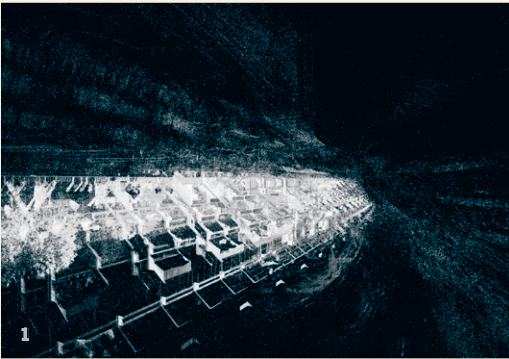
fascination with the afterlife of his work—the ruin—as a measure of the society evolving around it. The narrator reads a quotation by the architect's frequent collaborator Álvaro Siza: "If the objects of the city are actual or potential ruins, if they are subject to changes in use and significance, if they succeed in time and space in going beyond their own destiny, then we can say the city is functional."

Interestingly, during *Reconversão*, the camera records at a reduced rate, adjusting the viewer to the building's sense of time, which inevitably outlasts our own. —Shama Khanna

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FILMS IN COMPETITION 11



Thing

Anouk De Clercq

Brussels, Belgium | 2013 | 18 min | Video

NORTH AMERICAN PREMIERE An architect talks about the city he has built. Gradually we realize that the city is imaginary. His account is an attempt to give his ideas a fixed shape. **1**

Aviary

Katherin McInnis

New York, NY | 2013 | 5 min | Video

Pigeons are filthy and useful, secret and ubiquitous, passenger and carrier.

“A cine-poem about code.” –Craig Baldwin **2**

Model Village

Hayoun KWON

Paris, France | 2014 | 10 min | Video

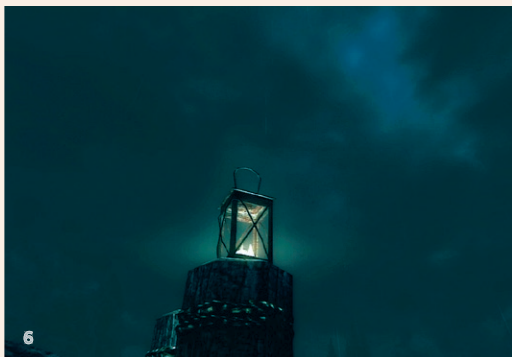
NORTH AMERICAN PREMIERE The village is loosely inspired by a North Korean propaganda village, Kijong-dong. KWON carries out her journey by proxy, testifying to this ghost town in its true state as a mechanism of fiction. The reality of a border confronted with its own staging, this village can only be reached within our imagination. **3**

Swamp

Nancy Holt and Robert Smithson

USA | 1971 | 6 min | 16mm on Video

THIS FILM IS NOT IN COMPETITION A collaboration between Nancy Holt (1938-2014) and Robert Smithson (1938-1973) made in 1969. Holt has said of *Swamp* that “...it deals with limitations of perception through the camera eye as Bob and I struggled through a muddy New Jersey swamp. Verbal direction cannot easily be followed as the reeds crash against the camera lens blocking vision and forming continuously shifting patterns, confusion ensues.” And Smithson said of the film “...it’s about deliberate obstructions or calculated aimlessness.” This was attained by having Holt walk through the swamp while simultaneously filming, only seeing where she was walking by looking through the lens of her Bolex camera as Smithson gave her verbal instructions which he recorded as he spoke them. (Description adapted from robertsmithson.com) **4**



Hacked Circuit

Deborah Stratman

Chicago, IL | 2014 | 15 min | Video

A single-shot, choreographed portrait of the Foley process, revealing multiple layers of fabrication and imposition. The circular camera path moves us inside and back out of a Foley stage in Burbank, CA. While portraying sound artists at work, typically invisible support mechanisms of filmmaking are exposed, as are, by extension and quotation, governmental violations of individual privacy. **5**

Psalm IV: Valley of the Shadow

Phil Solomon

Boulder, CO | 2013 | 7.5 min | Video

The fourth installment of my 7 part series, *The Twilight Psalms*, *Valley of the Shadow* is a nocturnal lamentation on love, loss, and the unknowable other... –PS **6**

Picture Perfect Pyramid

Johann Lurf

Vienna, Austria | 2013 | 5 min | 16mm | Silent

NORTH AMERICAN PREMIERE *Picture Perfect Pyramid* is a 16mm film which in counter-clockwise spirals, circles a large pyramid structure that was built on the outskirts of Vienna in 1983. Using twenty-four positions the film was shot over the course of an entire day, with one shot per hour. The camera moves continuously and almost imperceptibly, covering the surrounding area while the landmark remains centered in the frame. Today the building, a former indoor swimming pool, serves as a venue for various events; from right wing party gather-

ings to an erotic fair that presents a live show with lights visible even from the outside of the pyramid. In filming the building, a structural approach focused on geometry was used in order to achieve less subjectively motivated images. (Translation: Seth Weiner) **7**

Never a Foot Too Far, Even

Daichi Saito

Montreal, Canada | 2012 | 13 min | 16mm x 2

With original sound composition by Malcolm Goldstein. Appropriating a brief fragment from a 35mm print of an old Kung Fu movie, *Never a Foot Too Far, Even* is an action movie without action. Presented in double-projection, with images from two separate rolls overlaid to form a single image, this film focuses on an obscure figure finding himself in a forest path, caught between perpetual motion and stasis. The painterly images fluctuate in the complex shifting of color and texture, phasing in and out through a polymetric structure. It is a perceptual journey without destination in the turning sphere of ever-changing image and sound, whose beginning and end move in parallel towards a fleeting point of convergence. The palindrome of the title alludes to the structure of the film based on various combinations of a series of recurring sequences that move forward and in reverse simultaneously, defying the usual sense of progression. –DS **8**

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THE FORGOTTEN SPACE



The Forgotten Space

Allan Sekula and Noël Burch

Netherlands/Austria | 2010 | 112 min | Video

Directed by filmmaker and author Noël Burch (b.1932) and the late artist, photographer and filmmaker Allan Sekula (1951-2013). The “forgotten space” of Sekula and Burch’s essay film is the sea, the oceans through which 90% of the world’s cargo now passes. At the heart of this space is the container box, which, since its invention in the 1950s, has become one of the most important mechanisms for the global spread of capitalism.

The film follows the container box along the international supply chain, from ships to barges, trains, and trucks, mapping the byzantine networks that connect producers to consumers (and more and more frequently, producing nations to consuming ones). Visiting the

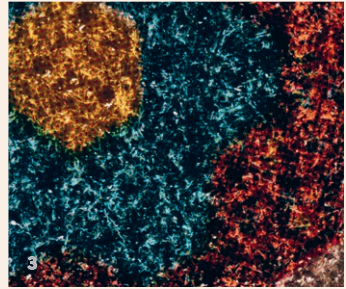
major ports of Rotterdam, Los Angeles, Hong Kong, Guangdong province, and many places between, it connects the economic puzzle pieces that corporations and governments would prefer remain scattered.

INTRODUCED BY BRETT STORY, A NON-FICTION FILM-MAKER, WRITER AND GEOGRAPHER BASED IN TORONTO

PRESENTED WITH THE UNIVERSITY OF MICHIGAN MUSEUM OF ART

WITH SUPPORT FROM THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS

FILMS IN COMPETITION 12



Gente Perra (Dog People)

Anja Dornieden and Juan David González Monroy
 Berlin, Germany | 2014 | 25 min | 16mm

WORLD PREMIERE A film based on fragments of the story “La Gente Perra” by the Colombian writer Gomati D. Wahn (1923-1993). The story, which takes place 3000 years in the future, tells of the character of The Admiral as he searches for the land of the Dog People and the riches that it hides. However, as is typical of Wahn’s style, the story is assembled out of altered existing texts, in this case, historic accounts of the discovery and conquest of America or, as it was known then, The New World. **1**

Tender Feet

Fern Silva
 Chicago, IL | 2013 | 10 min | 16mm

Tender Feet was shot on the road in the southwest leading up to the not quite so cataclysmic and transformative events anticipated to take place around Dec. 21st 2012. As digits flipped on the odometer, so did the days in the Mayan calendar shedding light and darkness on charred forests, arid landscapes, falling stars, destructive vortexes, fortune telling traffic signs, and ticking time bombs...

“Do you know what the secret to life is... this... one thing, just one thing...” –Curly Washburn **2**

The Pieced Quilt

Scott Fitzpatrick
 Winnipeg, Canada | 2012 | 4 min | 16mm on Video

WORLD PREMIERE Ink is lifted directly from the page in a physical adaptation of the Bullfinch Press book of the same title. Two folk/design traditions converge in this cameraless animation on recycled 16mm film. **3**

Will o' the Wisp

Andrew Kim
 Los Angeles, CA | 2013 | 23.5 min | 16mm
WORLD PREMIERE I can't see ghosts, but film is indeed a perfect medium. **4**

Strawberries in Summertime

Jennifer Reeves
 Brooklyn, NY | 2013 | 15 min | 16mm on Video
 A two and a half year old boy revels in all things tiny and huge on and around a farm. His father supports his exuberant and insatiable curiosity of new experiences- from wall climbing to discovering the natural world. As a father-son bond grows, the mother with camera observes, hangs back, dives into a solitary landscape and returns. The fleeting and glowing visual field evokes the delicate tension between distance and intimacy a mother can feel with her child. Richly toned black and white positive, negative and solarized images, combined with snippets of voice, suggest the texture of memory. –JR **5**

AWARDED FILM PROGRAMS

The 52nd Ann Arbor Film Festival closing event provides two screenings with selections of award-winning films as chosen by our Award Jury. Awarded Film Program line-ups will be posted late afternoon on Sunday, March 30th at the Michigan Theater and at aafilmfest.org.

6pm

Award Screening 1

Onstage announcement of the 52nd jury awards, followed by a select screening of awarded films. The program will be preceded at 5:30pm by a screening of work from the “clear leader” station, a new film created by you—the audience—throughout the festival week. This hands-on filmmaking activity was a popular part of the AAFF for many years and we are excited to continue the tradition on 35mm at the 52nd Festival. Soundtrack created by Ed Special. This will be followed by the final edit of a short collaborative remix project comprised of user-generated images contributed throughout the festival, organized and edited by multimedia artist and filmmaker David Olson.

8:15pm

Award Screening 2

A second select screening of awarded short films from the 52nd Festival.

AFTERPARTY

Alley Bar | 10pm–2am | FREE

Wrap up the 52nd AAFF with DJs and delicious handcrafted cocktails!

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, 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 animation, computer animation, stop-motion, clay animation, puppets, pixilation, cutouts, pins, camera multiple pass imagery, kaleidoscopic effects and drawing on the film frame itself for example) or live-action film categories, can qualify in one of two ways:

1. The film must have been publicly exhibited for paid admission in a commercial motion picture theater in Los Angeles County for a run of at least three consecutive days 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.

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Suzan Pitt (faculty)

—career retrospective

Naoko Tasaka (MFA 12), *Flower*

—Founder's Spirit Award

Alexandra Cuesta (MFA 09), *Despidida (farewell)*

—Best Cinematography

Akosua Adoma Owusu (MFA 08), *Split Ends, I Feel Wonderful*

—Most Promising Filmmaker

Song E Kim (MFA 07), *Bite of the Tail*

—Best Narrative Film

Mariah Garnett (MFA 11), *Encounters I May or May Not Have Had with Peter Berlin*

—Best LGBT Film

Maya Erdelyi (MFA 12), *Pareidolia*

—Emerging Experimental Video Artist Award

Rhys Ernst (MFA 11) and **Zackary Drucker**

(MFA 07), *She Gone Rogue*

th—

Betsy Bromberg (faculty), *Voluptuous Sleep*

—Brakhage Film at Wit's End Award

Charlotte Pryce (faculty), *Curious Light*

—Jury Award

Laida Lertxundi (MFA 07), *A Lax Riddle Unit*

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Travis Wilkerson (MFA 01), *Pluto Declaration*

—Prix DeVarti for Funniest Film

th—

Natasha Mendonca (MFA 10), *Jan Villa*

—Best of the Festival

Brigid Mccaffrey (MFA 10), *Castaic Lake*

—Best Cinematography

Thom Andersen (faculty), *Get Out Of The Car*

—Best Sound Design

Deborah Stratman (MFA 95), *Ray's Birds*

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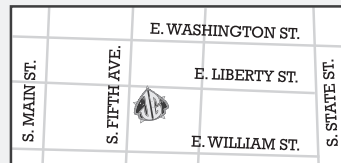
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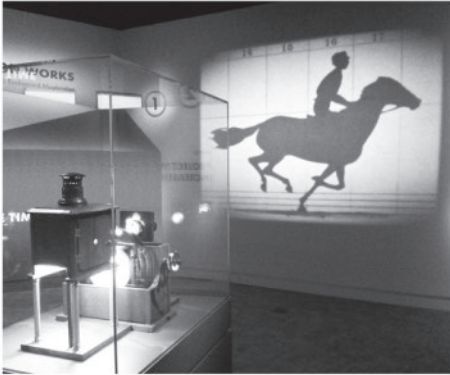
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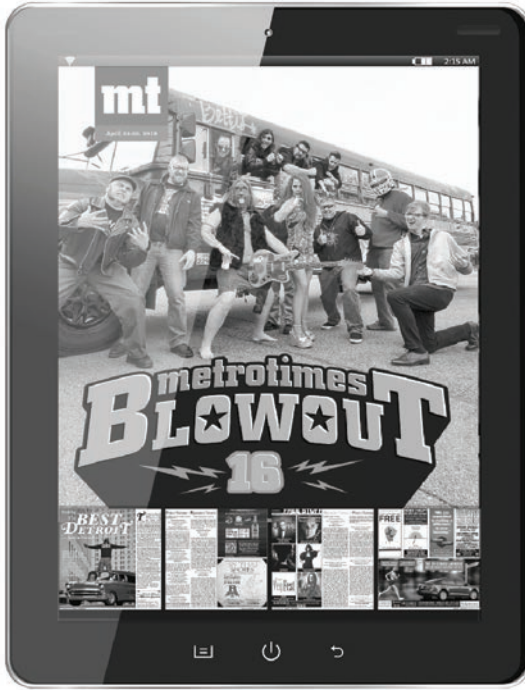
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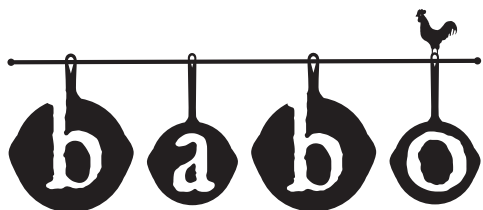


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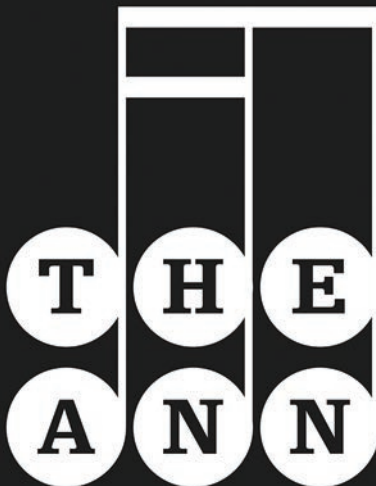
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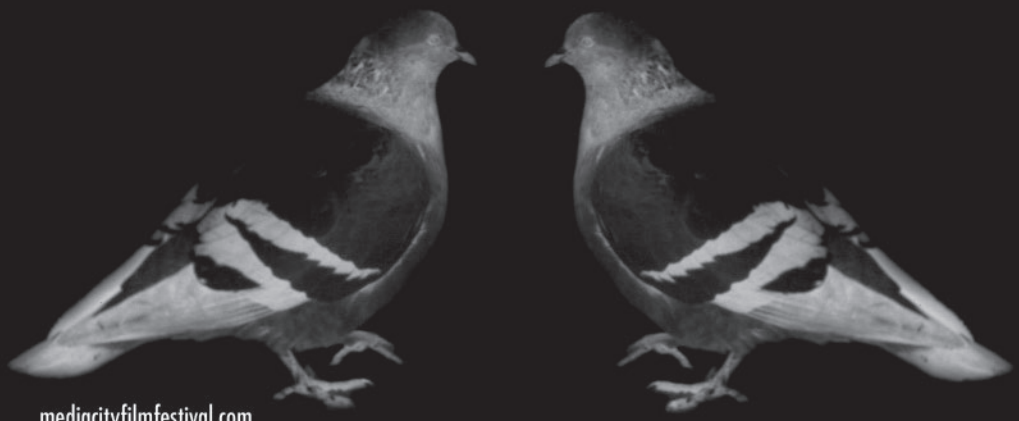
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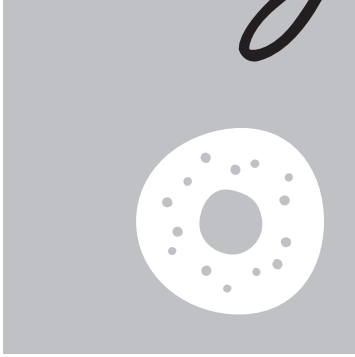
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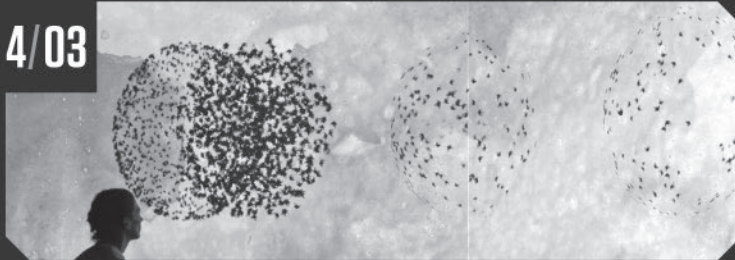
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| Give Me a Pie 62 | Long Island Ice Tea, Neat 28 | Never a Foot Too Far, Even 81 | Sea of Vapors (Meer der Dünste) 76 |
| Gina Kamesntsky ginak@ginakamentsky.com ginakamentsky.com | by the Coup Kelly Gallagher kelly@purpleriot.com purpleriot.com | Daichi Saito dsaitofilm@gmail.com | Sylvia Schedelbauer sylvia.schedelbauer@gmail.com sylviaschedelbauer.com |
| Gowanus Canal 76 | Lunar Almanac 43 | No Answer 28 | Sea Series #9 & #13 32 |
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| Gradual Speed 29 | Main Hall 43 | Off-White Tulips 36 | Shikaakwa 28 |
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| Grip 28 | Manakamana 41 | Omaha 28 | Single Stream 73 |
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| Hacked Circuit 81 | Metamorfoza 23 | Photooxidation (Fotooxidación) 76 | Sleeping District 64 |
| Deborah Stratman delta@pythagorasfilm.com pythagorasfilm.com/hacked-circuit | Martha Colburn info@marthacolburn.com marthacolburn.com | Pablo Mazzolo pablomazzolo@hotmail.com | Tinne Zenner tinne.zenner@gmail.com tinnezenner.com |
| It for Others 78 | Mille Soleils 64 | Picture Perfect Pyramid 81 | Sound That 69 |
| Duncan Campbell lux.org.uk | Mati Diop annasandersfilms.com | Johann Lurf mail@johannlurf.net johannlurf.net | Kevin Jerome Everson picturepalacesale@ yahoo.com keverson.net picturepalacepictures.com |
| Interactive 22 | Misterio (Mystery) 54 | Prisoner's Cinema 46 | South Bland Street 64 |
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| Lagos Island 43 | Model Village 80 | Problem Areas 28 | Square Dance, Los Angeles County, California 2013 32 |
| Lagos Sand Merchants 68 | Hayoun KWON prod@filmo.biz | by Oneohtrix Point Never Takeshi Murata takeshimurata.com | Silvia das Fadas amorarondeninguemora@ gmail.com |
| Karimah Ashadu karimah@karimahashadu.com karimahashadu.com | Mount Song 73 | Psalm IV: Valley of the Shadow 81 | Stange Wonderful 62 |
| Let Us Persevere In What We Have Resolved Before We Forget 46 | Shambhavi Kaul shambhavikaul@ me.com | Phil Solomon solomon@colorado.edu philsolomon.com | Stephaine Swart ses@stephanieswart.com stephanieswart.com |
| Ben Russell br@dimeshow.com dimeshow.com | Mountain in Shadow 76 | Purgatorio 83 | Strawberries in the Summertime 84 |
| Letter to a Refusing Pilot 32 | Lois Patino loispatinho@gmail.com loispatino.com | Rodrigo Reyes rrcinemaproductions@ gmail.com rrcinema.com | Jennifer Reeves sparkypix@yahoo.com jenniferreevesfilm.com |
| Akram Zaatari vimeo.com/user4659478 | murmurations 45 | Rivergarden 68 | Sun Song 32 |
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| Josh Gibson joshigi@duke.edu | Musical Recordings From the Realm of the Dead 63 | Rode Molen 42 | |
| Light Year 45 | Troy Morgan troy@troymorgan.net troymorgan.com | Esther Urlus vimeo.com/estherurlus | |
| Paul Clipson paulclipson@yahoo.com withinmirrors.org | | | |

PRINT SOURCES

- Swamp** 80
Nancy Holt,
Robert Smithson
Electronic Arts Intermix
<http://eai.org/>
- Tacoma** 23
Courtney Krantz
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courtneykrantz.com
- Temple Walking** 28
by Clay Rendering
Joel Rakowski
vimeo.com/dinoclub
- Tender Feet** 84
Fern Silva
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fernsilva.com
- The Absent Stone
(La Piedra Ausente)** 71
Jesse Lerner, Sandra
Rozenal
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lapiedraausente.com
- The Blazing World** 54
Jessica Bardsley
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- The Dark, Krystle** 22
Michael Robinson
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poisonberries.net
- The Disquiet** 66
Ali Cherri
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alicherri.com
- The Forgotten Space** 82
Noel Burch, Allan Sekula
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- The Great Rabbit** 58
Atsushi Wada
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- The Handeye
(Bone Ghosts)** 75
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- The Land Behind** 64
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- The Obvious Child** 54
Stephen Irwin
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smalltimeinc.com
- The Pieced Quilt** 84
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- The Reality Factory** 57
Bryan Boyce
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- The Thing** 36
Rhys Ernst
rhysernst.com
- Thing** 80
Anouk De Clercq
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- Tiniest Seed** 28
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- To Thy Heart
(Do Serca Twego)** 58
Ewa Borysewicz
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- Toros** 66
Robert Fenz
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- Toto** 58
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- Touch 觸摸** 72
Shelly Silver
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- Tropical Depression** 57
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- Unicorn Blood
(Sangre de Unicornio)** 57
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- Unmistaken Hands:
Ex Voto F.H.** 58
Quay Brothers
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- Varðeldur** 28
by Sigur Rós
Melika Bass
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tenderarchive.com
- Velocity** 57
Karolina Glusiec
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- We Had the
Experience But
Missed the Meaning** 66
Laida Lertxundi
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- What A Day** 62
Shannon Lee
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- Whispers of the Prairie** 62
Deanna Morse
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- White Ash** 29
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- Wildnis (The Wild)** 45
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- Will o' the Wisp** 84
Andrew Kim
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- Winter Present** 66
Robert Todd
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- With Pluses
and Minuses** 76
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FILMMAKER INDEX

| | | | | | | | |
|--------------------------|-----------------------------|---------------------------|--------|--------------------------------|---------------|--------------------------|------------------------------|
| Alsharif, Basma | 72 | Gallagher, Kelly | 28 | Marker, Chris | 78 | Silva, Fern | 84 |
| Anand, Shaina | 50 | Gary, Ja'Tovia M. | 36 | Mazzolo, Pablo | 76 | Silver, Shelly | 72 |
| Andersen, Thom | 33–35, 40, 51, 65, 79 | Gibson, Josh | 62 | McInnis, Katherin | 80 | Skogerson, Gretchen | 54 |
| Ashadu, Karimah | 43, 68 | Girardet, Christoph | 23 | Meyers, Rebecca | 45 | Smithson, Robert | 80 |
| Baillie, Bruce | 23, 58 | Giżycki, Marcin | 63 | Monroy, Juan David González | 75, 84 | Solomon, Phil | 81 |
| Bąkowski, Wojciech | 73 | Glusiec, Karolina | 57 | Morgan, Troy | 63 | Solondz, Joshua Gen | 46 |
| Bardsley, Jessica | 54 | Gruffat, Sabine | 4+2 | Morse, Deanna | 62 | Spheeris, Penelope | 41, 44, 52, 56, 59, 76 |
| Barkel, Katie | 28 | Harahan, Seamus | 64 | Müller, Matthias | 23 | Spray, Stephanie | 41 |
| Bass, Melika | 28 | Heller, Eve | 75 | Murata, Takeshi | 28 | Stare, Demdike | 28 |
| Benning, James | 42 | Herwitz, Peter | 26 | Navarrete, Jorge López | 63 | Starling, Simon | 42 |
| Bernard, Joseph | 30 | Holt, Nancy | 80 | Nishikawa, Tomonari | 69 | Stewart, Alexander | 57 |
| Borgeson, Marika | 68 | Holthuis, Gerard | 48 | Patiño, Lois | 74, 76 | Stoltz, Mike | 76 |
| Borysewicz, Ewa | 58 | Hunter, Randy Sterling | 28 | Pelstring, Emily | 28 | Strand, Chick | 66 |
| Boyce, Bryan | 22, 57 | Hutton, Peter | 48 | Pierce, Leighton | 29 | Stratman, Deborah | 81 |
| Brantley, Daniel | 28 | Ibarra, Chema García | 54 | Piffer, Rita | 36 | Sukumaran, Ashok | 50 |
| Burch, Noël | 51, 82 | Irwin, Stephen | 54 | Price, John | 32 | Svatek, Georg Anthony | 62 |
| Campbell, Duncan | 78 | Joynt, Chase | 36 | Price, Luther | 26 | Swart, Stephanie | 62 |
| Carré, Lilli | 57 | Jurksaitis, Martha | 54 | Pryce, Charlotte | 45 | Szlam, Malena | 43 |
| Cheng, Ian | 22, 28 | Kamentsky, Gina | 62 | Quay Brothers | 58 | Todd, Robert | 66 |
| Cherri, Ali | 66 | Karel, Ernst | 73 | Rakowski, Joel | 28 | Toscano, Mark | 23, 41, 44, 52, 56, 64 |
| Child, Abigail | 54 | Kashmere, Brett | 70 | Ratté, Sabrina | 28, 64 | Tuohy, Richard | 43 |
| Christman, Sarah J. | 76 | Katz, Amanda | 62 | Reeder, Jennifer | 23 | Tscherkassky, Peter | 48 |
| Ciontea, Nick | 28 | Kaul, Shambhavi | 73 | Reeves, Jennifer | 84 | Tucker, Hope | 38 |
| Clipson, Paul | 45 | Kels, Karl | 48 | Resnais, Alain | 78 | Turchin, Silvia | 63 |
| Colburn, Martha | 23 | Kennedy, Chris | 69 | Reyes, Rodrigo | 83 | Türkowsky, Marcel | 73 |
| Cronin, Jack | 68 | Kidder, Jib | 28 | Rijpma, Johan | 22 | Urlus, Esther | 42 |
| Czapla, Zbigniew | 58 | Kim, Andrew | 84 | Rimmer, David | 74 | van Riel, Els | 29 |
| das Fadas, Silvia | 32 | Krantz, Courtney | 23 | Rinland, Jessica Sarah | 54 | Vargas, Chris E. | 36 |
| De Clercq, Anouk | 80 | Kren, Kurt | 48 | Rivers, Ben | 53 | Vazquez, Alberto | 57 |
| Diop, Mati | 64 | KWON, Hayoun | 80 | Robertson, Anne Charlotte | 26 | Velez, Pacho | 41 |
| Dornieden, Anja | 75, 84 | Lee, Shannon | 62 | Robinson, Michael | 22 | Verchery, Lina | 64 |
| Ernst, Rhys | 36 | Lee, Toby | 73 | Rorison, Margaret | 68 | vom Gröller, Friedl | 48 |
| Everson, Kevin Jerome | 69 | Lerner, Jesse | 71 | Rozental, Sandra | 71 | Wada, Atsushi | 58 |
| Felker, Lori | 28 | Lertxundi, Laida | 66 | Russell, Ben | 28, 46, 53 | Wanek, Joel | 32 |
| Fenz, Robert | 66 | Levine, Saul | 28 | Safoglu, Aykan | 36 | Wittmann, Helena | 45 |
| Finn, Jim | 73 | Lim, Elisha | 36 | Saïto, Daïchi | 81 | Wojtasik, Paweł | 73 |
| Fitzpatrick, Scott | 84 | Listorti, Leandro | 68 | Savirón, Mónica | 75 | Woods, John | 63 |
| Fleischmann, Philipp | 43 | Lowe, Pelle | 26 | Schedelbauer, Sylvia | 76 | Yasinsky, Karen | 45 |
| Fleming, Michele | 66 | Lowe, Robert A.A. | 53, 59 | Sears, Kelly | 57 | Youmans, Greg | 36 |
| Florenty, Elise | 73 | Loznitsa, Sergei | 48 | Sekula, Allan | 82 | Zaatari, Akram | 32 |
| Freyer, Sasha Waters | 32 | Lurf, Johann | 81 | Sherwin, Guy | 48 | Zenner, Tinne | 64 |
| Galeta, Ivan Ladislav | 46 | Mack, Jodie | 57 | | | | |
| | | Marín, Pablo | 69 | | | | |

MAP

SCREENING VENUES

- A** Michigan Theater
603 E. Liberty St.
- B** UMMA Helmut Stern
Auditorium
525 S. State St.
- C** State Theatre
233 S. State St.

INSTALLATIONS

- D** Work Gallery
306 S. Sate St.

PERFORMANCES

- E** Performance
Network Theatre
120 E Huron St.

WORKSHOPS AND PRESENTATIONS

- F** Space 2435
105 S. State St.

AFTERPARTIES

- G** \aut\BAR
315 Braun Ct.
- H** Alley Bar
112 W. Liberty St.

- I** LIVE Nightclub
102 S. 1st St.
- J** Sava's
216 S. State St.
- K** The Ravens Club
207 S. Main St.
- L** The Bar
327 Braun Ct.

NORTH ^



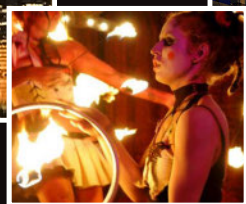
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