

**EXTRAORDINARY
FILMS
DISCOVERED.**

 **cinetopia**
INTERNATIONAL FILM FESTIVAL

JUNE 5-14, 2015
DETROIT • ANN ARBOR

Featuring the best films from the best festivals in the world,
including Sundance, Cannes, Venice, Toronto and Berlin.

Stay tuned to cinetopiafestival.org for details.

The 53rd Ann Arbor Film Festival is dedicated to the memory of George Manupelli (1931–2014)

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Front Cover image adapted from the 7th Ann Arbor Film Festival
printed materials, by George Manupelli, circa 1969.

CALENDAR OF EVENTS

TUE 03/24

2pm-5pm | FREE
Expanding Frames:
Workshops & Discussions
 Space 2435, North Quad, State Street

6pm-8pm
Opening Night Reception
 Michigan Theater Grand Foyer

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

Afterparty
Sava's
 10pm-2am | FREE

WED 03/25

10am | FREE
Expanding Frames:
Workshops & Discussions
 Space 2435, North Quad, State Street

12:15pm | FREE
Jesse McLean
 Juror Presentation
 Michigan Theater Screening Room

2:30pm | \$6
Music Videos in Competition
 Michigan Theater Main Auditorium

3pm-5pm
Satellite Exhibition: Reception
 Space 2435, North Quad, State Street

4:30pm
Computer Age:
Early Computer Movies, 1953-1969
 Michigan Theater Screening Room

7pm
Computer Age:
Early Computer Movies, 1971-1987
 Michigan Theater Screening Room

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

9:15pm
Tacita Dean: Program One
 Artist in Attendance
 Michigan Theater Screening Room

9:30pm
Hāxan w/ live score by Demdike Stare
 Michigan Theater Main Auditorium

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

THU 03/26

10am | FREE
Expanding Frames:
Workshops & Discussions
 Space 2435, North Quad, State Street

12:15pm | FREE
Joanna Raczyńska:
Experimental Cinema In Eastern Europe
 Juror Presentation
 Michigan Theater Screening Room

3pm | FREE
Harun Farocki: *Images Of The World*
And *The Inscription Of War*
 Michigan Theater Screening Room

5:10pm | FREE
 Penny W. Stamps Presents
Tacita Dean
 Michigan Theater Main Auditorium

7pm
Episode Of The Sea
 Michigan Theater Screening Room

7:15pm
Films in Competition 2
 Michigan Theater Main Auditorium

9:15pm
Tacita Dean: Program Two
 Artist in Attendance
 Michigan Theater Screening Room

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

11:30pm-1am | \$5
 Cinema and Music Performance
Ojoboca / Wojciech Bąkowski
 Performance Network Theater
 120 E. Huron Street

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

FRI 03/27

10am | FREE
Expanding Frames:
Workshops & Discussions
 Space 2435, North Quad, State Street

12:15pm | FREE
Julie Murray
 Juror Presentation
 Michigan Theater Screening Room

3pm | FREE
What Farocki Taught: Jill Godmilow
 Screening and Discussion
 Filmmaker in Attendance
 Michigan Theater Screening Room

5pm-6:30pm
Jane Cassidy
 Gallery Talk & Reception
 Work Gallery | 306 S. State Street

CALENDAR OF EVENTS

7pm

Wojciech Bąkowski: Retrospective
Michigan Theater Screening Room

7:15pm

Films in Competition 3
Michigan Theater Main Auditorium

9:15pm

Transatlantique
Feature in Competition
Michigan Theater Screening Room

9:30pm

Animated Films in Competition
Michigan Theater Main Auditorium

11:30pm-1am | \$5

Cinema and Music Performance
Buke & Gase w/ Ted Kennedy
& Technicolor N.G.
310 E. Washington Street

Afterparty

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

Celebrate the festival with a drink
at our neighborhood bar!

SAT 03/28

11am | \$6

Films in Competition 4 (Ages 6+)
Michigan Theater Main Auditorium

11:15am

Films in Competition 5
Michigan Theater Screening Room

1pm

Films in Competition 6
Michigan Theater Main Auditorium

1:15pm

Films in Competition 7
Michigan Theater Screening Room

2:30pm

Artist Talk: Reynold Reynolds
Michigan Theater Grand Foyer

3pm

Le Révélateur and
Karl Lemieux / Roger Tellier-Craig
Live Cinema Performances
Michigan Theater Main Auditorium

3:15pm

Films in Competition 8
Michigan Theater Screening Room

5pm

Iron Ministry
Feature in Competition
Michigan Theater Main Auditorium

5:15pm

Greetings to the Ancestors
with Depositions / Occidente
Michigan Theater Screening Room

7pm

The Creation of Meaning
Feature in Competition
Michigan Theater Screening Room

7:15pm

Films in Competition 9
Michigan Theater Main Auditorium

9:15pm

Speculation Nation
Feature in Competition
Michigan Theater Screening Room

9:30pm

Films in Competition 10
Michigan Theater Main Auditorium

11:30pm-2am | \$5

Cinema & Music Performance:
Jane Cassidy w/ Justin Walter & Erik Hall
Alvarez & Dye
Performance Network Theater |
120 E. Huron Street

12am | \$8 Tickets

Midnight Movie: Tron
State Theatre

Afterparty

The Heidelberg
11pm-2am | \$8 (Free with an AAFF pass)
Dance the night away with a special
DJ set from Shigeto!

SUN 03/29

10am

Expanding Frames:
Workshops & Discussions
Space 2435 North Quad, State Street

11am

Regional Films in Competition
Michigan Theater Main Auditorium

11:15am

Forest Of Bliss: Robert Gardner
Michigan Theater Screening Room

1pm

Films in Competition 11
Michigan Theater Main Auditorium

1:15pm

The Royal Road
Feature In Competition
Michigan Theater Screening Room

2:45pm | FREE

Tribute To George
Speakers, Film & Performance
Michigan Theater Main Auditorium

3pm

Maidan: Sergei Loznitsa
Michigan Theater Screening Room

6pm

Award Program 1
Michigan Theater Main Auditorium

8:15pm

Award Program 2
Michigan Theater Main Auditorium

Afterparty

Alley Bar
10pm-2am | FREE
Wrap up the 53rd AAFF with delicious
handcrafted cocktails!

LETTER FROM THE EXECUTIVE DIRECTOR

Welcome— we are overjoyed to bring you the 53rd Ann Arbor Film Festival! Your presence here signifies both the coming of spring as well as an amazing week of moving image art.

Thank you x 10,000 to the artists for your creativity and passion. We appreciate your ability to make new and personal visions of the world. We are inspired and invigorated by you.

We are deeply grateful to our many volunteers, members, donors, sponsors and partners who power our engine. Your support makes a place for us to come together in appreciation and wonder over avant grade film.

And a huge thank you goes to the Ann Arbor Film Festival Board of Directors for your energy, support, and mentorship.

This is the first Festival to come after the passing of our founder George Manupelli, the artist, filmmaker, teacher and activist. While we lose a guiding light, a visionary's work is never complete, and the Festival is proud and grateful to carry that forward, in his honor.

In the 1960s, "people power" was a democratic force for good which impacted positive change in the world. The socio-cultural fabric also gave rise to "Happenings." These performances, events and situations made the viewer part of the artwork. Experiencing the world actively with others was a kind of social glue. The Ann Arbor Film Festival arose from these tendencies, a "people power" happening of film and performance.

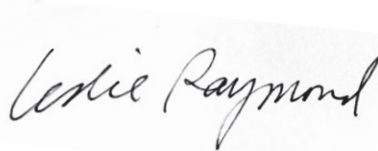
In 2015, we may not exactly have "Happenings" anymore, but we do have flash mobs, crowd sourcing and other expressions of the many. Technology intersects with the human need for communal experience, shared processes and co-creating. A diversity of voices is embraced. Looking both backwards & forwards simultaneously we can find the past in the present, and a relationship between the social sculpture of the 'Sixties and the social media of today.

That founding spirit of participation and direct connections between the makers and the audience is as strong if not stronger and more vital than ever.

We happily bestow upon you a week full of the moving image and all of the visions, experiences, discussions, and opportunities this entails.

Participate in the discussion. Contribute to the *What We Saw* project (p. 30) by leaving your observations in the box in the lobby. They will end up in the slideshow on the boxoffice monitor and beyond. Add to the Manupelli timeline. Talk to each other.

And above all, enjoy the films!

A handwritten signature in black ink that reads "Leslie Raymond". The signature is written in a cursive, flowing style.

—Leslie Raymond, Executive Director

AWARD JURORS

JESSE McLEAN



Jesse McLean is a media artist motivated by a deep curiosity about human behavior and relationships. Her work is concerned with both the power and the failure of the mediated experience to bring people together. Recent videos put pressure not only on the relationships that develop between viewer and subject, but also on the ways emotions are lived in an age of mediated experience. She has presented her work at museums, galleries, and film festivals worldwide, including the Mumok Cinema in Vienna,

International Film Festival Rotterdam, Views from the Avant Garde at the New York Film Festival, CPH:DOX, Kassel Dokfest, Impakt, and the Contemporary Art Museum, St. Louis. She was the recipient of an International Critics Prize, (FIPRESCI Prize) at the Internationale Kurzfilmtage Oberhausen in 2014 and a Jury Prize in the International Competition at the 2013 Videoex Festival. She was a featured artist at the 2014 Flaherty Seminar and is an Assistant Professor in the Department of Cinematic Arts at University of Iowa.

Free Presentation
Wednesday 12:15pm
See page 38 for details

JULIE MURRAY

Drawing on her background in fine art, filmmaker Julie Murray has made more than twenty-five film and digital works which have been exhibited at numerous national and international venues including the New York Film Festival, the Hong Kong International Film Festival, the International Film Festival Rotterdam, Centre George Pompidou (Paris), the London Film Festival and the Flaherty Film Seminar. Her work was featured in the 2004 edition of the Whitney Biennial and her films are part of the permanent collections of the Museum of Modern Art and the Whitney Museum of American Art. Murray has presented her work at venues including REDCAT (Los Angeles), Anthology Film Archives, Media City Film Festival, Pacific Film Archive, Los Angeles Filmforum, the San Francisco Cinematheque and Cinematheque



Ontario (Toronto). Her early Super 8mm films were selected for a National Film Preservation Foundation Award in 2014. Originally from Dublin, Ireland, Murray has been residing in the US since the 1980s.

Free Presentation
Friday 12:15pm
See page 60 for details

JOANNA RACZYNSKA

Joanna Raczynska is assistant curator in the film department at the National Gallery of Art, Washington DC. In the past, she's worked for a variety of non-profit organizations including Hallwalls Contemporary Arts Center (media arts director,



2002-2006), the Hirshhorn Museum and Sculpture Garden, the Mid Atlantic Arts Foundation, and the Baltimore Museum of Art, among others. She's served as a juror for the Images Festival in Toronto and the Cleveland International Film Festival; volunteered as a screener for Silverdocs at the AFI Silver Theatre; and participated as a panelist for a variety of funding agencies including the New York State Council on the Arts' Individual Artists Program. She holds a master's degree in documentary by practice from Royal Holloway College, University of London, and a bachelor's degree from University of Maryland Baltimore County where she first started making non-fiction films and videos. Her work has screened at the Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland; ZKM, Karlsruhe, Germany; Sheffield Doc/Fest, U.K.; Squeaky Wheel, Buffalo, NY and other venues.

Free Presentation
Thursday 12:15pm
See page 50 for details

FILMMAKER AWARDS

The Ann Arbor Film Festival is committed to providing direct support to filmmakers. Our 2015 awards competition presents over \$21,000 to filmmakers through cash and film stock / processing. Winning an award at the AAFF means not only prestige and financial support, but can also qualify filmmakers for Oscar®-nomination by the Academy of Motion Picture Arts and Sciences in the short film category (qualifying awards: Best of Festival, Best Experimental Film, Best Animation, Best Narrative).

Ken Burns Award for Best of the Festival
\$3,000

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

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

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

Michael Moore Award for Best Documentary Film
\$1,000

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

Lawrence Kasdan Award for Best Narrative Film
\$1,000

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

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

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

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

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

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

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

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

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

Gil Omenn Art & Science Award
\$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.

AWARDS ANNOUNCEMENT

Sunday, March 30 at 6pm

AWARDS SCREENINGS

Sunday, March 30 at 6pm and 8:15pm

Michigan Theater Main Auditorium

Prix DeVarti for Funniest Film
\$1,000

Awarded to the film likely to create the most laughs in the Festival. This prize recognizes the 53-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.

**Colorlab/Niagara/
ORWO 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).

**Kinetta
Handcrafted Film Award**
\$1000

Given for the film that best incorporates footage that was shot on film. The recipient will receive \$1000 of in-kind scanning services provided by Kinetta using their proprietary scanners designed to safely scan fragile original film.

**PROCAM Best Regional
Filmmaker Award**
\$750

This award supports our top talent in the region. The winner will receive \$750 of store credit from PROCAM, a family owned and operated company based in the Metro Detroit Area.

The Eileen Maitland Award
\$600

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

The No Violence Award
\$512

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.

**Leon Speakers Award
for Best Sound Design**
\$500

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

**George Manupelli
Founder's Spirit Award**
\$500

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

Tios Award
for Best International Film
\$500

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

**Peter Wilde Award for Most
Technically Innovative Film**
\$500

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

Audience Award
\$500

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

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

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

**Overture / Wazoo Award
for Best Music Video**
\$300

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

Jury Awards
\$1,500

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

AWARD DONORS

\$3000

Ken Burns

\$1,000-\$2,000

Anonymous

Lawrence & Meg Kasdan

Martha Darling & Gil Omenn

Michael Moore

Rick Berman

Video Data Bank & The Aronofsky

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\$500-\$999

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Quack!Media

Tios Mexican Restaurant

\$250-\$499

\aut\ Bar

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Dennis Hayes & Mary Ellen Rounsifer

Myrna Jean Rugg & Rick Cronn

Piotr Michalowski & Deanna Relyea

\$100-\$249

Deborah Gaydos & John Nelson

John Caldwell & Susan Kalinowski

Overture Audio

Wazoo Records

In-Kind

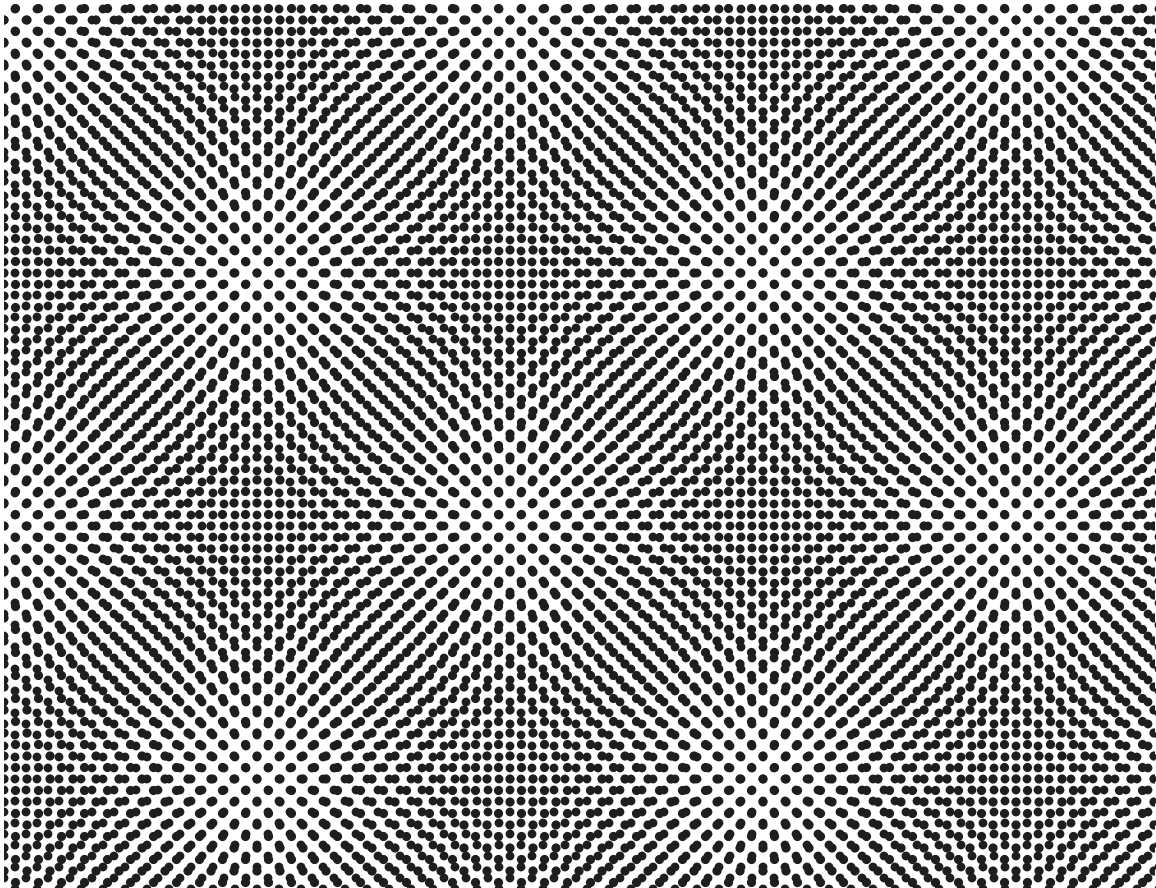
Colorlab

Kinetta

Niagara Custom Lab

ORWO North America

PROCAM



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\$10,000–\$20,000

Anonymous

\$5,000–\$9,999

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Sue Dise

\$250–\$499

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Cory Snavelly

Deanna Morse

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\$150–\$249

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Rick Cronn & Myrna Rugg

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Tom & Jean Bartlett

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Wade Kergan

Windy Weber

\$149 and below

Abraham Ravett

Amanda Schott

Anna Sampson &

Daniel Herbert

Barbara Hammer

Barbara Twist

Bernard & Raquel Agranoff

Bethany Osborne

Brian Gardiner

Brian Hunter

Carter Tomassi

Charles Lyman

Chris Reilly

Chris Tabaczka

Christine Spiegoski

Christopher McNamara

Christopher Erickson

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Experience all the Ann Arbor Film Festival has to offer by becoming an AAFF member!

For more information, visit aafilmfest.org

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Music Video Program
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Screening Room 16mm
Projection System

James Bond, Full Aperture
Systems

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and Organizations

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BEYOND THE FEST TOUR

The 52nd Ann Arbor Film Festival Traveling Tour visited more than 20 cities in the United States and abroad with award-winning and select short films from the 2014 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.

Los Angeles, CA

Los Angeles Filmforum
June 8, 2014 & Jan 11, 2015

Frankfort, MI

Garden Theater
August 7, 2014

Ann Arbor, MI

Arbor Brewing Company
Aug 21, 2014

Pittsburgh, PA

Pittsburgh Filmmakers
Oct 3 & Oct 4, 2014

Chicago, IL

Nightingale Cinema
Oct 25, 2014

Milwaukee, WI

UWM Union Theatre
Oct 28th, 2014 & Feb 3, 2015

Brooklyn, NY

Union Docs
Nov 2, 2014

Farmington Hills, MI

Oakland Community College
Nov 3, 2014

Providence, RI

Rhode Island School of Design
Nov 15, 2014

Detroit, MI

Museum of Contemporary Art
Detroit
Dec 11, 2014

Baltimore, MD

Sight Unseen
Dec 14, 2014

Frankfurt, Germany

Pupille- Kino an der Uni
Jan 21, 2015

Darmstadt, Germany

Filmkreis in Darmstadt
Jan 27, 2015

Hamilton, NY

Colgate University
Jan 27, 2015

Philadelphia, PA

University of the Arts
Jan 28, 2015

Claremont, CA

Pitzer College
Jan 30, 2015

Montreal, Quebec, Canada

Cinémathèque Québécoise
Jan 30-31, 2015

Ithaca, NY

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Feb 3, 2015

Lancashire, UK

Edge Hill University
Feb 4, 2015

Bloomfield Hills, MI

Cranbrook Academy of Art
Feb 22, 2015 & Mar 1, 2015

Durham, NC

Duke University
Feb 23, 2015

Northfield, MN

St. Olaf College
Feb 24 & 25, 2015

Amherst, MA

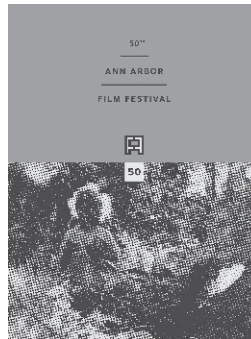
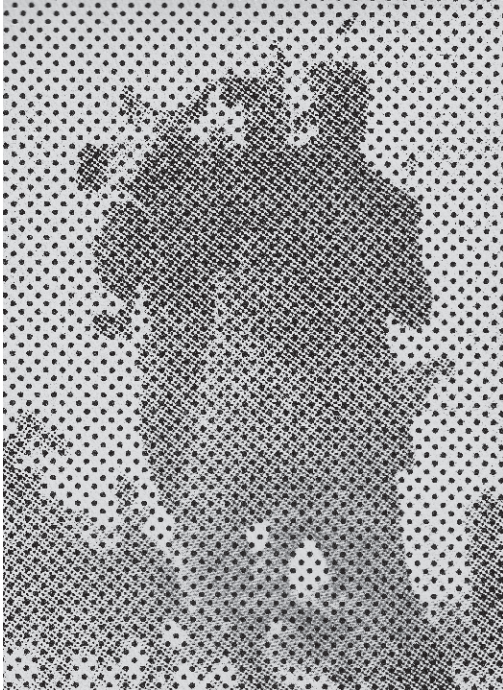
Hampshire College
March 3, 2015

Grosse Pointe, MI

Grosse Pointe Public Library
Mar 12, 2015

BEYOND THE FEST DVD COLLECTIONS

Volumes 1-7 are on sale at the merchandise table in the Michigan Theater lobby through the duration of the festival and available on our website: aafilmfest.org/store



COMING SOON:

Volume 8!

A compilation of award-winning and select short films from this year's 53rd Festival.

Volumes 4-7

Feature beautiful screen-printed cases from our friends at VGKids.

SILENT AUCTION

The Silent Auction will take place upstairs at the Michigan Theater, on March 24th and March 28th–29th. A limited selection of items will be auctioned on Opening Night, for one night only. The second part of the auction will take place on the final two days of the festival - Saturday and Sunday.

The AAFF Silent Auction will offer a fantastic range of items from filmmakers, artists and local businesses. All winning bids support the Ann Arbor Film Festival, a mission-driven non-profit organization.

WE WOULD LIKE TO THANK OUR GENEROUS DONORS FOR THIS YEAR'S AUCTION.

<p>THE 53rd AAFF SILENT AUCTION DONORS INCLUDE</p> <p>Ace Barnes Hardware Adrienne Kaplan Al Dente Pasta Alvey Jones Ann Arbor Potter's Guild Ann Arbor Seed Company Ann Mulhern ANTIETAM Restaurant The Ark ARTSearch Barbara Brown Betty Johnson Bobbi Carey Bona Sera Cafe Brigitte Lang Buster Simpson Cafe Zola Central Provisions Clancy's Fancy Hot Sauce The Common Grill Constance Crump Cranbrook Academy of Art Danielle Stewart</p>	<p>David Rosenboom Deb Axelrood LLC Deb Cocoros Deb Saravolatz Debbie Thompson Detroit Film Theatre Detroit Symphony Orchestra Detroit Tours by Michael Boettcher Doug Worthington Downtown Home & Garden eat / catering and carry-out Fictilous / Great Lakes Shirts Fleming Artists Format Framing FOUND Gallery Friedelle Winans Francesc Burgos Gail Piepenburg George Manupelli Green Dot Stables Heavenly Metal Inge Meylin The Inn on Ferry Street Jan Richardson Jason Polan Jeanne Chesky Jeff Scher Jeri Hollister</p>	<p>Joan Harris John Baughman John Ellington JT Abernathy Juicy Kitchen Julia Kjelgaard Karin Wagner-Coron Leighton Pierce Lisa Marra Margo West Marie Woo Marty Betts YogaFLEX Melissa Dettloff Michael Hodges Photography Michael Susanne Salon Michael Whiting Michael Wolfe Michigan Opera Theatre Michigan Theater Mike Mosher Monica Wilson Motawi Tileworks Nancy Wolfe Nicola's Books Pat Oleszko Pewabic Pottery Pure Detroit Purple Rose Theatre Radius Garden</p>	<p>RelaxStation Richard Hackel Photography Robert Piepenburg Robin Sober Ruth Taubman Inc. Satchel's BBQ Schokolad Chocolate Factory Sherri Green Sic Transit Cycles Slows BBQ Stephen McCauley Steve Coron Susanne Stephenson Sweet Heather Anne Takashi Takahara Ted Matz University Musical Society (UMS) Valerie Mann Vault of Midnight Wheelhouse Detroit Wildly Fit WSG Gallery Yasmine Ashakih Yiu-Keung Lee Zingerman's</p>
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Please visit the auction and bid on items to help support the AAFF.

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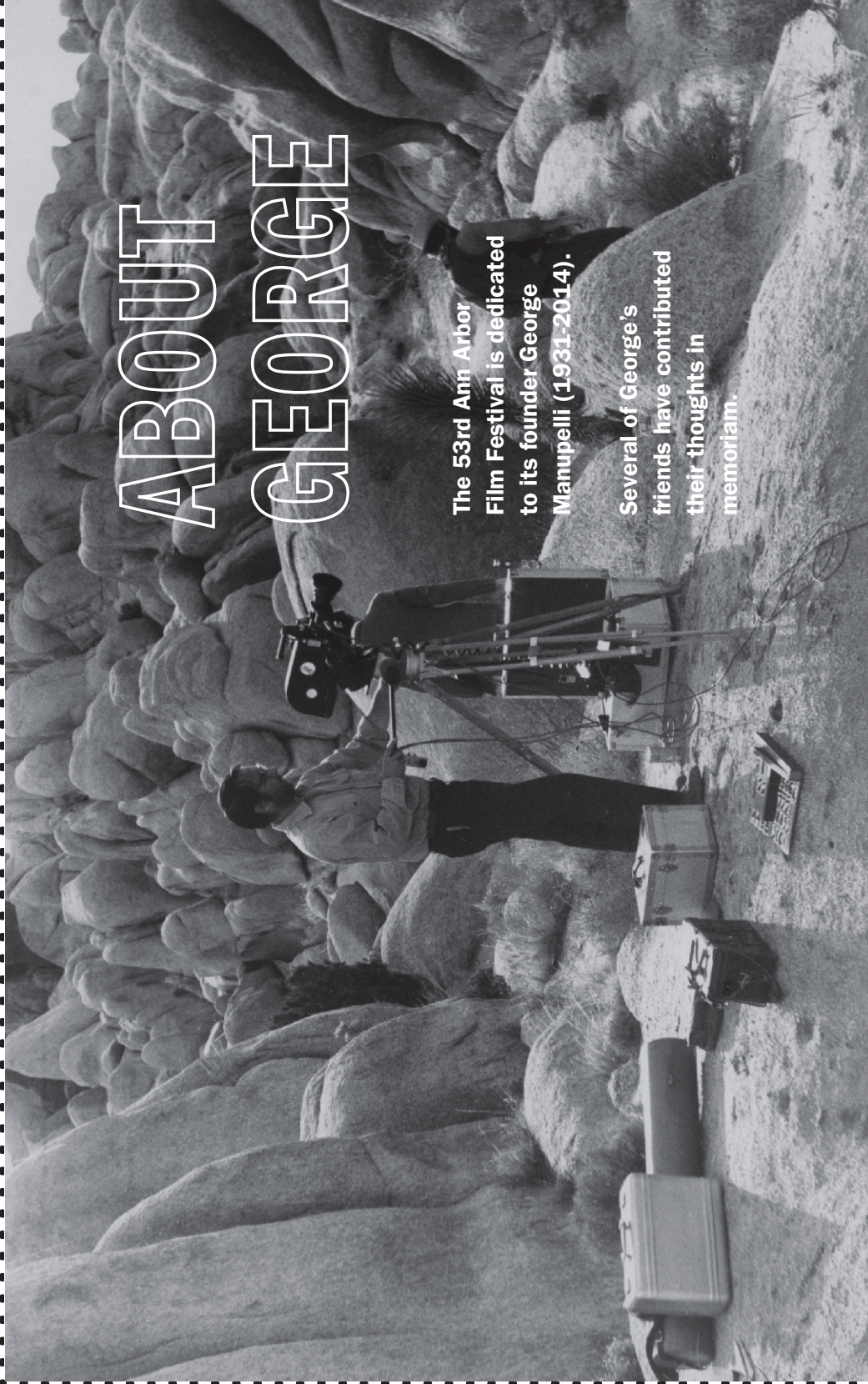
CORE



ABOUT GEORGE

The 53rd Ann Arbor
Film Festival is dedicated
to its founder George
Manupelli (1931-2014).

Several of George's
friends have contributed
their thoughts in
memoriam.



I MET GEORGE WHEN I WAS 17 YEARS OLD

I met George when I was 17 years old, appropriately enough, in a barroom down the street from Massachusetts School of Art where I was a freshman and he, a senior. Three years later, when I was 20 and he 23, we married in a double ceremony with my roommate Mary Tsaltas marrying George's former roommate Robert Ashley. I am the only remaining survivor of that union. George was in the army at the time and stationed in Puerto Rico where I joined him following my junior year at Mass Art, as it was fondly called. After a year in Puerto Rico, we moved to N.Y.C. where I finished my BS at Columbia while George was attending graduate school. We then moved to Mt. Pleasant, MI where George landed a job in the art department at Central Michigan University and I gave birth to his 2 daughters. When the girls were toddlers, we moved on to the University of Michigan where George joined the Art Department.

BETTY JOHNSON'S first husband was George Manupelli. Beginning with their time together at the Massachusetts School of Art, the two remained close friends up until George's passing.

It was a few years later that the Ann Arbor Film Festival was born. George and Bob were collaborating on films and the Once Group. I performed in some of the Once events and was a bit player in George's early films. The first year of the film festival, George and I constituted the screening committee of two. Gradually we expanded, friend by friend and contact by contact. When we divorced, George got the camera and the car and I got the girls and the foam rubber couch. In the meantime, I went to work teaching art in the Ann Arbor public school system, married Allan Schreiber (who George cast in one of the Chicago films) and remained active in the arts. I was a judge in the film festival. After Allan and I split, I married Joe Wehrer and have lived in bliss ever since. Both my second and third husbands are speaking at this festival, to honor my first, so it's been a long collaboration. I have continued to make art throughout the years and within the last 10 years, I have become a serious poet.

George and I maintained our friendship and at the end I would often read one of my poems to him over the phone. – Betty Johnson ●

IN MEMORIAM: PAL GEORGE

HERE ARE A FEW RANDOM, INCOMPLETE
AND PROBABLY DISTORTED MEMORIES
I HAVE OF GEORGE MANUPELLI:

1. For a period of maybe two, maybe one, maybe three years in the mid or late sixties, almost every Tuesday or Wednesday George would pick me up and we'd drive to the races: the trotters, the ones where the horses pull carts and drivers. George taught me enough about these races so that after a few months I could read the programs and predict the favorites, a strategy that avoided dramatic losses but also tended to avoid large gains. George himself operated on a system that I didn't understand: intuition, I suppose, and nostalgia, as well as careful personal pre-betting inspection of horses and drivers. I think he did pretty well - ok - but I don't remember.

2. During the same era, on one Saturday morning, George, Rick Waters and I had a foot race, racing each other down some Ann Arbor road—I don't remember which. George won handily. Rick and I ended up walking and chatting, while George ran and ran hard.

ANN BORKIN met George Manupelli in 1962, about a year before she dropped out of art school. She has the distinction of being George's most lastingly loyal mail correspondent, having sent him a postcard or two almost every week in the last years of his life.

And won. What was that all about? I think it may have had a Billie Jean King aspect to it. I know I was the challenger and that I had expected to win because I smoked less than the other two, though none of us had raced or run on foot since childhood.

3. George taught me this about hand printing on homemade signs or in other hand-printed communications, efforts when you want the printing to be clear and to look more sophisticated than your average garage sale signs:

PICK A FONT, ANY FONT. Use the newspaper or a book at hand if you want, or choose a font that your software offers, and use that font as a model, copying it carefully, faithfully and consistently.
DO NOT MIX FONTS.

4. Frank Cassara was my etching teacher in whatever year it was that JFK died. Professor Cassara had a hand stamp to encourage students who had made a good start on a particular print: it read I APPROVE, CARRY ON. I described it to George, who found the idea hilarious and who subsequently stole one (or the only?) stamp from Cassara's office. I don't know if he ever used it (or returned it, for that matter).

5. In our respective old ages, George and I signed messages to each other with "Yer Pal." That's why I want to sign off with this:

For George, In Memoriam,
Yer Pal, Ann

I APPROVE, CARRY ON

REMEMBERING GEORGE

**BILL FINNERAN is an artist who lives
in New York City.**

p.19

I'm sure that George wants us to remember him as a hero of the avant-garde. He was, after all, an experiential filmmaker and performance artist, rubbing elbows with Bob Rauschenberg, John Cage, Andy Warhol and more importantly, Bluegrass legends, Don Reno, Red Smiley and the Tennessee Cut Ups. All those associations are real and note worthy, but I remember George in a much more ordinary way, and to my mind an even more important way. He was an unusually good art teacher. The Ann Arbor Film Festival was and still is George's international classroom for young filmmakers. I don't know if George would like that characterization, but frankly dear, I don't give a damn. Many art teachers I have known, and I have known a lot of them (I left the profession as a University Art Department chairman) don't have a whole lot to say for themselves. They seem grateful to have a good paying job with healthcare and time to do their own artwork and they tend to see art students as a kind of necessary nuisance. The standard teaching style I most remember involved walking around from

student to student occasionally offering a comment here and there and calling it a day. Not George, he talked to everyone for the whole damned three-hour class. He forced students to keep focused on their work. He taught in a very active and engaging way, he behaved like a person that really cared about art and sincerely wanted you to care too. In my mind, too many art teachers seem fearful that they will tyrannize their students and interfere with the individual self-expressive process. George seemed to believe, as I came to believe, that culture is tyranny and if you want to make a difference you have to fight for your way and make your voice heard. He felt that students need input and an example of that drive and commitment more than history or technique. As the semester moved on, George's monologue ranged into subjects beyond how to do this or that, to what he saw as the kind of behavior one needed to adopt to be an artist. He focused on questioning conventions and making a commitment.

When I started teaching a few years later, I based my teaching style mostly on George's and it worked, but I never was able to become the full time mentor that George was to his students. George took art students seriously so they could feel free to take themselves seriously, and there are a lot of successful artists around that got a real helping hand from George. I'm one of them. George once told a whole class that "any job worth doing right, wasn't worth doing at all." If you want to be an artist, that's a whole lot better advice than the Benjamin Franklin original. I guess a lot of people would think that it's a cynical and terrible thing to say to young people. Some of us, however, understand that it is just a different and a lot funnier way of saying, "Somewhere ages and ages hence two roads diverged in a yellow wood ... and I took the one less traveled by, and that made all the difference."

Thanks George.



ALMOST CRYING WITH GEORGE

JOHN CALDWELL co-managed the **AAIFF** in the 1970s, and produced George's film *Almost Crying*. Caldwell has worked as a film and television producer and writer in Los Angeles since 1978.

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George Manupelli was the first movie director I'd ever met. For one thing, there were not many movie directors living in Ann Arbor in the 1960s. His films were famous to me, the Dr. Chicago trilogy...and here the director was in person. I'd always admired George from a distance, back to his performances with the ONCE Group, which were always wild and wooly and mysterious happenings, involving music, theatre and film. So he was definitely a counter culture media hero to me as an undergraduate. George always looked the part of the artist. The khaki trousers, the saddle shoes, the untucked button down shirt, the black leather coat, and the cigarette and beer bottle in his hand. I couldn't believe I was finally sitting across the table from the man himself...right here in the bar of the

Pretzel Bell. "Johnny, we can make this movie, but first we need some crispy warmth." George called to the waiter "Two more Heinekens for me, and an order of fries." The two Heinekens were for George. I appreciated that George was thinking ahead: why order just one beer, when you'll soon need another. This was our pre-production meeting. Many moons had passed since I first saw George in the hallways of the U of M Art School, and I had decided it was the time to work with George on his next film. I was now the producer on his film that we'd shoot in New Hampshire. The film was to be a musical about two lesbians who discover an ancient samurai who's been buried for centuries. I knew it would be unique: possibly the first and only musical ever made about a ménage a trois between two lesbians

and a samurai. The fries arrived. George ate some crispy warmth, and sipped his beer. "Johnny about the stuffed pet animal for the movie, what did you find at the taxidermist?" I pulled out a few photos. George looked at the first one: stuffed cat with a stuffed kitten in her mouth, as if carrying her kitten. George winced. "Too editorial. The cat would be okay maybe, but the kitten? What else do you have?" The second photo: a beautiful stuffed dog, sitting and staring. George smiled. "That's her: We'll call her Irixie." Irixie spent the next few weeks with us, and the rest of the beautifully human cast, living in George's church in Bethlehem, New Hampshire and making George's movie. Whenever we needed a reaction shot, we could count on Irixie the stuffed dog. Her expression never changed. no

matter what crazy stuff was happening on the set. Working with George was a total joy. Each morning, George would begin the day by creating the scenes he'd film that day. He was totally spontaneous and worked like an artist, entirely from his heart and mind, and where the two intersected: it's a place, maybe called Almost Crying, that I think of often when I think of George, and his creative spirit that he shared with us all.

●

REMEMBERING GEORGE MANUPELLI

HAROLD J. BORKIN was a collaborator along with George on Milton Cohen's Space Theater as a recent architecture graduate from the University of Michigan. Borkin now is a Professor Emeritus of Architecture at the same institution.

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The last time I saw George was at the 50th Ann Arbor Film Festival. George was the founder of the festival and for the 50th Festival the organizers invited him to attend, but not to show his films. They treated him very well. They got him from the airport, set him up in the Bell Tower Hotel, and got him a personal assistant. He was not in the best of health, almost blind from macular degeneration and having some difficulty walking due to circulation problems. I visited him in his hotel room the first day he got to Ann Arbor and found him in great spirits surrounded by a group of people who were focused on his every word. The old George holding court with female admirers. We talked about what he was going to say at the opening of the festival in the Michigan Theater. He was writing in big letters on file cards some ideas. He was going to use the cards as a reminder of what he was going to say. I suggested that he shuffle the cards and forget the order. After he was introduced he told the audience that I told him to shuffle the cards and use the order that came up. Of course he

never looked at the cards and just talked. George charmed the audience with stories of the beginning of the festival and about himself. The next evening I came to watch some films and saw him moving around the theater. We just said a short hi and planned to have dinner or a drink soon. The next time I saw him was at the University Cardiac Hospital. He developed gangrene in his toe could not walk, and after being looked at by a doctor they got him admitted to the Cardiac Hospital. I heard about it the next day and went to see how he was doing. Pat Oleszko, who was also invited to the festival, was already with George. One of his personal assistants was in and out of the room doing various tasks for him. We all spent an afternoon talking and telling stories. Since it was Saturday the doctors were just keeping George comfortable but were not going to do anything about his toe or the circulation problem. They were going to evaluate him on Monday and see if he needed any procedure. Monday I called him in his room in the

Cardiac unit to see what was up. I got no answer and after several attempts I was getting worried. I then called the nurses station on his floor. I asked the nurse about how was Mister Manupelli. There was a pause and the nurse said she could not give me any information. I was really worried now. Had they done a procedure and George did not make it? After much discussion with the nurse she said not to tell that she gave me any information but George had left the hospital. They had decided that his doctors at Dartmouth NH, could take better care of him. Ok, he was not in difficulty, I waited for a call to see if he needed any help. He never contacted me. The next day I called him at home in his Church in NH. He got a flight back on Monday and did not think to call. The old George again. I will miss him.

●

GEORGE MANUPELLI AND THE ANN ARBOR FILM FESTIVAL

Born and raised in Ann Arbor, ALLAN SCHREIBER shared close family and mutual friends with George Manupelli. The two worked together at the San Francisco Art Institute, and Allan considered George a good friend and comrade for the 50 years that they knew each other.

p.22

I met George Manupelli because I knew Betty and I knew Betty because of George. I had noticed his name on a mailbox and I recognized it because I knew that he had started an Ann Arbor Film Festival and I wanted to see it. There couldn't be many people named Manupelli in Ann Arbor, so I asked if it was the filmmaker who lived there. Nope, I found out, but his ex-wife did. I met her. That was Betty. We went out together. We got married. George didn't seem to mind. I now was living with George's once wife and his two daughters. I got to know George pretty well.

George lived in what had been a one-room school house on Dixboro Road, east of town. It was rural then and if it is still there it must be one of the few undeveloped pieces of farmland around Ann Arbor. But back then, when Betty took me to meet George, it was out in the country and to me a bit odd. And to see that his home was a school room, really odd. It was a home and studio and gathering place. George

had a projector and screen set up, and he showed me the first of his films I was to see. I fell asleep. It was one of the first he had made, called *The Bottleman*. From talking to others I learned that I may not have been the first to fall asleep during *The Bottleman*. It was essentially what the title implied; that is, a look, and quite a long look, at a man who collected bottles. No other characters, not a lot of plot, nothing that could be called action, but so beautifully filmed—rows of bottles, light shining on and through them—that images are still clear in my mind. That eye, that meticulous approach to his art, was George. In everything he made, whether images on film or on paper or three dimensional objects, meticulous.

My first Film Festival was the fourth, 1966. I was knocked out. I went to nearly every show of every Film Festival until I moved from Ann Arbor. George taught in the Art Department of what then was known as the School of Architecture and Design. He was a



filmmaker but on the University of Michigan campus there existed no classes in film at all, nor would there for some time to come. The Art School was not anxious to start one and was not interested in sponsoring a film festival in the auditorium located in their building.

To use a University facility it was necessary to be affiliated with the University in some way. Since the Art Department was not going to be a sponsor, George had to devise a means to get use of an auditorium. There was a student group called

Cinema Guild which showed classics and foreign films, like *The Gold Rush* or *The Bicycle Thief* or *Seven Samurai*, or *Duck Soup* or *Stagecoach*. The Cinema Guild had contracted for use of the Architecture Auditorium all year for their screenings. George arranged for them to add the Ann Arbor Film Festival to the 1963 spring schedule and this is where the Film Festival began, there in the lobby of the Art Department.

The Architecture Auditorium was not big. I am guessing it would not hold 300 people. George arranged for

student artists and local artist friends to show work or do performance art outside the auditorium and between shows. I first saw Pat Oleszko then, for example. She was wrapped in cloth, like a very long bed sheet, wrapped from head to toe. As her performance went on, the wrap was pulled and she spun as she was unwound like pulling thread from a spool. At the end of the cloth pulling, Pat stood naked on the stage. I knew I would never miss another Film Festival.

There was always a lot of partying at those early Film Festivals—one of the reasons I looked forward to them, I have to admit. There would be some kind of gathering every night with George holding forth. He was as engaged in his socializing as in his art making. And good at it too. There would be a big party on Saturday night with filmmakers who had films in competition or who just wanted to see old friends. Some saw each other only once a year, coming to the festival from as near as Detroit or from San Francisco or New York. Our local crowd would be there as well. After George moved from Ann Arbor to

Toronto he would bring a group from York University too.

Then on Sunday mornings, there would be the Judges' Breakfast. Some of us would make dishes, others would buy bagels from long-gone Ralph's Market or long-gone Bagel Factory. There would be Mimosas and Bloody Marys. When the judges had been given enough of those, they would be sequestered to choose winners and highlights. Sunday nights were much quieter. People who did not come to screenings during the week would come only to see Winners and Highlights. No troupers in that bunch. The rest of us would be someplace recuperating. It was the quietest night of the week. Then next year: do it all over again.

The Film Festival is so big now, thousands of films submitted, thousands of dollars in prizes. I know it seems as if George was prescient and a visionary and a brilliant observer who saw coming a burst of interest in independent film. And all of those could possibly be true. But they don't accurately reflect George's thinking at the time. George did have a goal, a reason for starting

a film festival. Simple: he needed a place to show his films. I think he may have seen the independent filmmakers as a band of artists who needed to be shown and he wanted the Film Festival to be a place for that. And best of all, if it worked just right, there might even be some money for the filmmakers, most of whom were on their own and footing film expenses themselves.

The tour was part of that plan. He said many times that one of the best outcomes of the Festival was that it made filmmakers some extra money. He was just as meticulous about how the films were handled as he was about everything else connected with the Festival. The Ann Arbor Film Festival was, he often said, for the filmmakers. That was the reason why there was a Film Festival, not to create the impressive event it has become. Certainly this success did not displease him in any way, but the Film Festival was for the filmmakers. And then, of course, there were the parties. — Allan Schreiber

February, 2015 ●

George was everything you could
want in a mentor, tormentor, artist or
friend—blunt, funny, haughty, humble,
demanding, endearing, passionate
and unique. Best of all, he wasn't
no saint.

– Pat Oleszko

PAT OLESZKO is a visual and performance artist whose work rages from the street to stage to silver screen thru humor by way of absurdity with a nod to exorcism and a bow to the fool. She has played at the Vatican and slept in jail. There have been many awards and ample justification all based on a

very large, and highly costumed body—of work.

ANDREW LAMPERT has created an extensive body of films, videos, photographs and performances since the late 1990s. He lives in Brooklyn, currently teaches at the Eugene Lang College at the New School, and works as Curator of Collections at Anthology Film Archives, which is preserving the films of George Manupelli.

p.25

To write about George Manupelli, it is necessary to look over one's shoulder for the platitude police. Enforcement comes in the form of the gnawing feeling that he would not have been happy to be discussed in such terms. That the choice of certain words would disappoint him.

He had a high respect for language in both spoken and written form. He made a practice of thinking about what he proposed to say or write. That thinking process would iterate the ideas many times before utterance was allowed. The result would be a certain simplicity and clarity that would surprise or be so obvious that the room had overlooked it for its obviousness.

Like many smart people, he had an awareness of when his words held sway. And when to turn his peculiar power of thought in the service of humor. To be in the presence of that was a rare honor indeed.

I was a student of his in the Art School in the late sixties. I worked with him on a few of his films and on the Ann Arbor Film Festival in the early seventies. He was a great teacher. Forgive me, George, I had to say it. — Jay Cassidy ●

JAY CASSIDY began his career as a film editor in the 1970s working on documentaries and political advertisements. Over the course of his professional career, Cassidy has edited more than 30 films and been nominated for an Academy Award® for Film Editing three times, most recently for *American Hustle* (2013).

be stills from films) and printed ephemera from his Ann Arbor heyday. Within the next couple of years Anthology was able to preserve both *Dr. Chicago* and *Cry Dr. Chicago* with support of the Film Foundation and the National Film Preservation Foundation. The former is a fantastically funny time capsule that mixes the austerity of Warhol with the absurdity of Terry Southern, while the latter is a peerless comedy that is as ribald as it is ridiculous. *Cry* is by far one of my favorite films to watch in a theater with an audience; the pleasure of being dumbfounded together is indeed a glorious thing. George's other works, often made in collaboration with his notable colleagues, are equally rich and deeply deserving of fresh eyes. In the next few years Anthology will continue our efforts to bring George back to the public by providing renewed access to these "lost" works so that they can be introduced to old and new fans alike. ●

I met George through Robert Ashley, who asked me to help preserve his old friend's films. Bob felt Anthology would be an ideal home for the work, which was then stored in George's house, not likely the best locale for long-term survival. After all, he was, as legend has it, the guy who destroyed his own feature film, *Dr. Chicago Goes To Sweden*, by unspooling it out of a moving car. I vaguely knew of George as being the filmmaker in the multi-media ONCE group, but had no idea that he founded the Ann Arbor Film Festival. Aside from a small paper file in the library, there was no work by him in our collection, and his films were not in distribution or anyway accessible. Since George was, as Bob put it, legally blind, I was encouraged to write him a letter in 24-point bold font. He quickly replied, and with that I entered into a peculiar relationship with a man who was definitely as quirky as his wonderfully unpredictable films. Besides shipping all his originals and prints, George would periodically mail me packages stuffed with notes, flyers, images (many featuring naked women, even though they didn't appear to

BISCOTTI ISLANDS

SEE ARTWORK. p.33

"Lake George and the Biscotti Islands" made me laugh out loud in a crowd of hundreds of people packed into the Michigan Theater. It was the 47th Ann Arbor Film Festival and George Manupelli was on stage giving a lecture on his life, the birth of the festival, and his inspiration. He was charismatic, honest, critical of the art world, and appeared to live for laughter. The next afternoon I had the opportunity to have lunch with George at the graduate studios with a group of fellow MFA students. There, I had the chance to tell him how much I loved that kitsch collage of four golden biscotti cookies jutting out of an idyllic master oil painting. I told him how much it reminded me of my Italian family, he asked me to write down my address and said that he would send me a copy. More than a year later, I received a message that a package had arrived for me at the AAFF office. The package was from George, and I immediately thought, could it possibly be the Biscotti Islands after all this time? Sure enough it was a copy of the collage with a note that said, "Dear Adri-

ADRIANNE FINELLI is an artist, curator and educator based in the Bay Area. She is co-curator of GAZE film series at Artists' Television Access in San Francisco.

anne, I did not forget, I just lost your address. I received a copy of the Festival catalogue and saw your name in it and hoped this would reach you. Sincerely, George." I was delighted and could not believe that he remembered, and that he cared enough to send it after a year had gone by. So, I sent him a letter and a woodcut print of mine in exchange. He sent a letter back, and the correspondence began. I cannot claim to know George for many years, and I have only spent a couple of days with him in person. I got to know him through letters and packages—he sent artwork, sketchbooks, poetry, odd trinkets, tarot cards—his generosity of spirit and love of creativity was present in every exchange. George was so open to life, he had an understanding of the absurdity of it all, and he knew that the only way to tame the pain and struggle was to create a humorous dance of it. He had a generous soul and a love of the rebellious and inventive, and I think that is all still very much alive in the spirit of Ann Arbor Film Festival. —
Adrienne Finelli

GEORGE'S SONG

p.26

WHEN I WAS A YOUNG MAN
THEY SHUFFLED THE DECK
THEY DEALT ME A HAND
SAID THAT'S ALL YOU GET

SO I PLAYED MY HAND
ONE CARD AT A TIME
BUT NEVER COULD FIGURE
WHY THE CARDS NEVER RHYMED

NOW I'M AN OLD MAN
HOBBLING AND GREY
BLIND AS A STONE
WITH NOTHING TO SAY

EXCEPT TO OFFER
THESE WORDS OF ADVICE
NEVER LOOK BACK
NEVER THINK TWICE

NOW THERE'S NO LIGHT
AT THE END OF THE HALL
MY MEMORY'S ALL SHOT
I'VE HIT THE BRICK WALL

BUT ONE CIGARETTE
AND ONE WHISKEY MORE
AND I'LL LEAVE IT ALL
ON THAT EMPTY DANCE FLOOR

(CHORUS I)

WE'LL GLIDE AND WE'LL SWIRL
'TIL THE BAND SAYS WE'RE THROUGH
STILL I WILL HAVE HAD
MY LAST DANCE WITH YOU

WHEN THE ASHES ARE SPREAD
AND THE LAST KIND WORD SAID
THE COMMITTEE AGREED
HE MADE HIS OWN BED

(CHORUS II)

WE HUGGED AND WE KISSED
'TIL THE MUSIC WAS O'ER
IF I CAN I'LL GET BACK
FOR ONE TWO-STEP MORE

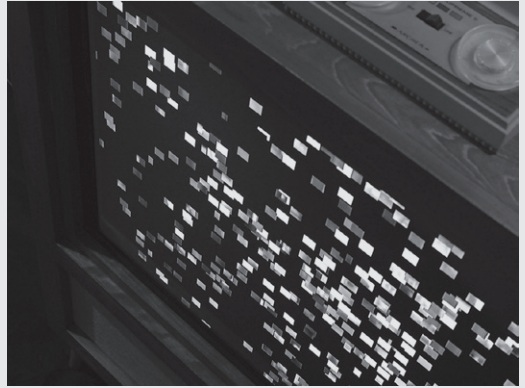
IF I CAN I'LL GET BACK
FOR ONE TWO-STEP MORE

SPACE 2435 SATELLITE EXHIBITION

Five multimedia and interactive screen-based artworks are on display during Festival week.

Also showing are student films and videos from Edge Hill University (Lancashire, UK), California Institute of the Arts (Valencia, CA), University of the Incarnate Word (San Antonio, TX), Michigan State University (Lansing, MI), College for Creative Studies (Detroit, MI), University of Michigan (Ann Arbor, MI), and Washtenaw Community College (Ypsilanti, MI).

Please join us for a reception of this work Wednesday, March 25 at 3pm-5pm



SAFE WOR(L)D (2015)

By Flatsitter

Dimensions variable

Virtual reality experiences

Sign up for times on Wed/Thu/Fri, reserve tickets in advance via tickets.flatsitter.com

Immerse yourself in a series of ethereal worlds and electronic meditations during this shared virtual reality experience and live performance by audio-visual collaborative Flatsitter. The project draws a parallel between virtual reality and television signals as a medium that invokes power, terror, and sublimation. Participants will receive a one-on-one experience using the Oculus Rift headset, which allows for a 360-degree field of vision that responds to head movements. Due to the nature of the performance, only a limited number of tickets are available for *SAFE WOR(L)D* and must be made in advance at tickets.flatsitter.com

Flatsitter is a Buffalo, NY-based artist collaborative (core members Jax Deluca, Kyle Marler, Frank Napolski) that uses old and new technology to create strange and surreal experiences. Their works exist in an array of formats, such as ephemeral web collections, expanded cinema performance, site-specific installations, and live virtual reality experiences with the Oculus Rift headset.

i see you (2013)

By Alvin Hill

45" x 44" x 16"

Max MSP & Jitter, computer, video camera, LCD Monitor with custom cabinet

What would your television do if it were watching you, as you were watching it? This installation is a television capable of capturing images and remixing them on its own. Images are altered, affected and combined. The permutations are controlled and triggered by the movements of the person standing in front of it.

Inspired by the work of Nam June Paik, this piece was conceived as an experiment in Live Interactive Cinema on a small screen, originally commissioned by the Smithsonian as part of their Nam June Paik exhibit.

Alvin Hill is a technology-based artist living in Ann Arbor. His work takes the form of performances and installations and often combines sound, still image, video, projection, light, physical computing, and DJ arts.

SPACE 2435
SATELLITE EXHIBITION



Alien Objects (2015)

By Franny Mendes Levitin and featuring local artworks

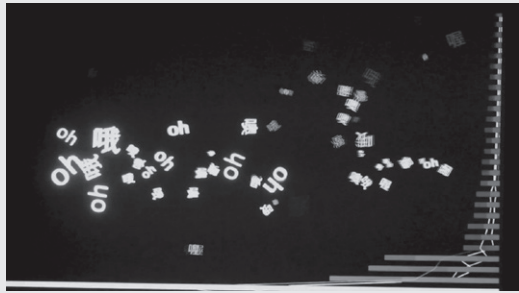
Dimensions variable

Oil on canvas, digital representations of art, website application, live performance

You are invited to view paintings and interact with a website which features local artworks.

The internet claims to offer open and networked information, yet some popular website applications organize requested information in ways that do not allow the user to see their content in relation to the whole picture. For example, on Facebook, your friends can't search for what events you are going to. Why aren't these web applications facilitating collaboration and communication in real space? Alien Objects responds to this regular phenomenon by inviting and facilitating collaboration.

Franny Mendes Levitin is a recent graduate of the University of Michigan Stamps School of Art and Design. Through her work, she creates dialogue between the digital and the physical, between the fictional and the factual, and between the subject and the object.



Singing to the sky (2014)

By Wenhua Shi

Dimensions variable

Processing, microphone, two-channels mixer, re-projection

Singing to the sky focuses on the phonetic aspect of voice and speech through recognizing three universal vowels (ee, oh, aa) in the human voice. The piece invites the audience to construct their own sound poems and phonetic experiences.

Wenhua Shi is a new media artist and experimental filmmaker. Currently, Wenhua is a member of the Art and Art History faculty at Colgate University.

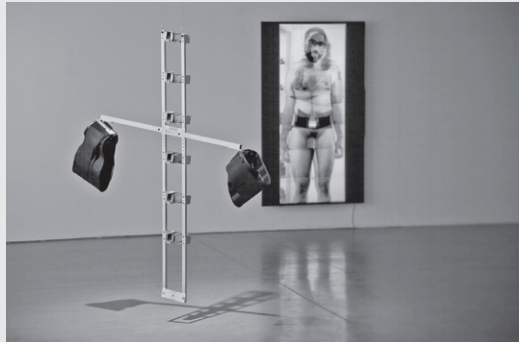
How Are We Going to Talk After This? (2013)

By Chris Reilly

12' x 12' x 7' with 6 minute video loop

HDTV, aluminum, fabric, video cameras, video

A video portrait of conversations and performances between the artist and his long-distance partner. The couple performed several portraiture/conversation sessions during in-person meetings over the course of five weeks, talking mostly about their relationship and the documentation process. A body-mounted camera was created to capture simultaneous full-body video images of each partner during the performance. The camera straps onto – and is supported by – both bodies, physically constraining both to face each other in close proximity (reaching distance). The performance was prompted by frustrations in the relationship that were magnified by communications media, specifically video chat software; the title is a direct quote from one of the recorded conversations.



Chris Reilly is a Detroit-area artist, hacker and teacher. Chris holds a MFA from UCLA's School of the Arts and Architecture. Working individually and collaboratively, his artwork explores telepresence, relationships, physical subjectivity and community building with media including games, performances, relational objects, robots, and open-source hardware/software projects.

COMMUNITY PARTNER

ANN ARBOR ART CENTER

JANE CASSIDY: FITS OF EASY REFLEXION

MARCH 14-APRIL 4 | WORK GALLERY | 306 S. STATE ST.

An exhibition of three visual music installations by Jane Cassidy.

Square Ball and *Purple Tinged Pearl Buttoned Bangled-Billy* are works for stereo sound, video projector, and fog machine; *They Upped Their Game After The Oranges* employs stereo sound and projection mapping onto a corner.

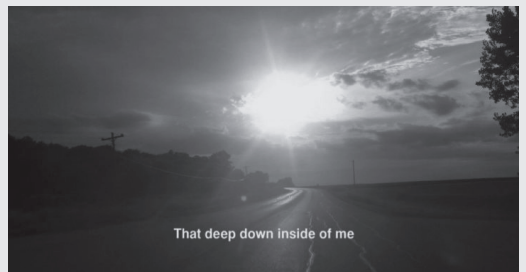
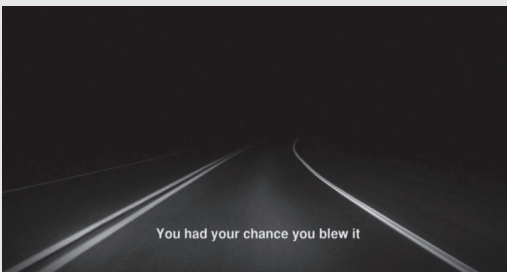
Originally from Galway, Ireland, Jane Cassidy studied music composition and animation, earning her Masters in Music and Media Technologies from Trinity College Dublin in 2008 and an MFA in Digital Art from Tulane University. Her work explores visual music, live visuals, electro-acoustic composition and multi-channel video.

JANE CASSIDY WILL GIVE A TALK ABOUT HER WORK ON FRIDAY, MARCH 27TH AT 5pm (SEE P.62) AND WILL BE PERFORMING ON SATURDAY (SEE P.90)



JESSE McLEAN: ME AND MAX MARTIN

MARCH 24-29 | 327 BRAUN CT



An interactive video installation where participants sing karaoke-style to pop songs crafted by producer Max Martin, a prolific music producer who has written and produced numerous top-ten hits for the last decade. *Me and Max Martin* invites participants to sing along to pop hits, while video provides not only lyric assistance but also imagery of the American roads and highways, allowing participants to imagine they are cruising while crooning along with the radio. Participants' voices are auto-tuned along with the music and this filtering eases

performance anxiety and provides novelty to the experience. Over the course of the 2-3 minute songs, however, the auto-tune is faded out and the performer is left to sing along with the pop star with their own voice, unadorned.

HOURS

TUE-FRI (4pm-2am)

SAT (7pm-2am)

SUN (6pm-12am)

MICHIGAN THEATER INSTALLATIONS

FOR THE DURATION OF THE FESTIVAL THESE WORKS
WILL BE ON DISPLAY IN THE MICHIGAN THEATER.



THE DREAM OF THE ILLINOIS TROTTING MARE

Art is easy, love is hard

An exhibition of art by George Manupelli

A wide-ranging assortment of 2D and 3D artworks borrowed from local collectors is on display in the Michigan Theater screening room lobby and adjacent hallway that leads to the Grand Foyer. The exhibit includes a participatory timeline, so add your stories, add your tears, and add your love to the timeline. Pencils and paper are available, and you are also invited to use your own materials.

George Manupelli, filmmaker, painter, sculptor, poet, songwriter, political and environmental activist, raconteur, father, and founder of the Ann Arbor Film Festival passed away Sunday, September 14, 2014. He was 82.

SPECIAL THANKS TO THE COLLECTORS:

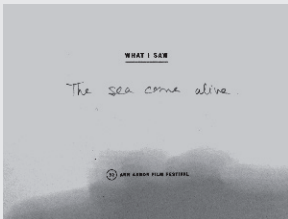
DAVID DEVARTI, BOB AND LAURICE LAZEBNIK
AND THE MATRIX COLLECTION.

What We Saw (2015)

By Everybody
Social Sculpture

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 Everybody, with daily updates to the slideshow on the Michigan Theater box office monitor and beyond.

Everybody is the assembled spectators or listeners at a public event, such as a play, movie, concert, or meeting, and in this case is invited to actively participate.



2 Part 7 (2015)

By Reynold Reynolds

Looped installation with floor, one television, and one projection
HD transferred from 16mm film w/ Amy Chavasse, Sophia Deery and Hannah Flam

2 Part 7 has at its center two fast fading 20th century media; black and white television, and long play records. Both came to prominence in the late 1950s and early 1960s adding to the popular vocabulary "Stereo", "High Fidelity", and "The Medium is the Message."

Reynold Reynolds is a recipient of the John Simon Guggenheim Memorial Foundation Fellowship. His work has been shown in numerous biennales including the 4th Berlin Biennale and the 3rd Moscow Biennale and is included in collections such as the MoMA, New York and n.b.k. Berlin.

REYNOLD REYNOLDS WILL GIVE A TALK ABOUT HIS WORK ON SATURDAY MARCH 28 AT 2:30PM IN THE MICHIGAN THEATRE LOBBY.

REYNOLDS MADE 2 PART 7 AS PART OF THE 2014/2015 ROMAN J. WITT ARTIST RESIDENCY AT THE STAMPS SCHOOL OF ART & DESIGN, UNIVERSITY OF MICHIGAN.

EXPANDING FRAMES:
AAFF WORKSHOPS & DISCUSSIONS

SPACE 2435 | NORTH QUAD | 105 SOUTH STATE ST., ANN ARBOR

TUE
03/24

2pm-3pm

It's not Your Father's Video:

Exploring Generations of Mediums

Student roundtable moderated

by Joseph Lopez

This roundtable explores and questions what "medium" means to new video makers. Through experimentation and exploration of both their own methods and practices and the cultural influences of their generation, new artists will show their process and engage the audience in a discussion of what medium means in the 21st century.

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

3pm-5pm

Making Movie Music

Workshop with Jared Van Eck

Ever wonder what goes into creating a film score? Participants in this hands-on workshop will work with local musician/electronic artist Jared Van Eck to explore the musical elements and cues that go into composing a film score. We will be making multitrack recordings using AADL's music tools. No experience with music and recording necessary, but it could help. By the end, you will have co-produced a short score! This event is co-sponsored by the Ann Arbor District Library and is intended for adults and teens grade 6 and up.

Jared Van Eck has been making music since childhood, focusing mostly on electronic music for the last 15 years. He was recognized by Current readers in 2014 as the local DJ/Electronic Artist of the year.

WED
03/25

10am-11am

Your Homemade DCP

Workshop with Tom Bray

Almost every movie you see today is the playback of a digital file, and most of those are wrapped in a file format called a DCP, or Digital Cinema Package. As an independent filmmaker, being able to create and deliver your work as a DCP has many advantages - mostly the assurance that it will be played back exactly as you created it. In this session you will learn the basics of creating your own DCP using the free software "DCP-O-Matic."

R. Thomas Bray, the Technical Director of the Ann Arbor Film Festival, works at the University of Michigan where he is an Adjunct Professor in the Stamps School of Art & Design and a Converging Technologies Consultant at the Digital Media Commons.

11am-12pm

What's Your Day Job?

Panel moderated by Ted Hardin

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

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

THU
03/26

10am-11am

Creative Crowdsourcing

Presentation and Workshop w/ André Silva

We have, as a society, transitioned from a binary relationship to media, in which there is a clear information provider and information receiver, to a much more complex relationship in which crowdsourcing plays an important role. This workshop explores the possibility of developing creative crowdsourcing into an enduring mode of media production offering limitless creative potential.

André Silva is an Assistant Professor of Film Studies at the University of North Carolina Wilmington. His filmmaking interests include experimental animation and creative crowdsourcing.

11am-12pm

Dr. Chicago as the AAFF

Discussion with Gerry Fialka

Join a conversation about the resonant intersections of George Manupelli's Dr. Chicago films and the Ann Arbor Film Festival. The amalgamation of innovators and sources that inhabit Dr. Chicago films is a metaphor for the roots of the Festival. Evolution is adapting to the exploration of personal filmmaking with breakthroughs as breakthroughs (Alvin Lucier's stutter), performance art (Pat Oleszko), poetry (Edgar Allan Poe), avant garde music (Robert Ashley, Pauline Oliveros, Blue Gene Tyranny), political activism (Black Panthers), contemporary dance (Steve Paxton), painting, comedy, and post-post modern collage sensibility.

Gerry Fialka probes the hidden psyche effects of what we invent and lectures on experimental film, avant-garde art and subversive social media. Fialka has been praised by the Los Angeles Times as "the multi-media Renaissance man." The LA Weekly proclaimed him "a cultural revolutionary."

Participate in this forum for talking, learning and doing.

We aim to nurture both community and critical thinking while fostering a deeper understanding of the work showing at the Festival.

FRI
03/27

10am-11am

Never the Same Show Twice:

**The Practice of Hand-made
and Cameraless Filmmaking**

Lecture and Demonstration by
Alfonso Alvarez and Steven Dye

This demonstration of live projection techniques and audio manipulation will illustrate how every element related to projecting 16mm film, including the projectors themselves, can be reworked to literally reshape older materials to create new and engaging cinematic forms. The tools, materials, chemicals and processes they use will be discussed, including the practice of creating content. Learn about how Alfonso Alvarez and Steven Dye create their work and what influences their creative decisions to shape their aesthetic.

Steven Dye is a sound artist and filmmaker who explores light, sound and perception in installation, collaborative musical composition, animation and expanded cinema performance. He has performed at venues including the Taos International Film Festival, Montreal Film Pop, Rotterdam International Film Festival, Revelation Film Festival in Perth, and the Melbourne Liquid Architecture Sound Festival.

Alfonso Alvarez is a filmmaker who collaborates with musicians and filmmakers to create multi-projector performances with live musical accompaniment. His films have screened at film festivals including the SF International, Ann Arbor, Videoex, Chicago Underground, as well as Tokyo, Cuba and Mexico City International Film Festivals.

11am-12pm

Splices and Bits

Discussion with Evan Meaney
and Jennifer Proctor

This presentation will help to connect some of the loose social, historical, and aesthetic threads currently hanging between cinema and gaming. Does the kinesthetic joy of Buster Keaton translate to Angry Birds? Can we see some element of Martin Arnold's micro-repetition in the constant tribulations of Mario and Luigi? What is gained, and lost, when games look to movies as their representational role models?

Evan Meaney is an assistant professor of new media and gaming at the University of South Carolina.

Jennifer Proctor is an assistant professor of film and interactive media at the University of Michigan-Dearborn.

3pm-5pm

What Farocki Taught

Film by Jill Godmilow

With a conversation between the filmmaker and Mike Hoolboom to follow.

This program takes place in the Michigan Theater Screening Room, see program notes on page 62.

SAT
03/28

No sessions are scheduled for today.

SUN
03/29

10am-11:30am

What the Hell Was That?

Panel moderated by Jonathan Marlow

This panel has been an Ann Arbor Film Festival favorite for over a decade, and began when a filmmaker overheard an audience member declare "What the hell was that?" about his own film. An enlightening discussion ensued and the idea for the panel was born. Join us for an opportunity to watch and discuss three short experimental films from this year's Festival selected by visiting AAFF filmmakers and other special guests.

Jonathan Marlow, co-founder of Fandor, the online, subscription-based movie streaming service, is an accomplished curator, composer and occasional cinematographer. He is known to host occasional screenings throughout the world showcasing remarkable films that are generally unavailable elsewhere.

TUE
03/24

TUESDAY

BISCOTTI ISLANDS, CIRCA EARLY 2000s
COLOR XEROGRAPH
BY GEORGE MANUPELLI

OPENING NIGHT SCREENING

FILMS IN COMPETITION

The 53rd Festival opens with a reception featuring an open bar with Clayhouse wines, signature Sazerac cocktails mixed by the Ravens Club, and Arbor Brewing Company beer. There will also be appetizers from local favorites Jerusalem Garden, Sava's, The Lunch Room, Café Zola and more. Music by DJ Jeremy Wheeler.

Twelve Tales Told

Johann Lurf

Vienna, Austria | 2014 | 4 min | 35mm

"Johann Lurf's maximalist, 35mm barrage of Hollywood studio logos, transforms the iconic corporate prelude to the big production-to-come into a sustained, stuttering spectacle in which fractured and fantastical worlds collide into a bombastic anti-climax. Like a riff on Jack Goldstein's looping *Metro-Goldwyn-Mayer* (1975), *Twelve Tales Told* has an aggressive musicality that resonates with our sonic memory, and rather ingeniously creates desire for the dominion that is Hollywood." – Andréa Picard

1000 Plateaus

Steven Woloshen

Montreal, Canada | 2014 | 3 min | 35mm on Digital

Made entirely in the front seat of a car with simple art tools, this short hand-made film celebrates the joy of road maps, travel and jazz music. – SW

MeTube: August sings Carmen 'Habanera'

Daniel Moshel

Vienna, Austria | 2013 | 4 min | Digital

MeTube is an homage to thousands of ambitious YouTube users and video bloggers, gifted and less gifted self-promoters on the internet. George Bizet's "Habanera" from *Carmen* has been reinterpreted for *MeTube* and enhanced with electronic sounds by Daniel Moshel with opera and oratorio tenor August Schram. "*MeTube* is more than a music video: It's an homage, critique and pointed love letter to the Web and its users in a whirl of exhibition(ism). 'I create a world the way I like it. Ephemeral but still for eternity.'" – Sebastian Höglinger

Symphony No. 42

Réka Bucsi

Budapest, Hungary | 2014 | 10 min | Digital

A subjective world through 47 scenes. Small events, interlaced by associations, express the irrational coherence of our surroundings. The surreal situations are based on the interactions of humans and nature. – RB

Ziegler

Terri Sarris & Frank Pahl

Ann Arbor, MI | 2015 | 5 min | Digital

WORLD PREMIERE "Amazing such undignified creatures allowed to run free!" Based on the story, "A Man by the Name of Ziegler," by Hermann Hesse, 1908. – TS & FP

Babash

Lisa Truttmann & Behrouz Rae

USA / Austria / Iran | 2014 | 9 min | Digital

Babash is a parrot. He lives in Los Angeles. Kept by an Iranian family, he speaks mostly Farsi. Sometimes Babash mixes English and Azeri into his conversations. Behrouz Rae has made friends with Babash over the years. *Babash* is an associative portrait about a special relationship and the domestic surroundings in which it grew. Observing Babash and Behrouz, intervening upon them with color panels, inventing a common language, a focus emerges of a shared misplacement within this genuine friendship. – LT

Of the Iron Range

Steve Wetzel

Milwaukee, WI | 2014 | 20 min | Digital

Of the Iron Range documents a cultural event in a small Mid-western town (Cuyuna, Minnesota) that once held the nation's supply of iron ore. Every year, people from across the region gather for a dynamic, convivial social performance where hundreds of wood ticks are gathered and raced. – SW

Many Thousands Gone

Ephraim Asili

Hudson, NY | 2015 | 8 min | 16mm on Digital

WORLD PREMIERE Filmed on location in Salvador, Brazil (the last city in the Western Hemisphere to outlaw slavery) and Harlem, New York (an international stronghold of the African Diaspora), *Many Thousands Gone* draws parallels between a summer afternoon on the streets of the two cities. A silent version of the film was given to jazz multi-instrumentalist Joe McPhee to use as an interpretive score. The final film is the combination of the images and a modified version of McPhee's real time "sight reading" of the score. – EA

Necrology

Standish Lawder (1936-2014)

1969 | 12 min | 16mm

THIS FILM NOT IN COMPETITION "In one continuous shot, Lawder films the faces of a 5:00pm crowd descending via the Pan Am building escalators. In old-fashioned black and white, these faces stare into the empty space, in the 5:00pm tiredness and mechanical impersonality, like faces from the grave. It's hard to believe that these faces belong to people today. The film is one of the strongest and grimmest comments upon the contemporary society that cinema has produced." – Jonas Mekas, *The Village Voice*

Restored print courtesy of the Academy Film Archive.



TWELVE TALES TOLD



BABASH



1000 PLATEAUS



OF THE IRON RANGE



METUBE: AUGUST SINGS CARMEN 'HABANERA'



MANY THOUSANDS GONE



SYMPHONY NO. 42



ZIEGLER



NECROLOGY

AFTERPARTY

SAVA'S | 10pm-2am | FREE

CONTINUE THE OPENING NIGHT CELEBRATION WITH DRINK SPECIALS AND MUSIC AT SAVA'S!



No. 3.

EQUIVALENT CHART.

Copyright, 1902, by D. C. Heath & Co.

WED

03/25

V

igh



TITLE UNKNOWN, CIRCA LATE 1960'S EARLY 1970s
PRINT
BY GEORGE MANUPELLI

WEDNESDAY

JESSE McLEAN

JUROR PRESENTATION

“In the impressive body of videos Jesse McLean has assembled over the last five years, she sizes up the dimensions of a world shaped by digital media and networked communication.... McLean works primarily with footage culled from the mass media of previous decades, using the tools of new media to cannibalize the old ones and find out how their once stable significations fare in the face of an audience that can talk back.... The trajectory of McLean’s body of work mirrors the arc of pop cultural attitudes toward the Internet and the digitized life it has created.”

– Colin Beckett, *The L Magazine*, October, 2013

The Eternal Quarter Inch

2008 | 9 min

Rising fundamentalism and a government that cites faith to defend war actions have helped grow a desperate society. Dipping between ecstasy and despair, transcendence and absurdity, this movie journeys to a hidden space where you can lose your way, lose yourself in the moment, lose your faith in a belief system. An exhausted and expectant crowd waits on this narrow span. It is not a wide stretch, but it can last forever.

Remote

2011 | 11 min

In the collage video *Remote*, dream logic invokes a presence that drifts through physical and temporal barriers.

There is a presence lingering in the dark woods, just under the surface of a placid lake and at the end of dreary basement corridor. It’s not easy to locate because it’s outside but also inside. It doesn’t just crawl in on your wires because it’s not a thing. It’s a shocking eruption of electrical energy.

Somewhere only we know

2009 | 5 min

What can a face reveal? Balanced between composure and collapse, individuals anxiously await their fate.

Just Like Us

2013 | 15 min

A familiar landscape comprised of box stores and parking lots proves a rich site for longing, intimacy, and radical change. Celebrities are observed in this environment and are reduced to ordinary beings in the process. An enigmatic protagonist reveals little moments of subjectivity that escape into the piece like a contaminant, rupturing the view and evidencing the paradox of connection and belonging within systems that simultaneously contain us and comprise us.

JESSE McLEAN’S INTERACTIVE INSTALLATION, *ME AND MAX MARTIN* IS ON VIEW DURING THE 53RD AAFP, [SEE PG.29](#) FOR MORE INFORMATION.

The Invisible World

2012 | 20 min

A deceased hoarder, reconstituted through technology, recounts a difficult childhood as inhabitants of a virtual world struggle to reconcile materialistic tendencies. A scientist leads an effort to understand the passage of time, but the data is unreliable. The question remains, what happens to our things after we are gone?

In this video, materialism, emotional presence and the adaptive nature of human beings are broadly considered through the lens of time. A variety of time-based materials are collected (including home movies, internet videos, Sci-fi seventies films, and a photographed archive of objects) and collaged, revealing the filmmaker’s own hoarding tendencies. YouTube genres are parsed, including “haul” videos (where contributors display the results of a shopping spree) and unboxing videos (where a new purchase is unwrapped), and the results suggest not only how materialist tendencies have found a way to continue in the cresting virtual age but also how the need to own is often paired with the need to relate.

The present world is packed with objects that evidence human productivity, yet the desire to possess things remains somewhat mysterious. Lifeless objects become imbued with emotional significance, and possessions linked with personal identities, even as these objects bear a cool and distant witness to human struggles. The rapidly arriving future portends an intangible new world of virtual experience. How will we relate our materialist tendencies in this new world of immateriality?

I’m in Pittsburgh and It’s Raining

2015 | 14.5 min

An experimental portrait of a lighting stand-in and body double for a famous Hollywood actress, and a glimpse at the behind-the-scenes of cinema production.

ALL WORKS PRESENTED DIGITALLY,
ALL DESCRIPTIONS COURTESY JESSE McLEAN.



THE INVISIBLE WORLD



REMOTE



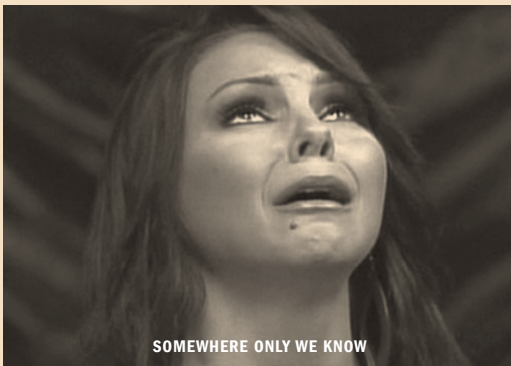
THE INVISIBLE WORLD



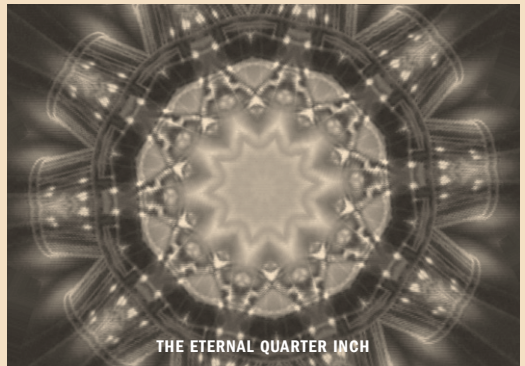
I'M IN PITTSBURGH AND IT'S RAINING



JUST LIKE US

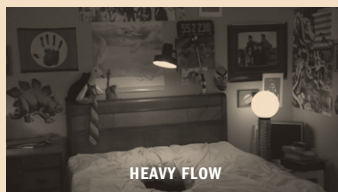
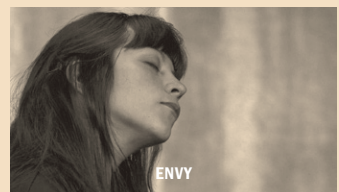
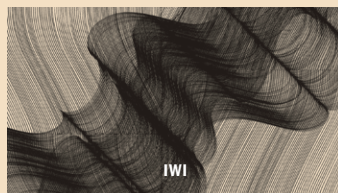


SOMEWHERE ONLY WE KNOW



THE ETERNAL QUARTER INCH

MUSIC VIDEOS IN COMPETITION



Light Motif by Steve Reich

Frédéric Bonpapa
France | 2014 | 4 min

Halo Getters by Hiss Tracts

Karl Lemieux
Montreal, Canada | 2014 | 6 min

“The Ooli Moves by Nicole Mitchell’s Black Earth Ensemble”

Adebukola Bodunrin
Chicago, IL | 2014 | 8 min

Forgiven / Forgotten by Angel Olsen

Zia Anger
Hudson, NY | 2013 | 2 min

Autumn by Bear in Heaven

Peter Burr & John Lee
New York | 2014 | 3 min

Envy by The Able Sea

Daniel Stuyck
Austin, TX | 2015 | 5 min

Cirrus by Bonobo

Cyriak
Brighton, UK | 2013 | 3 min

Coupe by Future

Christopher Carboni
New York, NY | 2014 | 4 min

WYIE by SICH MANG

Theodore Darst
Hudson, NY | 2014 | 2 min

Brompton Treb Spring Tickle Tour “promomercial” by Neil Young / Brompton Treb

Neil Young / Brompton Treb
Turners Fall, MA | 2014 | 1 min

Pathetic Magic by Thank You

Karen Yasinsky
Baltimore, MD | 2012 | 5 min

Tubal Freaks-Sneak a Peak by Black Vatican

Andy Roche
Chicago, IL | 2014 | 3 min

Choreography for Justin Bieber

Craig Webster
Brooklyn, NY | 2015 | 4 min

IWI by Acteurs

Alexander Stewart
Chicago, IL | 2014 | 4 min

Beautiful Things by The Wet Darlings

Mike Olenick
Columbus, OH | 2015 | 5 min

Heavy Flow by A. E. Paterra

Tony Balko
Providence, RI | 2013 | 2 min

Never Catch Me by Flying Lotus ft. Kendrick Lamar

Hiro Murai
Los Angeles, CA | 2014 | 5 min

Tribeca by A Certain Ratio

Michael Shamberg (1952 - 2014)
1980 | 10 min

THIS FILM NOT IN COMPETITION

PRESENTED BY LORI FELKER,
CO-PROGRAMMER OF MUSIC VIDEOS
IN COMPETITION.

SPECIAL THANKS TO OUR MUSIC VIDEO AWARDS JURY: GREG BAISE, CHRISTOPHER MCNAMARA AND ANNIE WHITE.

SPONSORED BY WQKL ANN ARBOR’S 101.7

COMMUNITY PARTNER NEUTRAL ZONE

COMPUTER AGE: EARLY COMPUTER MOVIES, 1953–1987

CURATED BY GREGORY ZINMAN AND LEO GOLDSMITH

Before the apes rose, before Buzz Lightyear went to infinity and beyond, and before the Age of Empires, Extinction, and Ultron, avant-garde film and video pioneers were expanding the bounds of the moving image by harnessing computer technology to create radical new ways of seeing. Computer Age explores the genesis of our current media landscape by looking back to a set of artists who, from the 1950s to the 1980s, provoked fresh perspectives on art, technology, and the emergence of computer-generated imagery. Using a wide variety of media and a radical set of new tools and forms—from oscilloscope experiments to computer-assisted psychedelia; formative digital advertising to innovative music videos—these artists worked hand-in-hand with programmers and engineers, forming crucial collaborations at the crossroads of art and technology, cybernetics and New Age utopianism.

While the computer-based imagery of today's commercial cinema emphasizes registers of verisimilitude, even with regard to the creation of imaginary landscapes and cities, the origins of computer films are far stranger, combining experimental cinema and science, wild abstractions and intricate technologies, to explore correspondences between machine logic and subjective experience. Our present, commercial, digital moment has been shaped by an often-overlooked age of radical experimentation and artistic endeavor with roots in the graphic avant-garde films of the 1920s and 1930s, the artisanal cinema of filmmakers such as Harry Smith and Jordan Belson, and a long history of visual music, from Oskar Fischinger to Len Lye to Norman McLaren.

Working in the 1950s, Mary Ellen Bute, a painter-turned-animator, investigated the idea of drawing with electronics through her use of the oscilloscope. Her *Abstronics* opens up the cultural space for computer-assisted, and eventually, computer-generated film. Similarly, the pioneering films of brothers John and James Whitney evince the arrival of the Computer Age film as an art form. Using his father's "Cam Machine," an analog computer, John Whitney, Jr., created the hypnotic, three-screen *Side Phase Drift* (1965), presented here in a new digital restoration.

In the 1960s, artists and animators increasingly turned the computer into an experimental tool as they worked to alter perception and expand consciousness. John Stehura's *Cybernetik 5.3* (1960–65) offers a mind-bending array of computer graphics, photography, and optical printing, while Lillian Schwartz's *Collage* (1975) extends the artist's exploration of color and pixelated abstrac-

tion. There is also a long history of computer animation produced under the aegis of the National Film Board of Canada where, following the early oscilloscope films of Norman McLaren, filmmakers such as Pierre Hébert and Peter Foldès used computers for both abstract and narrative filmmaking.

Computer-generated imagery secured its place in the media firmament in the 1970s and 1980s as artists began to develop groundbreaking single-channel works and music videos. The rainbow spacescapes of Ron Hays's video for Earth, Wind, & Fire's "Let's Groove" were generated with the use of video synthesizers and Image West, Ltd.'s analog computer system Scanimate. Electrical engineer Dean Winkler, collaborating with John Sanborn and Kit Fitzgerald, designed and built new computer hardware and software to realize the robo-psychedelia of Adrian Belew's "Big Electric Cat." The facial morphologies of Lynn Goldsmith and Joshua White's satirical "Adventures in Success" video were created using a version of the texture-mapping software that was introduced in the early 1970s by Ed Catmull, later president of Pixar. Artists not only embraced the technology, they fell in love with it—as evinced by the hilariously erotic technophilia of Barbara Hammer's *No No Nooky TV*.

Computer Age is the story of how the digital's new normal emerged from our media's strange past, a rare moment in which artists and engineers collaborated to imagine new worlds and new ways of seeing. – GZ & LG

GREGORY ZINMAN

IS AN ASSISTANT PROFESSOR IN THE SCHOOL OF LITERATURE, MEDIA, AND COMMUNICATION AT THE GEORGIA INSTITUTE OF TECHNOLOGY. HIS WRITING ON FILM AND MEDIA HAS APPEARED IN THE NEW YORKER, FILM HISTORY, AND MILLENNIUM FILM JOURNAL, AMONG OTHER PUBLICATIONS. HE IS COMPLETING A BOOK, HANDMADE: THE MOVING IMAGE IN THE ARTISANAL MODE, AND IS CO-EDITING, WITH JOHN HANHARDT, NAM JUNE PAIK: SELECTED WRITINGS (FORTHCOMING FROM THE MIT PRESS).

LEO GOLDSMITH

IS A WRITER AND CURATOR FROM BROOKLYN, NY. HE IS A PHD CANDIDATE IN THE DEPARTMENT OF CINEMA STUDIES AT NEW YORK UNIVERSITY, WHERE HE IS WRITING A DISSERTATION ON FOUND FOOTAGE. WITH RACHAEL RAKES, HE CO-EDITS THE FILM SECTION OF THE BROOKLYN RAIL, A MONTHLY ART AND POLITICS NEWSPAPER. HIS WRITING HAS APPEARED IN ARTFORUM, CINEMA SCOPE, REVERSE SHOT, AND THE LOS ANGELES REVIEW OF BOOKS. HE HAS CURATED EXHIBITIONS AND FILM PROGRAMS AT ANTHOLOGY FILM ARCHIVES, MUSEUM OF THE MOVING IMAGE, HELIOPOLIS PROJECT SPACE, AND UNIONDOCS.

COMPUTER AGE: EARLY COMPUTER MOVIES, 1953-1969



POEMFIELD NO. 2

Mood Contrasts

Mary Ellen Bute
1953 | 7 min | 16mm
Courtesy Center for
Visual Music

Side Phase Drift

John Whitney, Jr.
1965 | 8 min | Digital

Cibernetik 5.3

John Stehura
1960-65 | 8 min | Digibeta
Courtesy Center for
Visual Music

Lapis

James Whitney
1966 | 9 min | 16mm
Courtesy of the Estate of
John and James Whitney and
the Academy Film Archive.

Poemfield No. 2

Stan VanDerBeek,
Kenneth Knowlton
1966 | 6 min | 16mm

Permutations

John Whitney
1968 | 6 mins | 16mm
Courtesy Estate of John
and James Whitney and the
Academy Film Archive

*Newly restored print from the
Academy Film Archive*

Digital Experiments

At Bell Labs

Nam June Paik
1966 | 4 min | Digital
Courtesy Paik Studios and
Electronic Arts Intermix

Around Perception

Pierre Hébert
1968 | 16 min | 35mm
Courtesy of National Film
Board of Canada

Computer Movie No. 2

CTG
1969 | 8 min | digital
Courtesy of CTG and
Electronic Arts Intermix

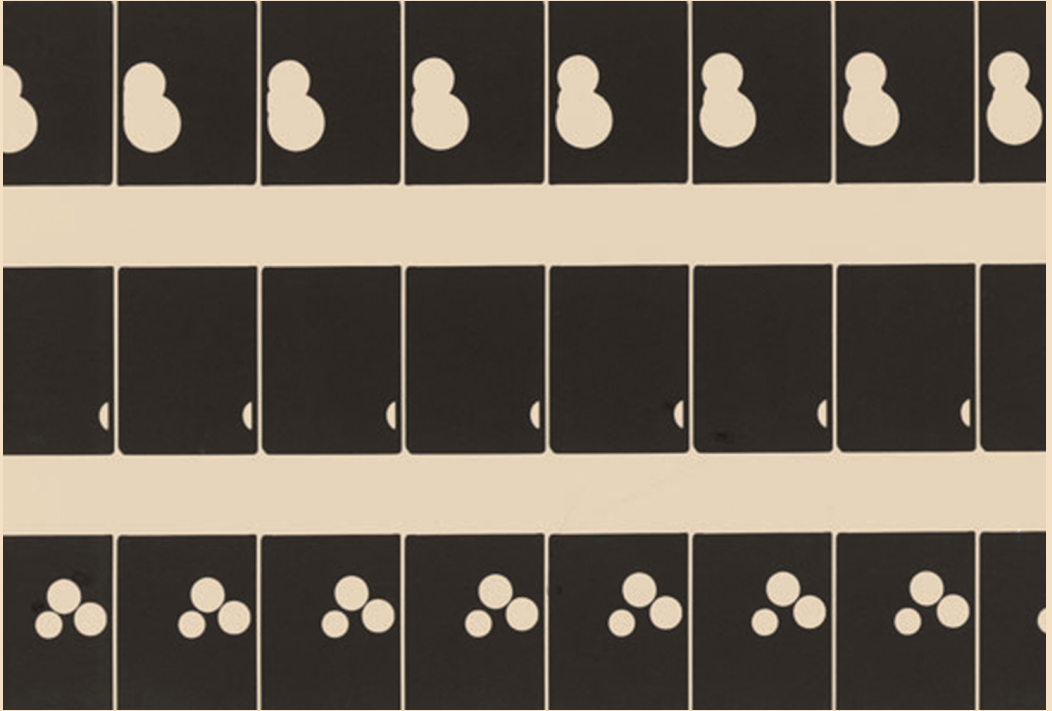
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COMPUTER AGE: EARLY COMPUTER MOVIES, 1971-1987



AROUND PERCEPTION

Terminal Self

John Whitney, Jr.
1971 | 8 min | 16mm
Courtesy of John Whitney Jr. and the Academy Film Archive.

Robert Abel And Associates Demo Reel

Robert Abel
1974 | 9 min | Digibeta
Courtesy UCLA Film & Television Archive

Arabesque

John Whitney
1975 | 7 min | 16mm
Courtesy of the Estate of John and James Whitney and the Academy Film Archive

Symmetricks

Stan Van Der Beek, Wade Shaw
1972 | 6 min | 16mm

La Faim (Hunger)

Peter Foldès
1974 | 11 min | 35mm
Loan courtesy of producer, National Film Board of Canada.

Collage

Lillian Schwartz
1975 | 6 min
16mm on digital
Courtesy of the artist

Sunstone

Ed Emshwiller
1979 | 4 min | 16mm

Let's Groove

Ron Hays
1981 | 4 min | Digital
Music video by the band Earth, Wind & Fire.

Human Vectors

Dov Jacobson
1982 | 2 min | Digital
Courtesy of the artist

Big Electric Cat

John Sanborn, Kit Fitzgerald, Dean Winkler
1982 | 5 min | Digital

Adventures In Success

Lynn Goldsmith, Joshua White
1983 | 3 min | Digital

Calculated Movements

Larry Cuba
1985 | 6 min | Digital
Courtesy of iotaCenter

No No Nooky TV

Barbara Hammer
1987 | 3 min | 16mm

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FILMS IN COMPETITION 1

Sound of a Million Insects, Light of a Thousand Stars

Tomonari Nishikawa

Japan | 2014 | 2 min | 35mm

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

Night Noon

Shambhavi Kaul

USA / Mexico | 2014 | 12 min | Digital

Unmoving rock collapsed to ocean—geology's "thrust and fold"—becomes the unlikely habitat for two actors' shadowy encounters with sand, waves, night, desert, dread, calm, trepidation and escape.

"Shambhavi Kaul's *Night Noon* sets up dialectical dread in Death Valley with a series of uncanny shots of eroded, geological formations and dunes that seemingly fold into night skies and shimmering waters. Beginning in Zabriskie Point, the film surreptitiously crosses over into Mexico, its creative geography never far from our cinematic memory." – Andréa Picard

Time Being V-VI

Barbara Sternberg

Toronto, Canada | 2014 | 4 min | 16mm

From Barbara Sternberg's ongoing series she describes as "brief moments of being, fleeting bits of the surrounding chaos."

The Figure Carved Into the Knife by the Sap of the Banana Tree

Joana Pimenta

USA / Portugal | 2014 | 16 min | Digital

The rapid turning of a light draws a circle. In the space bound by its line unravels an archive of postcards sent between the island of Madeira and the former Portuguese colony of Mozambique. *The Figures Carved into the Knife by the Sap of the Banana Trees* circulates between a fictional colonial memory and science fiction. – JP

Wayward Fronds

Fern Silva

Chicago, IL | 2014 | 13 min | 16mm

Mermaids flip a tale of twin detriments, domiciles cradle morph invaders, crocodile trails swallow two-legged twigs in a fecund mash of nature's outlaws... down in the Everglades.

Wayward Fronds references a series of historical events that helped shape the Florida Everglades today, while fictionalizing its geological future and its effects on both native and exotic inhabitants. Guided by recent talks amongst legislature to finally disperse billions of dollars in restoration funds, events in this film unfold by giving way to a future eco-flourished Everglades. Nature begins to take over, engulfs and tames civilization after centuries of attack, and even guides it into its mysterious aqueous depths, forcing humans to adapt and evolve to its surroundings. – FS

War Prayer

Richard Wiebe

USA / Cyprus | 2015 | 17 min | Digital

NORTH AMERICAN PREMIERE

There are icons in Cyprus that are centuries old. They bloom like flowers in houses, churches, monasteries, and markets. Last summer marked the 40th anniversary of Cyprus's invasion and partition. Today the island remains divided with abandoned spaces on both sides of the Green Line. For decades every US administration has exploited this partition, using military bases on the island to conduct surveillance in the Middle East. An icon is a prayer, a window to heaven, to a listening ear. – RW

Substanz

Sebastian Mez

Germany | 2014 | 14.5 min | Digital

US PREMIERE

Using video footage he captured in the aftermath of the 2011 earthquake and tsunami in Japan, Mez creates a somber and disorienting portrait through rich electronic image-processing, depicting a multi-planar spatial environment populated by the frail shadows of toppled buildings, figures moving about, and a frantic population in the throes of regaining their balance amid the chaos of these extraordinary circumstances.

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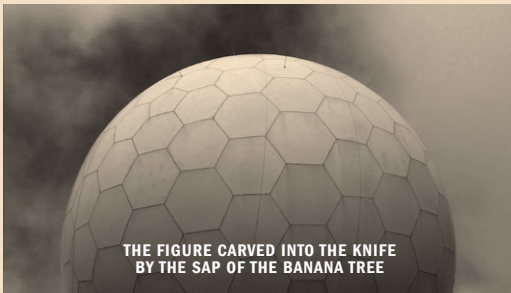
SUBSTANZ



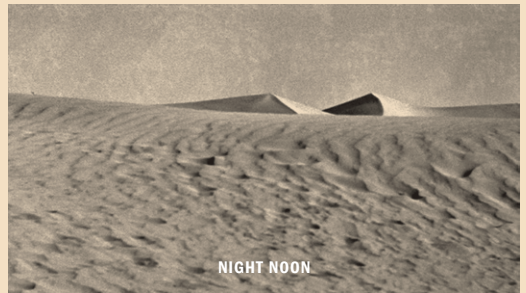
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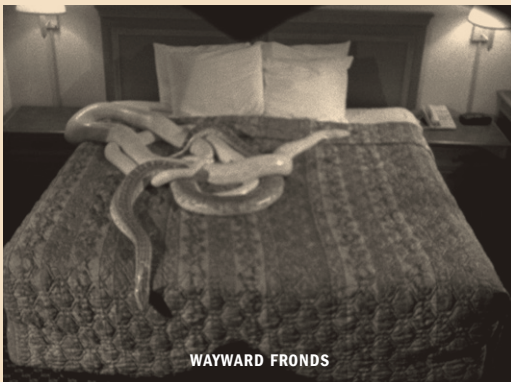
SOUND OF A MILLION INSECTS,
LIGHT OF A THOUSAND STARS



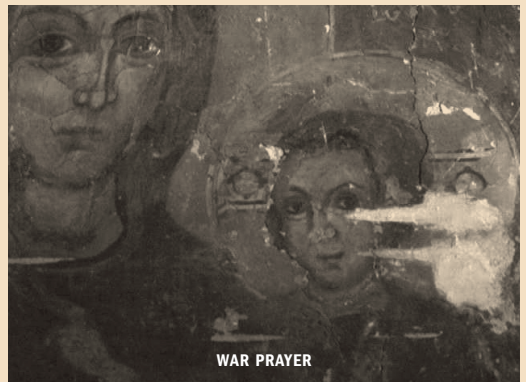
THE FIGURE CARVED INTO THE KNIFE
BY THE SAP OF THE BANANA TREE



NIGHT NOON



WAYWARD FRONDS



WAR PRAYER

TACITA DEAN

ESSAY BY MARK TOSCANO

A common (and frankly trite) dismissal often levied against artists who work in the medium of celluloid film is “you could’ve just done that (easier) in digital.” For some reason, this mentality operates under the misapprehension that the same work would result if the moving image medium were switched. On the contrary, not only would you not get the same result, but the work in question would have never been conceived to begin with. Like digital itself, film is an utterly distinct medium that suggests its own application, approach, problems, and solutions. When working in a specific artistic medium, one works deeply with that medium, to a large degree on its terms.

When Tacita Dean created her monumental 35mm film installation *FILM* for the Tate Modern Turbine Hall in 2011, the artistic notion being proposed was not a mere fetishism of a medium many saw as obsolete and near death. Rather, the work was a large-scale, deeply engaging, and quite impassioned declaration of the medium’s relevance and singularity: not only did the piece emerge utterly from Dean’s engagement with film on its very specific terms, but it made a radically convincing argument for the film medium as one which is crucial, powerful, and contemporary. *FILM* argued for film’s relevance, for its necessity as a mode of artistic practice.

This rich engagement with the medium permeates Dean’s film work, which is almost exclusively 16mm. In the larger sense of her overall artistic practice, Dean mines the alchemical and evidentiary duality of film, powerfully activating both aspects of the medium in her explorations of the ineffable and the ephemeral. At the heart of much of her work is the implicit suggestion that a complexity of meaning and experience are to be found not in the recording of people and events, but in the filmic mediation of them, as explored via Dean’s own hyper-conscious attention. And although this sometimes resonates with a certain medium reflexivity (as in *Kodak* or *Disappearance at Sea*), Dean’s work is not at all about an obsession or fascination with film, but rather her use of film to arrive at a

heightened and dimensionalized experience and understanding of her subjects. Film, in its materiality and presence, is intrinsically about observing, capturing, and transforming. It is about exposing.

Although many of her films could very successfully survive translation to the theatrical experience, Dean’s films are generally conceived for looping gallery presentation, with all its attendant site-specificity, altered temporality, and differences of scale, perspective, and engagement. However, I would argue that the heightened sensitivity and attention of the cinematic theater experience allow us the possibility to connect with her work in a very distinct way. An attenuated awareness of striving to see, know, and understand, as particularly embodied in films like *Edwin Parker* and *The Green Ray*, is given a transformed prominence for a theatrical audience that is not inconsistent with Dean’s considerations.

I would be remiss to not say something about Dean’s tireless advocacy on behalf of the survival of film. Again, the easy and incorrect criticism here from digital lobbyists has been that her pro-film rhetoric is either anachronistic or anti-technological, both negative readings that have nothing to do with what Dean is after, which is a basic freedom of expression. She, and countless other artists of all ages and backgrounds, have chosen film as a medium in which they need to work, to express what they want to express. So while the rampant, unchecked ascendancy of digital media as a *replacement for film* has been fraught with mistruths, economic concerns, and market-driven paranoia, the commitment to film by Dean and many others has been purely about expression that can’t be realized in any other medium.

MARK TOSCANO IS A FILMMAKER, CURATOR, AND FILM PRESERVATIONIST BASED IN LOS ANGELES.

TACITA DEAN: PROGRAM ONE

ARTIST IN ATTENDANCE



The Green Ray

2001 | 3 min | 16mm

The Green Ray is a single continuous roll of 16mm film of a sunset in Madagascar, where Dean attempts to capture and document the rare optical phenomenon known as a “green ray” or “green flash” - which is the last ray of the setting sun to refract and bend beneath the horizon.

Kodak

2006 | 44 min | 16mm

Kodak was shot in a Kodak factory in eastern France—the last one in Europe to produce 16mm film stock. A few weeks after Tacita Dean visited, the factory closed for good. “*Kodak* is characteristically exquisite. Inside the factory, the lights are low, presumably to protect its sensitive product, and Dean’s camera wanders through the gloaming, taking in the miles of ducts, gears, drums, and vats involved in transforming vast sheets of pale-pink plastic into the stuff of cinema. Light bounces off the intricate geometries of stainless steel, at one moment evoking Ellsworth Kelly’s angular compositions, at another László Moholy-Nagy’s kinetic sculptures. In the final sequence, the camera takes in the floor of a room strewn with debris. Amid clumps of dust and sprocket-hole chads are twisted bits of discarded film, like so many mangled corpses.” - Emily Eakin, *New Yorker*

JG

2014 | 26 min | 35mm

“*JG* is inspired by Dean’s correspondence with British author J.G. Ballard (1930-2009) regarding connections between his short story “The Voices of Time” (1960) and Robert Smithson’s iconic earthwork and film *Spiral Jetty* (both works, 1970). *JG* is shot on location in the saline landscapes of Utah and California using Dean’s recently developed and patented system of aperture gate masking. *JG* sets out to respond directly to Ballard’s challenge—posed to her in a letter shortly before he died—that she should seek to solve the mysteries of Smithson’s *Spiral Jetty* with her film.” - Frith Street Gallery

“While Smithson’s jetty spiraled downward in the artist’s imagination through layers of sedimentation and prehistory, in ancient repetition of a mythical whirlpool, coiling beneath the surface of the lake to the origins of time in the core of the earth below, the mandala in “The Voices of Time” is its virtual mirror, kaleidoscoping upwards into cosmic integration and the tail end of time.” - Tacita Dean

FILM STILLS (CLOCKWISE TOP) JG / KODAK / THE GREEN RAY

FILM STILLS & PRINTS COURTESY OF THE MARIAN

GOODMAN GALLERY

WITH SUPPORT FROM THE ANDY WARHOL FOUNDATION

FOR THE VISUAL ARTS AND THE UNIVERSITY OF MICHIGAN

PENNY W. STAMPS SCHOOL OF ART & DESIGN

HÄXAN

W/ LIVE SCORE BY **DEMDIKE STARE**



Häxan

Benjamin Christensen

Denmark / Sweden | 1922 | 90 min

w/ an original live score by Demdike Stare

“Grave robbing, torture, possessed nuns, and a satanic Sabbath: Benjamin Christensen’s legendary film *Häxan* uses a series of dramatic vignettes to explore the scientific hypothesis that the witches of the Middle Ages suffered the same hysteria as turn-of-the-century psychiatric patients. But the film itself is far from serious—instead it’s a witches’ brew of the scary, gross, and darkly humorous.” – *Criterion*

NEW SCORE COMMISSIONED BY

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DREW POMPA
WALTER WACACZ
CHRIS MCNAMARA

Demdike Stare were
founded in 2009 in
Manchester, England by
Miles Whittaker
and Sean Canty.



“Miles Whittaker has spent years making grainy and often abrasive techno as MLZ and one half of Pendle Coven, and more recently has been responsible for a series of hybrid dancefloor tracks that unite dubstep’s sprawling sense of the urbane with dub-techno’s rickety intensity; Sean Canty works for the Finders Keepers label, unearthing ancient and lost recordings and giving them a new lease of life. So while one half of the duo appears defiantly futurist, tapping into a lineage that began with Detroit techno’s obsession with dystopian future worlds, the other’s work is concerned with tunneling backwards into the past.”

Demdike Stare practice a particularly potent form of modern witchcraft. As obsessive record collectors, they use acquisition of musical knowledge like weaponry, writing music by assembling it, layer upon layer, from samples and the rickety creak of hardware. This process of unearthing old recordings and reanimating them in new shapes carries with it an intrinsically arcane power; by passing the phantoms trapped in these records through a modern lens, Whittaker and Canty resurrect and re-contextualise the ghosts of the past. – Rory Gibb, *The Quietus*

AFTERPARTY

THE RAVENS CLUB | 11pm-2am | FREE

ENJOY INDEPENDENT AND EXPERIMENTAL MIXOLOGY
IN A 1920s SPEAKEASY SETTING.



THU
03/26

THURSDAY

PHOTOGRAPH OF GEORGE MANUPELLI PERFORMING "THE NAKED TRUTH," 1976
PHOTOGRAPHER UNKNOWN

JOANNA RACZYNSKA

JUROR PRESENTATION

This program features nine titles selected from “Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960–1990”; a series composed of eleven programs presented at the National Gallery of Art, Washington DC, in Spring 2014. The series was curated by Joanna Raczyńska, Assistant Curator in the Film Department at the NGA, and Ksenya Gurshtein, lecturer in the McIntire Department of Art, University of Virginia.

An important step toward illuminating the complicated cinematic past of former Eastern Europe and embedding it in its social history, this series mapped many of the currently accessible works while exploring the similarities and differences between makers and their methods and motivations. The selected titles shed light on the important work of the archives lending their materials and focused on the importance of preservation, restoration, and circulation of experimental film. – KG and JR

White People (Beli Ljudje)

Naško Križnar and OHO
Slovenia | 1970 | 11 min
35 mm to Beta SP

Produced by the Neoplanta Studio in the Serbian town of Novi Sad, *White People* is the most ambitious of the many short films created by the members of the Slovene OHO movement and group between 1965 and 1971.

Black Film (Crni film)

Želimir Žilnik
Serbia | 1971 | 14 min
16mm to Beta SP

“One night, Žilnik picks up a group of homeless men from the streets of Novi Sad and takes them home. While they enjoy themselves in his home, the filmmaker tries to ‘solve the problem of the homeless’ carrying along a film camera as a witness. He speaks to social workers, ordinary people. He even addresses policemen. They all close their eyes to the ‘problem.’” – Želimir Žilnik

Oskar Hansen - Groping One's Way (Oskar Hansen -Po omacku)

Piotr Andrejew
Poland | 1975 | 11 min
35mm to digital file

Documentation of seminal artist Oskar Hansen's Open Form theory and teaching methods, with students from the Warsaw Academy of Fine Arts.

1,2,3...Operator's exercise (1,2,3... Ćwiczenie operatorskie)

Paweł Kwiek
Poland | 1972 | 8 min
35mm to digital file

A study of the relations between the individual and socialist ideology as carried out in a loose, open-ended form. Kwiek also collaborated extensively with his brother, Przemysław Kwiek and fellow students at the Faculty of Sculpture of the Warsaw Academy of Fine Arts, led by the artist-architect Oskar Hansen.

Centre (Centrum)

Kazimierz Bendkowski
Poland | 1973 | 5 min
35mm to digital file

Bendkowski's characteristically abstract work explores the limits of sound and image montage. Filmed at night in the heart of Warsaw, the film cuts up a panorama of lights and neon signs with sounds from the street, creating rhythmic panoply of noises and textures.

New Year's Eve (Szilveszter)

Elemér Ragályi
Hungary | 1974 | 15 min
35mm to digiBeta

Ragályi keenly observes the chaotic goings-on of a wide range of people during New Year's Eve festivities in Budapest.

Self Fashion Show (Öndívatbemutató)

Tibor Hajas
Hungary | 1976 | 15 min
35mm to digiBeta

This short film made by Hajas at the Balázs Béla Studio, takes as its subject a busy Budapest street and especially the passersby on it.

Transformation (Transformacja)

Grzegorz G. Zgraja
Poland | 1978 | 4 min
VHS to digital file

An audiovisual interpretation of a graphic score, beginning with one point on a raster-built “reproduction” of a facial image. Music by Krzysztof P. Zgraja, the artist's brother, flutist, and composer.

Video Manual

Dalibor Martinis
Croatia | 1978 | 2 min
Open reel video to digital file

The artist balances a video camera on a tripod that is poised in the palm of his hand. The lens of the camera is directed downward, so that, in Martinis' words, “it acts the part of witness and hostage of the action at the same time.”

DESCRIPTIONS

COURTESY JOANNA RACZYNSKA
AND KSENYA GURSHTein.

FILMS AND STILL IMAGES

WHITE PEOPLE COURTESY OF SLOVENE CINEMATHEQUE; OSKAR HANSEN - GROPING ONE'S WAY AND CENTRE COURTESY FILMOTEKA MUZEUM, WARSAW; 1,2,3...OPERATOR'S EXERCISE COURTESY FILMOTEKA MUZEUM AND ARTON FOUNDATION, WARSAW; NEW YEAR'S EVE AND SELF FASHION SHOW COURTESY MANDA - HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE; TRANSFORMATION; VIDEO MANUAL; AND BLACK FILM COURTESY THE ARTISTS.



BLACK FILM



CENTRE



OSKAR HANSEN - GROPING ONE'S WAY



1,2,3...OPERATOR'S EXERCISE



SELF FASHION SHOW



TRANSFORMATION



VIDEO MANUAL



WHITE PEOPLE

Thursday • 3pm • Michigan Theater Screening Room • FREE

HARUN FAROCKI **IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR**

Bilder der Welt und Inschrift des Krieges
(**Images of the World and the Inscription of War**)

Harun Farocki (1944-2014)

1988 | 75 min | 16mm

The vanishing point in Harun Farocki's critically important 1988 film is the conceptual image of the 'blind spot' shared by evaluators of aerial footage taken in Germany during the war who identified the bombed IG Farben industrial plant but failed to see Auschwitz concentration camp next to the factory. The history of those pictures forms a central motif in Farocki's elliptical cinematic essay on the nature of photographic reality and the role of the observer. *Images of the World and the Inscription of War* is considered one of the greatest works by Farocki, who created over 100 films before he passed away in July, 2014.



THE FILMS OF HARUN FAROCKI
WILL BE **DISCUSSED ON FRIDAY**
AT 3PM AS PART OF THE
SCREENING *WHAT FAROCKI*
TAUGHT BY JILL GODMILOW.

PARALLEL I-IV (2012-2014),
ONE OF FAROCKI'S LAST
WORKS, WILL BE SCREENED
ON SATURDAY AT 11am.

EDUCATION PARTNER
UNIVERSITY OF MICHIGAN
DEPARTMENT OF EUROPEAN
STUDIES, GERMANIC
LANGUAGES & LITERATURES
PROGRAM

16MM PRINT COURTESY OF
THE GOETHE-INSTITUT.



Thursday • 5:10pm • Michigan Theater Main Auditorium • FREE

TACITA DEAN

PENNY W. STAMPS PRESENTS

A visual artist who has worked in a variety of media including drawing, photography and sound, Tacita Dean is best known for her work in 16mm film. She will present "Process and the Non-Deliberate Act", a lecture about her work. Dean's solo exhibitions include Tate Britain, London; Schaulager, Basel; the Guggenheim Museum, New York; Nicola Trussardi Foundation, Milan; and MUMOK, Vienna. She was awarded the Hugo Boss Prize in 2006 and the Kurt Schwitters Prize in 2009. In 2011, she made *FILM* as part of the Unilever series of commissions in Tate Modern's Turbine Hall, which marked the beginning of her campaign to protect the medium of photochemical film. Other recent exhibitions include *DOCUMENTA*, Venice Biennale, Berlin Biennale and Biennale of Sydney.

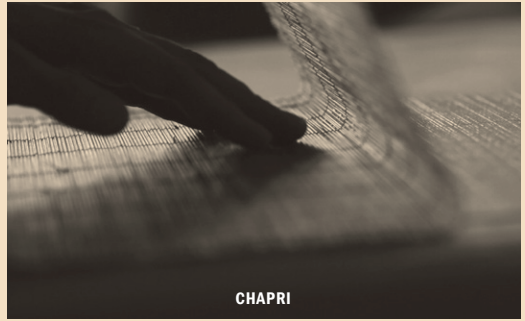
TWO PROGRAMS OF FILMS BY TACITA DEAN WILL BE SCREENED, WITH THE ARTIST PRESENT, ON WEDNESDAY AT 9:15pm AND THURSDAY AT 9:15pm IN THE MICHIGAN THEATER SCREENING ROOM.



PHOTO: JIM RAKETE

EPISODE OF THE SEA

FEATURE IN COMPETITION



Episode of the Sea

Lonnie van Brummelen and Siebren de Haan,
and the inhabitants of Urk

The Netherlands | 2014 | 63 min | 35mm on digital

Episode of the Sea is the outcome of a two-year collaboration with the fishing community of Urk, a former island in the Netherlands. In the previous century, the Dutch closed off and drained their inland sea to reclaim new arable land. The island of Urk, situated in mid sea, suddenly found itself embraced by land. Its inhabitants were expected to switch from fishing to farming, but the fishermen managed to continue their trade. They found new fishing grounds, far out in the North Sea. Despite being part of the mainland for decades, the fishing village is still notoriously insular and its inhabitants continue to speak their own tongue. With a residency and numerous visits to Urk we gradually gained the Urkers' trust. From 2011 to 2013, we documented the sites and work of fishing and filmed a dozen of staged scenes, performed by members of the fishing community themselves in their local dialect. Meanwhile we kept a log of our encounters and experiences in situ. *Episode of the Sea* brings these diverse materials together.

The film documents the material world of contemporary North Sea fishery and the fishermen's struggle with a changed public perception, fluctuating regulations, and excessive global competition, while parallels are drawn between fishing and filming. Rendered in black-and-white to recite neo-realist drama and early documentary styles, the scenes evoke a way of life that has been passed on by ancestors, yet on the verge of obsolescence.

– Lonnie van Brummelen and Siebren de Haan

PRECEDED BY

Chapri

Katarzyna Plazińska

Iowa City, IA | 2015 | 6 min | Digital

Light, shadow, and sound imprint themselves onto ephemeral making. – KP

Peacock

Andrew Kim

Los Angeles, CA | 2015 | 12 min | 16mm

WORLD PREMIERE A meditation on our fantastic condition of mortality and impermanence... "The peacock painted on the window will never dance or speak. It is only the peacock that lived in the forest which used to speak, dance, and walk in a sweet manner." – AK

SPONSORED BY

UNIVERSITY OF MICHIGAN INSTITUTE FOR THE HUMANITIES

LOAN OF THE DCP FOR EXHIBITION COURTESY OF
THE DOMMERING COLLECTION, THE NETHERLANDS.

FILMS IN COMPETITION 2

Masanao Abe - Cloudgraphy

Helmut Völter

Leipzig, Germany | 2015 | 5 min | 35mm on Digital

WORLD PREMIERE In 1927, the Japanese physicist Masanao Abe built an observatory with a view of Mount Fuji. From it, over the course of over fifteen years, he recorded the clouds that surrounded the mountain. Abe was interested in the scientific question of how the air currents around Fuji could be visualized by means of film and photography.

Masanao Abe - Cloudgraphy is a selection of film sequences by Abe from 1929 to 1938. They show his attempts to scientifically grasp the ephemeral forms and movements of the clouds, but they are at the same time beautiful documents in a long iconographic tradition: the mountain and the clouds. - HV

Blue Loop, July

Mike Gibisser

Iowa City, IA | 2014 | 5 min | 16mm

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

Part of a series of nighttime long exposures, *Blue Loop, July* creates an odd document of a long-standing celebratory tradition in one of Chicago's lower west side neighborhoods. By leaving the camera's shutter open for seconds at a time, the film transforms a summertime spectacle into a light-trace animation that unseats reliability of spatial and temporal direction. - MG

Sightings: Habitat

Sabrina Ratté

Montreal, Canada | 2014 | 6 min | Digital

Sightings: Habitat explores the visual and sonic relationship between modular synthesis and simulated space. Ratté uses her signature modulator technique to intricately layer a series of moirés and checkerboards that bring depth to the otherwise flat surface of the screen. Ratté bends the signal of the video itself to carve out corridors of an undetermined distance. The simplicity and exactness of the vertical lines that dance across the screen suggest a kind of transcendental arrival at a near-perfect modular frequency where the input and output harmonize. With an elegant score by long-time collaborator Roger Tellier-Craig. - Nicholas O'Brien

Kingdom Come: Rituals

Vika Kirchenbauer & Martin Sulzer

Berlin, Germany | 2014 | 7 min | Digital

Kingdom Come: Rituals is composed of aerial footage shot by pigeons equipped with lightweight Digital cameras flying over a political protest in Berlin. Kirchenbauer and Sulzer's rediscovery of pigeon photography references a method used mainly for military purposes during World War I in the field of what would nowadays be called 'unmanned reconnaissance', a precursor of modern drone warfare.

In Waking Hours

Sarah Vanagt

Brussels, Belgium | 2015 | 18 min | Digital

NORTH AMERICAN PREMIERE With the publication of the Ophthalmographia in 1632, the Amsterdam physician Vopiscus Fortunatus Plempius sheds new light on the age-old question of how seeing works. His answer is an invitation to experiment: Enter with me into a darkened room and prepare the eye of a freshly slaughtered cow. He emphasizes that anyone may carry out this experiment, at home, "demanding little effort and expense." "And you, standing in the darkened room, behind the eye, shall see a painting that perfectly represents all objects from the outside world," promises Plempius. In the film we see historian Katrien Vanagt - who studied the Latin writings of this Plempius - cloaked in the skin of a 21st-century disciple of Plempius. Her cousin, filmmaker Sarah Vanagt, is there and captures how this modern "Plempia" meticulously follows her teacher's instructions. Thus, in a dark kitchen in Brussels, they become witnesses at the birth of images upon the eye.

Detour de Force

Rebecca Baron

USA / Austria | 2014 | 29 min | Digital

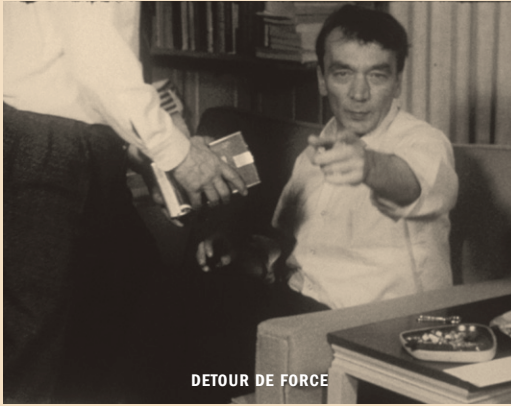
Detour de Force presents the world of thoughtographer Ted Serios, a charismatic Chicago bell hop who, in the mid-1960s, produced hundreds of Polaroid images from his mind. Constructed from 16mm documentation of Serios's sessions and audio recordings of Serios speaking with Dr. Jule Eisenbud, the Denver psychiatrist who championed his abilities. The film is more ethnography than biography, portraying the social and scientific environments in which Serios thrived.

SPONSORED BY

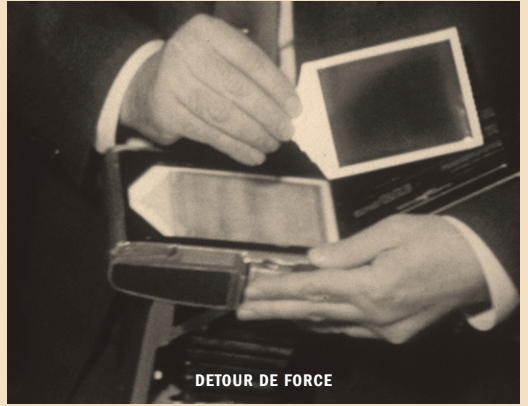
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CHELSEA RIVER GALLERY



DETOUR DE FORCE



DETOUR DE FORCE



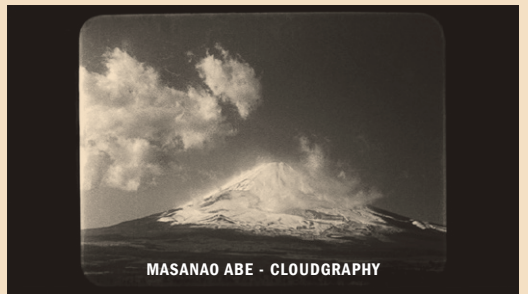
BLUE LOOP, JULY



BLUE LOOP, JULY



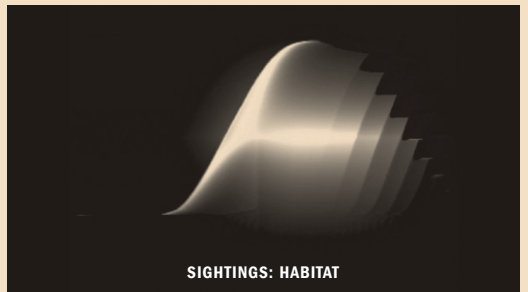
IN WAKING HOURS



MASANAO ABE - CLOUDGRAPHY



KINGDOM COME: RITUALS



SIGHTINGS: HABITAT

TACITA DEAN: PROGRAM TWO

ARTIST IN ATTENDANCE

Disappearance at Sea

1996 | 14 min | 16mm anamorphic

Bubble House

1999 | 9 min | 16mm

Teignmouth Electron

2000 | 7 min | 16mm

Disappearance at Sea, *Bubble House*, and *Teignmouth Electron* are from a series of works Tacita Dean made inspired by remarkable stories of personal encounters with the sea. A key figure in these works is Donald Crowhurst, a competitor in the 1968 Sunday Times Golden Globe Single-Handed Round-the-World Yacht Race. Within a few weeks of departing, Crowhurst realized that his boat, the *Teignmouth Electron*, was not up to sailing around the world. Rather than returning home, he began to issue false reports of his progress and position until he could bear the deceit no longer and retreated into an internal world, developing an obsession with time and his faulty chronometer. Two weeks before Crowhurst was due home to a hero's welcome, *Teignmouth Electron* was found adrift and empty. Tacita Dean has created a number of works that respond to this story.

Disappearance at Sea, shot in the anamorphic (wide-angle) format, was created almost entirely on location at St Abb's lighthouse and focuses on the turning mirrors, prisms and filaments of the lighthouse optic. It is filmed at the moment when day becomes night, exploring the quality and movement of both artificial and natural light as the lamp lights and the sun sets. For the films *Teignmouth Electron* and *Bubble House*, Dean travelled to Cayman Brac, a small island in the Caribbean where Crowhurst's trimaran, the *Teignmouth Electron*, lies beached. It has been abandoned there for over 20 years after having been refitted as a tourist boat. On the same visit, Dean shot the material for the film *Bubble House*. Dean wrote in 2001, "While documenting the decayed hull of the *Teignmouth Electron*, my companion and I drove up the other road on the hurricane coast of the small island and came across the Bubble House. Deserted and half-complete, it was built by a Frenchman who, according to the people of the island, embezzled money from the American government and was now doing 35 years in a Tampa prison for fraud."

EXCERPTED FROM THE EXHIBITION NOTES FOR "TACITA DEAN: DISAPPEARANCE AT SEA", NATIONAL MARITIME MUSEUM, LONDON, 1999; AND "TACITA DEAN: RECENT FILMS AND OTHER WORKS", TATE BRITAIN, 2001.

WITH SUPPORT FROM THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS AND THE UNIVERSITY OF MICHIGAN PENNY W. STAMPS SCHOOL OF ART & DESIGN



Merce Cunningham performs STILLNESS (I)

2007 | 4 min | 16mm

Edwin Parker

2011 | 29 min | 16mm

Merce Cunningham performs STILLNESS (I) is one of six films Dean made with the legendary dancer and choreographer in April 2007. Dean asked Cunningham, who was 88 at the time of filming and confined to a wheelchair, to choreograph John Cage's 4'33, a composition consisting of a 4-minute, 33-second period of silence performed in three movements.

Edwin Parker is a portrait of the artist Cy Twombly (Edwin Parker is his given name). Describing what happens in the film, New Yorker writer Emily Deakin states: "nothing much. (Twombly) pads around his studio in Lexington, Virginia, in a herringbone tweed jacket and high-waisted linen trousers. He picks up a plaster object and sets it down. He opens an aerogramme and skims an article in the Financial Times. He goes to lunch at a local diner. Occasionally, he says a few words to an assistant, which we can't quite make out. But mostly he sits, near his studio's front window, behind drawn blinds in the fading light, impeccable and aloof, like one of his white-plaster sculptures.

Dean is a mystic, and her recent films are best understood in this light, as awed testaments to the ineffable process by which obsession, solitude, boredom, and repetition are transfigured in the studio. Twombly doesn't make any art in *Edwin Parker*, but near the end of the film Dean's camera takes in a wall, on which spatters of dried paint mark the spot where a canvas once hung. In its place are narrow bands of gray—shadows cast by the window blind across the room. Together, the spatters and the shadows suggest a phantasm, the painting in the artist's mind."

FILM STILL

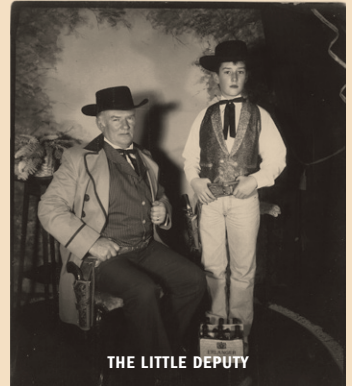
BUBBLE HOUSE

OUT NIGHT

FILMS IN COMPETITION



BLOOD BELOW THE SKIN



THE LITTLE DEPUTY



LIKE RATS LEAVING A SINKING SHIP



CONFESSIONS

The Little Deputy

Trevor Anderson
Edmonton, Canada | 2015
9 min | Digital

Trevor tries to have his photo taken with his father.

Like Rats Leaving a Sinking Ship

Vika Kirchenbauer
Berlin, Germany | 2012
24.5 min | Super 8mm on digital

"Rats are glorious deserters and we must admire them. Rats don't want to be captains trying to keep the cause afloat. But swim on open water." - VK

Personal narrative and clinical objectivity combine in a multilayered narrative about the psychiatric assessments imposed on transgendered people and the nature of personal memory. The narrator shifts voices and stories in an attempt to placate to a rotting system and, at the same time, desert it for something better. - Frameline Film Festival

Confessions

Curt McDowell (1945-1987)
1971 | 11 min | 16mm

~~THIS FILM NOT IN COMPETITION~~ "How much joy and lust and friendship can be crammed into one 11-minute movie? 'To put it into words is just not that easy to do.' After a tearful confession, Curt casts one true love as a leading man and lets the images do most of the talking, so what you know about him is felt. The difference between a messy guy in bloom and a perfect lifeless doll. The beauty of women's faces and men's cocks in close-up, and dirty bare feet, stepping forward. A live-wire radio built by editing that switches from folk to blues in a heartbeat. Fanfare, a cum shot, and a burst of applause as the director walks away from the camera, into San Francisco daylight. There's no happier ending in cinema." - Johnny Ray Huston, *excerpted from The Single and the LP, published 2014*

RESTORED PRINT COURTESY OF
THE ACADEMY FILM ARCHIVE

Blood Below the Skin

Jennifer Reeder
Chicago, IL | 2015 | 32 min | Digital

~~NORTH AMERICAN PREMIERE~~ This short narrative chronicles a week in the lives of three teenage girls. They are high school classmates from different social circles, who form a bond in the wake of an unanticipated incident. Two of the girls are falling in love with each other against all expectations and the third girl is forced to mother her own mother after her father gets sent to prison. Each girl seeks comfort within the walls of her bedroom where the music blasting from the turntable provides a magical synchronicity between them all. The title is a metaphor for a bruise and refers to the secrets that girls and women keep just below the skin. - JR

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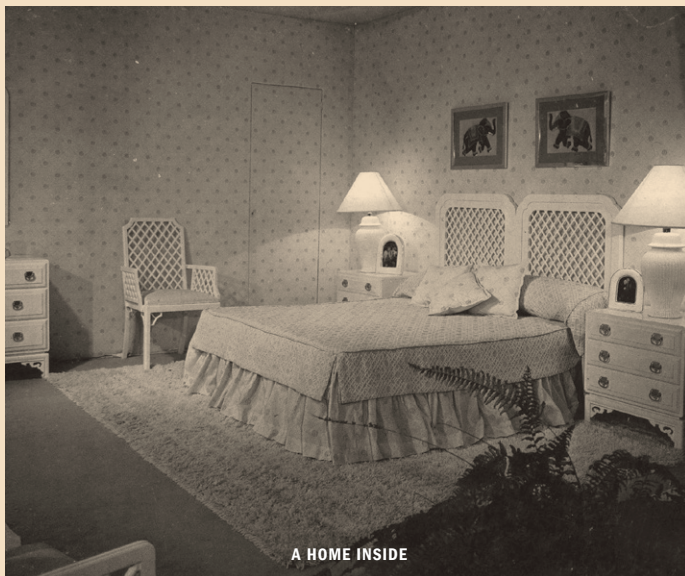
JIM TOY COMMUNITY CENTER
UNIVERSITY OF MICHIGAN SPECTRUM CENTER

OJOBACA / WOJCIECH BĄKOWSKI

CINEMA AND MUSIC PERFORMANCE

Ojobaca are Berlin-based artists Anja Dornieden and Juan David González. *A Home Inside* (2013, 20 min) is a live audiovisual presentation for three 16mm projectors, and is “concerned with images of ‘good domestic design’, while a soundtrack that is spoken by a virtual voice lingers on a reflection of a related defect or infection that must be overcome.” (Klaus w. Eisenlohr)

Wojciech Bąkowski is a founding member of the band KOT and the electronic duo Niwea (with Dawid Szczęsny). Bąkowski, a featured artist at the 53rd AAFF (see Friday at 7pm; p.63) creates animation, video, drawings, collage, sculpture, and sound art and music. He performs “Telegaz”, his most recent album.



A HOME INSIDE

WITH SUPPORT FROM

THE ANDY WARHOL FOUNDATION
FOR THE VISUAL ARTS

ADDITIONAL SUPPORT FROM

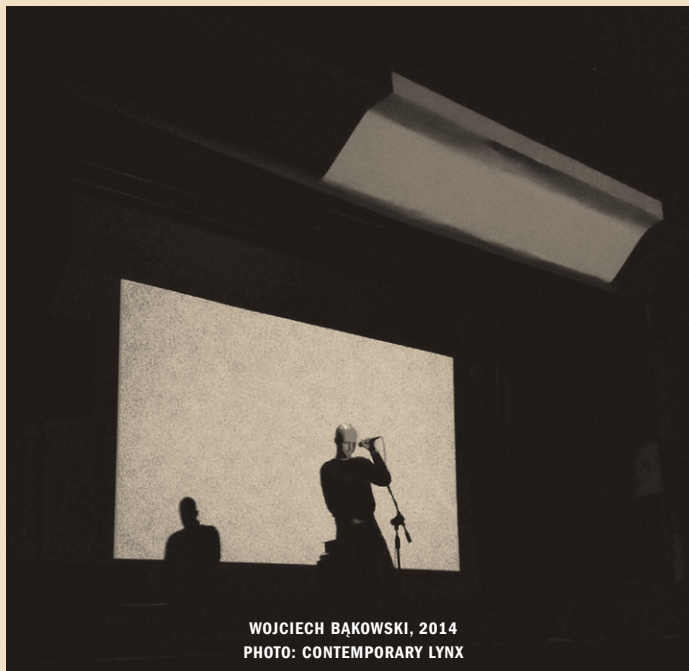
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PROGRAM IN POLISH STUDIES

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WCBN



WOJCIECH BĄKOWSKI, 2014
PHOTO: CONTEMPORARY LYNX

AFTERPARTY

\AUT\ BAR | 11pm-2am | FREE

OUT NIGHT CONTINUES AT \AUT\ BAR WITH COMPLIMENTARY
APPETIZERS AND FIRE PITS IN THE COURTYARD!

FRI

03/27

PHOTOGRAPH OF GEORGE MANUPELLI, CIRCA 1960
PHOTOGRAPHER UNKNOWN

FRIDAY

JULIE MURRAY

JUROR PRESENTATION

“Using combinations of found and original footage, Julie Murray makes subtle and eloquent films that imbue banal images and everyday sounds with an other-worldly charge, a sense of mystery and menace.” - Chris Gehman

Julie Murray presents a program of six 16mm films and one digital work. Originally from Dublin, Ireland, Murray has been based in the US since the 1980s where she has made more than twenty-five films and digital artworks which have been exhibited internationally.

End Reel

2014 | 7 min | Digital

End Reel convolves certain aberrations in two image-making technologies; film and video, to produce a complex and largely abstract image without detaching entirely from the narrative contained in the reel. The final minutes of a 35mm Hong Kong action film examined over a light-box on an editing bench with hand-crank rewinds and recorded with a lo-res pocket camera shows fuzzed out fight scenes in an epic triumph of good over evil but lingers just as often on the scars and water damage blooms in the film emulsion itself. Sounds move between sync (creaky rewinds + scraping reels) and added recordings. The decay on the film surface, blur of its movement and arbitrary stop and starts on image frames, create unpredictable associations. The pulsing of the pocket camera's AWB (automatic white-balance) and the native 60Hz pulsing pattern between the video and the light-box's florescent bulb add to this, too. These spontaneous textures of unfolding process, like human imprints in sand, form the heart of this moving image work. - JM

I Began to Wish

2003 | 5 min | 16mm | Silent

The sea sucks the seed back into the ocean, the flowers fold like umbrellas, shoots recoil into hiding, in seeds that shrink. The plants accelerate their tremble and wobble and glass unbreaks all around them. Strawberries blanch and tomatoes grow pale. In an odd concentrated ritual the father and son carefully tip over all the flower pots, laying the plants to rest and it is in this end, around the time he figures the flowers are talking to him, that the son wishes his father had killed him. - JM

If You Stand With Your Back To

The Slowing Of The Speed Of Light In Water

1997 | 18 min | 16mm

Images from an aerial tram leaving Manhattan are followed by images of a nearly static bird, of bugs fighting, and of light bending as it passes through glass. Near the film's end the tram lands in Manhattan, as if it had reversed direction; as in all of Murray's films, the images and the editing can pull several ways at once. There are no absolutes, and even the light by which we see is altered by the material it passes through. - Fred Camper

“The film aims to illuminate a vital sense innate to perception where inversion is counterbalance and focal myopia the articulation of space”. - JM

Orchard

2003 | 10 min | 16mm

Among the trees and a 19th century ruin of a walled orchard in southwest Ireland. The crumbling brick and mortar of the broken walls becomes an anchor for the roots of slender trees, so uninhibited for all this time that they reach twenty feet in height and have thick roots that follow like slow trickles of water, and in other places branch and wind over the brickwork in an arterial way reminiscent of the human body. The film arranges the images into a continuous wandering attended by environmental whispering sounds until toward the end a voice calls out in dream-bound recognition to a figure from the far far past. - JM

Line of Apsides

2014 | 9 min | 16mm | Silent

Hand processed film material and other chromatic micro examinations combine to give expression to a refined idyll of work/play where objects, animate and inert, were interrogated under a microscope and goats were interviewed daily. Made at the Film Farm in Ontario, Canada. - JM

Untitled (light)

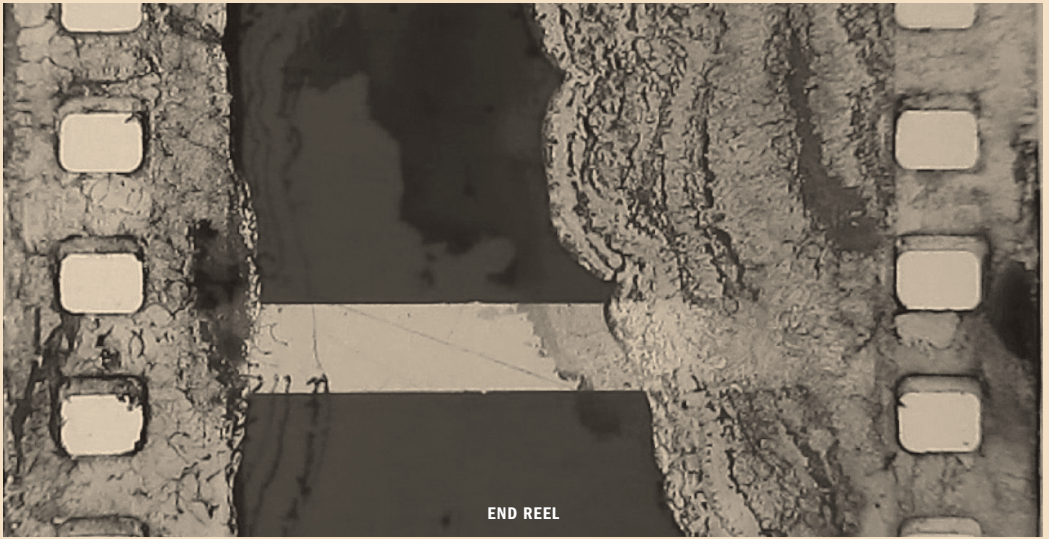
2002 | 5 min | 16mm

“The film's haunting images are accompanied by the continuous sound of a helicopter circling overhead, which at the close gives way to the distant sound of police sirens. The beams of light, which seem to emanate from above, could be confused with helicopter searchlights, a reading whose symbolic significance evokes both security and baleful scrutiny. These sounds, however, are not only immediately associated with the events of September 11; they have also become a ubiquitous presence in the urban sonic landscape. Murray reveals the subtle disconnect of sound and image only gradually, allowing conscious recognition to develop slowly in viewing the film.” - Whitney Biennial 2004 catalog

Distance

2012 | 12 min | 16mm

Time spent at two shores, one thinly populated, the other a wasteland, joined by the interlucency of various paths taken, each bit real enough, though exact measures being obscurely indicated. Notions of home and its ache are, to borrow a phrase, “not capable of being told unless by far-off hints and adumbrations.” - JM



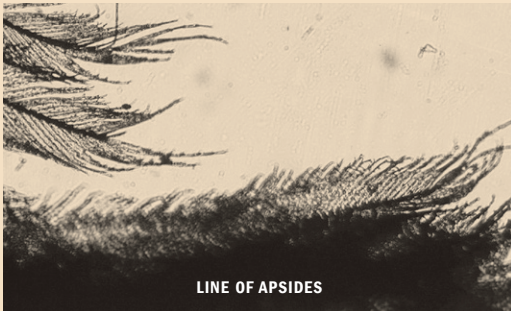
END REEL



I BEGAN TO WISH



IF YOU STAND WITH YOUR BACK TO
THE SLOWING OF THE SPEED OF LIGHT IN WATER



LINE OF APSIDES



UNTITLED (LIGHT)



ORCHARD



DISTANCE

WHAT FAROCKI TAUGHT: JILL GODMILOW

SCREENING AND DISCUSSION

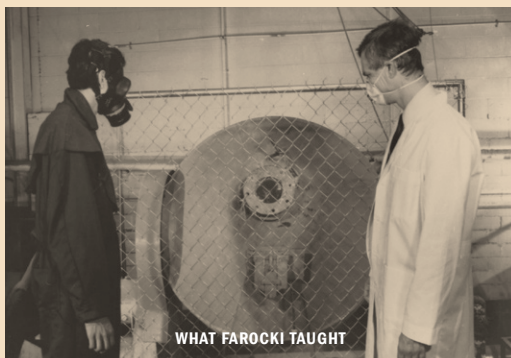
Jill Godmilow's 1998 film *What Farocki Taught* will be presented as a part of the 53rd AAFF's focus on the work of Harun Farocki (1944-2014). Godmilow will be joined in conversation by Toronto-based filmmaker Mike Hoolboom.

What Farocki Taught

Jill Godmilow

1998 | 30 min | 16mm

What Farocki Taught is literally and stubbornly a remake—that is, a perfect replica in color and in English, of Harun Farocki's black and white, 1969 German language film, *Inextinguishable Fire*. Taking as its subject the political and formal strategies of Farocki's film about the development of Napalm B by Dow Chemical during the Vietnam War, Godmilow's unabashedly perfect copy reopens Walter Benjamin's discussion of art in the age of mechanical reproduction. *What Farocki Taught* thus becomes an agit-prop challenge to the cinema verité documentary's representation of information, history, politics, and "real" human experience. In an epilogue to her remake, Godmilow prods contemporary filmmakers towards the original film's political stance and strategies, emphasizing its direct audience address and refusal to produce the "compassionate voyeurism" of the classic documentary cinema.



FILMMAKER IN ATTENDANCE

SEE p.52 FOR THURSDAY'S SCREENING OF FAROCKI'S *IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR* AND p.74 FOR FAROCKI'S 2014 WORK *PARALLEL I-IV*.

EDUCATION PARTNER UNIVERSITY OF MICHIGAN DEPARTMENT OF EUROPEAN STUDIES, GERMANIC LANGUAGES & LITERATURES PROGRAM

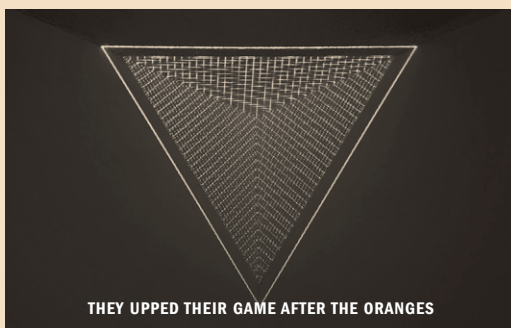
Friday • 5pm-6:30pm • Work Gallery • 306 S. State St.

JANE CASSIDY

GALLERY TALK & RECEPTION

A reception for "Fits of Easy Reflexion", an exhibition of three visual music installations by Jane Cassidy, who will be present to talk about her work.

Jane Cassidy is a New Orleans based multimedia artist from Galway, Ireland. Primarily trained in music composition and animation, she earned a Masters in Music and Media Technologies from Trinity College Dublin in 2008 and recently received her MFA in Digital Art from Tulane University. Her main interests lie in visual music, live visuals, electro-acoustic composition and multichannel work. Experimentation is central to her work and she is constantly attempting to forge new techniques to build new ephemeral environments and architectures. Within recent years Jane has concentrated on developing her compositions through a varied manner of experimental approaches to projection, large scale installations, sculptural work and surround sound. Past performances include European Media Art Festival, Germany, Punto Y Raya Festival, Spain, Kilkenny Arts Festival and Cork Midsummer Festival in Ireland and



group shows in Dublin, Galway, New Orleans, Atlanta and Philadelphia. In Summer 2013 Jane had a solo show in Parse Gallery, New Orleans and a solo thesis show at Tulane University in 2014.

WITH SUPPORT FROM THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS AND THE UNIVERSITY OF MICHIGAN ROMAN J. WITT RESIDENCY PROGRAM

WOJCIECH BĄKOWSKI: MAKING NEW WORLDS INSTEAD OF FORGETTING ABOUT IT

ARTIST IN ATTENDANCE

For over a decade, Wojciech Bąkowski has been active as a visual artist, musician, poet, performer and creator of sound installations, films and videos. This program presents an introduction to Bąkowski's films and videos, which are characterized by expressive images and commentary delivered in a low, trance-like voice. "For Bąkowski, language seems to struggle out from an isolated and abstract subjective space under constant siege. His numerous monologues are a kind of thorny lifeline potentially connecting our nightmare infested interior worlds with those of others- or perhaps asking if this is even possible" (Dominic Eichler).

Głos mojej duszy (Sound of My Soul)

2014 | 13 min

"Animated Film. Poetic Impression." – Wojciech Bąkowski

Budowa dnia (Construction of the Day)

2013 | 9 min

At the same time, both a soothing and dangerous journey into the subconscious. Suggestive visions disrupt the logical order and allow dormant instincts to have their say. Somewhere in the background resonates a reflection on the ongoing virtualization of reality. Instead of being a warning against progress, Bąkowski's film – in a similar fashion to *Making New Worlds* – has a surprising whiff of nostalgia. – Piotr Czerkawski

Przeгляд Widok (Prospects' Overview)

2013 | 9 min

By extending an incomplete vision, the artist shifts focus to the very limitations that exist in the perception of the world- always accessible merely through its incompleteness. – Łukasz Mojsak

Pogorszenie widzenia (Worsening of Eyesight)

2013 | 6 min

The artist focuses here on manifesting the constraints of perception, which disable control over shaping one's own personality and prevent us from fully contacting the world. *Worsening of Eyesight* is an uncanny poetic last will, whose author strives to forge his own image in the collective memory. – Łukasz Mojsak

Miłość (Love)

2009 | 5 min

Animated with ballpoint pen on paper, Bąkowski's original lo-fi synth score accompanies looping images with a text that is evocative yet terse, and depicts a fragmentation of the narrator's consciousness.

Film curator Łukasz Mojsak writes "Bąkowski's goal is to convey an existential condition, and towards this end he'll play on the notes that ring within us with an unexplained sense of repulsion, shame or fascination that reaches well beyond rationality. In this world, people and their actions, including the narrator, grow mundane to the point where it hurts. Bąkowski concentrates on the "reality of the lowest rank" – a term he adopted from the legendary Polish artist Tadeusz Kantor – as a point of departure. Hand-picked, amplified and filtered, its elements serve to communicate existential experience in the most acute way."

Suchy pion (Dry Standpipe)

2012 | 12 min

The space described by Proust as the part of life proper, the core of the human soul is composed of impression or association-based connections stemming from the experiences gathered during a long time in many places. For the artist, these are monuments or altars built in the depth of one's soul. – Łukasz Mojsak

Robienie nowych światów zamiast dać spokój

(Making New Worlds Instead of Forgetting About It)

2010 | 5 min

A coquettish creative manifesto without any uplifting slogans or fiery declarations. Instead, we get an irony-filled recording of struggles with reality. The raw, punk form is ideal for the rough content. *The Making of New Worlds* looks rebelliously to the past and can be seen as a love letter to the golden era of VHS. – Piotr Czerkawski

Film mówiony 5 (Spoken Film No. 5)

2010 | 6 min

A monologue that is poetic in its grousing along with provocatively minimalist animation. Throughout this tale, which is told to the rhythm of the music, the narrator combines colloquial Polish, technical jargon, and philosophical ideas. Amid thoughts about the Big Bang and broken clocks, a tragicomedy of everyday life plays out in front of our eyes. Białoszewski would have been proud. – Piotr Czerkawski

Strach (Fear)

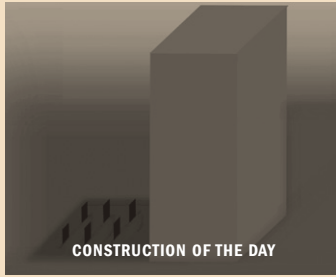
2005 | 4 min

Bąkowski's earliest moving image works are direct animations; *Fear* was created with saliva and black marker applied directly onto 35mm film.

WOJCIECH BĄKOWSKI: MAKING NEW WORLDS INSTEAD OF FORGETTING ABOUT IT



WORSENING OF EYESIGHT



CONSTRUCTION OF THE DAY

Wojciech Bąkowski (b.1979, Poznań, Poland) is a graduate of the Academy of Fine Arts in Poznań and currently resides in Warsaw. Bąkowski is a member of music bands KOT and NIWEA and he co-founded the artistic group PENERSTWO in 2007.

His work has been exhibited internationally including The Museum of Modern Art, Warsaw; the New Museum, New York; Kunstsammlung Nordrhein-Westfalen, Dusseldorf; Galerie Martin Van Zomeren, Amsterdam; Wrocław Contemporary Museum, Poland; Casino Luxembourg, Luxembourg; Bureau, New York City; and BOZAR, Brussels; with solo exhibitions at Galeria Stereo, Poznań; LISTE 17, Basel Switzerland; PGS Sopot, Poland; and Audio Visual Arts, NYC.



SPOKEN FILM NO. 5



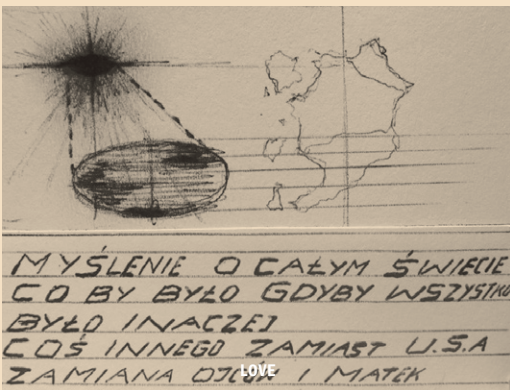
FEAR



SOUND OF MY SOUL



MAKING NEW WORLDS INSTEAD OF FORGETTING ABOUT IT



LOVE



PROSPECTS' OVERVIEW

PROGRAM PRESENTED BY ŁUKASZ MOJSAK, FILM CURATOR AT THE FILMOTEKA OF THE MUSEUM OF MODERN ART IN WARSAW.

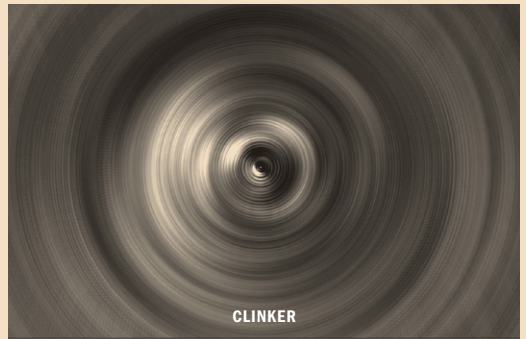
EDUCATION PARTNER UNIVERSITY OF MICHIGAN COPERNICUS PROGRAM IN POLISH STUDIES

WITH SUPPORT FROM POLISH CULTURAL FUND - ANN ARBOR AND NATIONAL GALLERY OF ART, WASHINGTON DC.

WITH SUPPORT FROM THE THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS.

ADDITIONAL THANKS TO JOANNA RACZYŃSKA, ŁUKASZ MOJSAK, MÓNICA SAVIRÓN, ANTHOLOGY FILM ARCHIVES, AND MUSEUM OF MOVING IMAGE, NYC.

FILMS IN COMPETITION 3



Your Silent Face (fucking finland series)

Seamus Harahan

N. Ireland | 2015 | 6 min | Digital

NORTH AMERICAN PREMIERE Part of the ongoing work, 'Fucking Finland', exploring unintended cultural chinks and links in the old Iron Curtain, *Your Silent Face* follows the dockers of Rostock at rest, as a Baltic ferry leaves port for Hanko in Finland.

"The Fucking Finland series, and with it, *Your Silent Face* makes direct reference to the time when Finland kept a relative neutral policy between the capitalist and communist blocks, trying to keep an amiable relationship with the Soviet Union. These efforts were labeled negatively by western media, which considered the Finnish policy as a way of pacifying the Soviets. That ferry that unites Germany and Finland becomes, in Seamus Harahan's work, a sort of melancholic pop metaphor of the old Iron Curtain era, creating audacious, maybe even insolent links between these two blocks that were different and opposite worlds not that long ago." - Lucía Ros Serra, *Nisi Masa*, January 2015

Regal Unlimited

Kevin Jerome Everson

Charlottesville, VA | 2015 | 3 min | 16mm on digital

WORLD PREMIERE *Regal Unlimited* depicts three Pontiacs and a Buick Regal becoming something entirely different.

Black

Anouk De Clercq

Brussels, Belgium | 2014 | 5 min | 35mm

NORTH AMERICAN PREMIERE *Black* refers to black as the core component of the visual and is an ode to darkness. When the lights go out, the auditorium and the screen become one in a boundless space. The screen, the auditorium and the audience share a sudden invisibility. An experience at once personal and collective.

Clinker

Eric Gaucher

Montreal, Canada | 2014 | 6 min | Digital

NORTH AMERICAN PREMIERE *Clinker* joins two notions. The first embraces one of the few definitions of the word "clinker", which is to play a wrong musical note. Consequently, the audio composition is intentionally fractured and generated with mistakes. Secondly, the video loosely borrows visual inspiration from the Italian poet Lucretius' poem "The Nature of Things". More specifically, book two entitled *The Dance of Atoms*. As a result, the joined notions explore a relationship through a lyrical yet abstract synthesis. - EG

FILMS IN COMPETITION 3



Scrapbook

Mike Hoolboom

Toronto, Canada | 2015 | 19 min | 16mm on digital

WORLD PREMIERE Lensed in Ohio's Broadview Developmental Center in 1967 by secret camera genius and audio visual healer Jeffrey Paull, *Scrapbook* tells the story of audacious autistic Donna Washington in her own words, as she encounters pictures of one of her former selves fifty years later. – MH

7285

Sarah J Christman

Brooklyn, NY | 2015 | 6 min | 16mm

WORLD PREMIERE Coda for a film stock. A cresting wave, a pregnancy in the third trimester, a tennis match in the fourth set, the cicadas' song - a stream of precarious moments of falling action, caught before their end. – SC

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WASHTENAW COMMUNITY COLLEGE
DEPARTMENT OF DIGITAL MEDIA ARTS

Herd

Ashley Sabin & David Redmon

Canada / USA | 2014 | 12 min | Digital

US PREMIERE There is mystery to the sound and image. The focus is on an animal, but what animal? The image contains subtle movement. Gates slam as percussion to the quiet nighttime sounds. The delicate movement of the animals fur and flesh is contrasted against its sound, almost musical in pitch and tone. The beast creates a symphony of sounds. – AS & DR

San Siro

Yuri Ancarani

Milan, Italy | 2014 | 26 min | Digital

The anatomy of a stadium. Electricians, laborers, police, stewards, groundskeepers, TV technicians and fans people the backstage of soccer's unremitting ritual, enacting a hypnotic tableau vivant against a nocturnal backdrop of rain and mist, as we ride the team bus to its destination.

COMMUNITY PARTNER

UNIVERSITY OF MICHIGAN FILM VIDEO STUDENT ASSOCIATION

TRANSATLANTIQUE

FEATURE IN COMPETITION



TRANSATLANTIQUE



TRANSATLANTIQUE



VINDMØLLER



STEEL MILL ROLLING

Transatlantique

Félix Dufour-Laperrière

Montreal, Canada | 2014 | 72 min | Digital

US PREMIERE A stunning, sober and mythic rendering of a transatlantic voyage, shot over thirty days in a bruising hulk of a ship universe, floating across a black dream of water. Using a deeply sensitive sound score, with a careful deployment of excellent field recordings, this trek conjures the loneliness that arrives out of the enclosures that reshape the body to its own dimensions. Eschewing the devices of voice-over or explanatory texts, Félix Dufour-Laperrière focuses on luminous details, allowing the viewer time to absorb the repetitions of work, the endless hours in between, the sudden and startling calls to action. And what to do with our new muscles of attention? Study the interface with the great machines of travel, and how they act as a staging device where masculinity can be performed.

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vindmøller

Margaret Rorison

Baltimore, MD | 2015 | 3 min | 16mm

WORLD PREMIERE A study of the monolithic wind turbines along the shores of Amager, Copenhagen, Denmark. Triple exposed on one roll of color film, then finding four generations of grain. The soundtrack is a recorded live-improvisation by artist Mario de Vega using unstable media and acoustic resonators. - MR

Steel Mill Rolling

Ross Nugent

Pittsburgh, PA | 2014 | 12 min | 16mm

Equal parts landscape, industrial and portrait film, *Steel Mill Rolling* is a document of a functioning steel mill in Western Pennsylvania where the filmmaker's family has worked for nearly 100 years. The steel slabs transformed at this mill in Farrell, PA come primarily from Russia, where the government subsidizes their production. This film is a contemporary portrait of the steel industry, considering the economic, political, and environmental realities of multinational steel manufacturing.

ANIMATED FILMS IN COMPETITION



Optimist, Pessimist, Solipsist

Will Bryan

Richmond, VA | 2014 | 8 min | Digital

A frustrated receptionist fantasizes about her own funeral. A pyromaniac opens a pizza restaurant after having a conversation with his dead mother. A concert pianist saves the universe from annihilation. The inner lives of these three characters are explored in this animated film.

Chorus

Benjamin Edelberg

Toronto, Canada | 2014 | 2 min | Digital

Chorus studies the ambiguity of face and gender when taken out of context. I am particularly interested in how the expressions are reinterpreted by the viewer; a moment of horror is gratification, a moment of joy, one of rage. With this removal of context, the individual expressions are free to respond to one another, which creates a visual dialogue or call and response. Featuring music by Zachary Gray.

One Night in Florida

Tess Martin

South Holland, Netherlands | 2013 | 1 min | Digital

This is a rollicking one minute journey through President Obama's July 2013 speech, in which he addressed the outrage caused by the trial of George Zimmerman. Zimmerman shot and killed an unarmed black teenager in February 2012 and in July 2013 he was acquitted of all charges.

Jiro Visits the Dentist

Gina Kamentsky

Somerville, MA | 2014 | 2 min | Digital

Jiro has a dream about the artist formerly known as Prince and visits the dentist with his friend the lighthouse=phone man. There is sushi along the way. Hand drawn on 1997 frames of 35mm film.

Pen Up the Pigs

Kelly Gallagher

Iowa City, IA | 2014 | 12 min | Digital

Through cut-out animation, a historical look at the connections between the violence of slavery and modern day racist policing and mass incarceration are explored. In moments of struggle, as people fight back against racism and their oppression, the natural world responds as animated cut-out flowers grow frantically, pollinated by the militant resistance

Google Mission

Bryan Boyce

San Francisco, CA | 2014 | 45 sec | Digital

"The Google Mission in San Francisco" - BB

IOA

Gabriel Möhring

Basel, Switzerland | 2013 | 3 min | Digital

A vowel reciting speaking machine describes in a soliloquy its miserable existence as a tool of a despotic singing-teacher.

ANIMATED FILMS IN COMPETITION



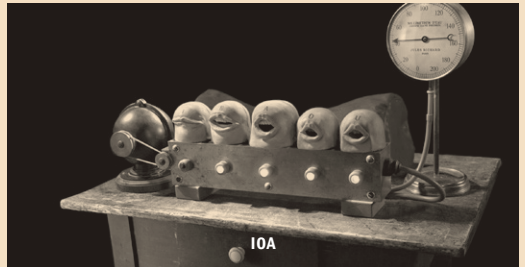
THE BIGGER PICTURE



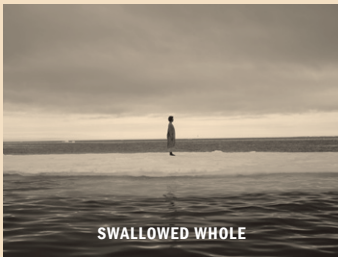
SIMGYEONG (MIRROR IN MIND)



PEN UP THE PIGS



IOA



SWALLOWED WHOLE



DESCENT



INKJET 3065

The Bigger Picture

Daisy Jacobs

London, UK | 2014 | 8 min | Digital

'You want to put her in a home; you tell her; tell her now!' hisses one brother to the other. But Mother won't go, and their own lives unravel as she clings on. Innovative life-size animated characters tell the stark and darkly humorous tale of caring for an elderly parent.

SimGyeong (Mirror in Mind)

SeungHee Kim

Seoul, South Korea | 2014 | 2 min | Digital

A woman looks into her mind, chasing her ideals on a tightrope. Every imperfect piece of her mind completes herself.

Inkjet 3065

Karissa Hahn

Los Angeles, CA | 2014 | 6 min | 16mm

A cinegel swatchbook is scanned onto clear leader using an HP-Deskjet household printer. A rhythmic exploration of pure color traveling through a Digital space. Color information is translated into beams of Red, Green, and Blue.

DESCENT

Johan Rijpma

Utrecht, Netherlands | 2014 | 1.5 min | Digital

A cylinder shaped cup falls and breaks into pieces. Every frame of this recorded movement is then manually translated into a ceramic layer that is made of the original remains of the cup. All the layers are then arranged vertically and glued together, forming a new object that visualizes the destructive moment. As this new form emerges gravity starts to shift pulling the new object into destruction as well. This cycle repeatedly keeps breaking the old to create the new, by translating destructive moments into higher dimensional forms. - JR

Swallowed Whole

Heidi Kumao

Ann Arbor, MI | 2014 | 4 min | Digital

A somber film about surviving extreme isolation and physical limitations as a result of traumatic injury; this abbreviated, jarring journey explores the physical and psychological landscapes of hospitalization and recovery. Emphasizing the physical impact of dropping, crashing, and slamming, the film repeats vertical frame-rolls from analog TV to metaphorically replay the impact that literally broke the filmmaker's back.

ANIMATED FILMS IN COMPETITION

Padre

Santiago 'Bou' Grasso

Argentina | 2014 | 12 min | Digital

Day by day, the daughter of an elder military commander takes care of her bedridden father. The dictatorship has come to an end in Argentina, but not in this woman's life.

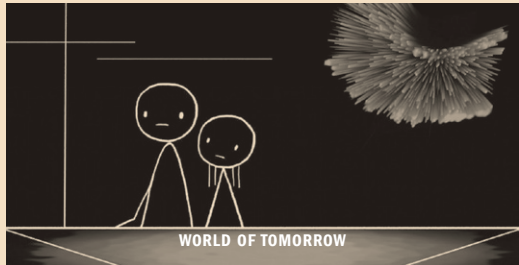


World of Tomorrow

Don Hertzfeldt

Austin, TX | 2015 | 17 min | Digital

A little girl is taken on a mind-bending tour of her distant future.



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UNIVERSITY OF MICHIGAN ANIMATION CLUB

Friday • 11:30pm • B-Side at the Neutral Zone • \$5

BUKE & GASE WITH TED KENNEDY AND *TECHNICOLOR N.G.*

CINEMA AND MUSIC PERFORMANCE

Brooklyn-based Buke & Gase are Arone Dyer on the "buke" (a self-modified six-string former baritone ukulele) and Aron Sanchez on the "gase" (a guitar-bass hybrid of his own creation). Buke & Gase perform with Ted Kennedy who presents dual video projections synthesizing digital and analog material with real-time microscopic video.

Walter Forsberg and John Klacsmann present and perform a live score to *Technicolor N.G.* (2014, 20 min, 16mm), a Technicolor dye transfer printing error of a mis-registered 1967 B-western revealing cyan ghosts and cinema's psychedelic underpinnings.

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AFTERPARTY

THE BAR AT 327 | 11pm-2am | FREE

CELEBRATE THE FESTIVAL WITH A DRINK AT OUR
NEIGHBORHOOD UPSCALE DIVE BAR!

SAT

03/29

SACCO & VANZETTI COLLAGE, CIRCA EARLY 1980s
BY GEORGE MANUPELLI



SATURDAY

FILMS IN COMPETITION 4 (AGES 6+)

Road Funner

Jason Sudak

Hamtramck, MI | 2014 | 3 min | 16mm

Partially erased 16mm Road Runner cartoon goes meep! meep! vrrrrr, screech, ping! CRUNCH - JS

Eclipse

Jacky De Groen

Ghent, Belgium | 2014 | 6 min | Digital

US PREMIERE A lunar eclipse is a night within a night. After sun-down comes moon-down. After dark comes the darkness, where bodies lose their boundaries.

Clarabel

Ben Bruhmüller

Ontario, Canada | 2014 | 12 min | Digital

US PREMIERE Adrift in a subconscious landscape with the ghost of Clarabel, this short, mixed-media film imagines the layers of a deathbed dream.

We Are Not Amused

Vicki Bennett

UK | 2013 | 3 min | Digital

Who knows where ideas come from? You or me? Or THEM? The Muses are angry and they want their ideas back! This is a story of thieving and reappropriation, staged on a mythological platform. - VB

the point.

Andrea Maurer & Thomas Brandstätter

Vienna, Austria | 2013 | 4 min | Digital

A joyous excursion in the history of animated film, a journey through an era when newspaper images were still rasterized and composed of picture points rather than pixels.

Graminoids

Demelza Kooij & Lars Koens

Edinburgh, Scotland | 2014 | 7 min | Digital

US PREMIERE A lilting paean to the manifold strains of native grass that cultivate upon Arthur's Seat, Edinburgh. Frenetic movement and textures dominate the frame, and the synergy between sound, locomotion, and image creates a hypnotic sensory panorama.

LIVING FOSSIL

Sean Hanley

Brooklyn, NY | 2014 | 3 min | Digital

Springtime along the Mid-Atlantic coastline, thousands of horse-shoe crabs spawn on beaches under the glow of the full moons. *LIVING FOSSIL* is just a brief glimpse into this 450-million-year-old ritual.

Refreshment

Johan Rijpma

Utrecht, The Netherlands | 2014 | 3 min | Digital

US PREMIERE Water is spilled on a stone pavement leaving a small stain. As time passes the stain dries up, shrinks and changes shape. Just before the water is completely evaporated the process is put on hold. The new shape of the stain is then being enlarged and recreated with new water. This process repeats and with these interventions the 'life' of the stain is artificially refreshed and extended to an unnatural length. Which allows new shapes to evolve that otherwise could never have existed.

Utö

David Buob

Berlin / Dresden, Germany | 2014 | 8 min | Digital

On Utö, the southernmost inhabited island in Finland, an unusual love triangle is taking shape. What's the difference between dance moves sparked by joy and wild movements driven by rage? - DB

33 Yo-Yo Tricks

Panther White

1976 | 8 min | 16mm

THIS FILM NOT IN COMPETITION A conceptual film featuring 33 yo yo tricks, with a wonderful electronic musical score by composer Robert Sheff ("Blue" Gene Tyranny). *Newly restored print courtesy of Harvard Film Archive*

// LADYBUG

Flatsitter (Jax Deluca & Kyle Marling)

Buffalo, NY | 2015 | 10 min | Digital

WORLD PREMIERE A young introvert tunes into the world around her using DIY audio surveillance devices surreptitiously planted inside of plush owls. A sonically-driven narrative follows her search for vicarious connectivity.

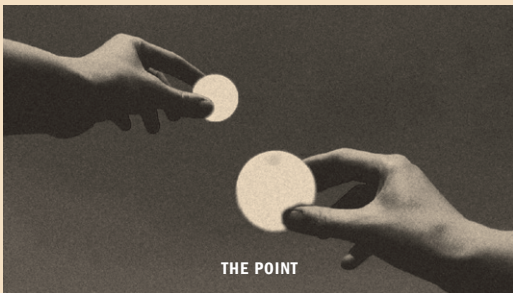
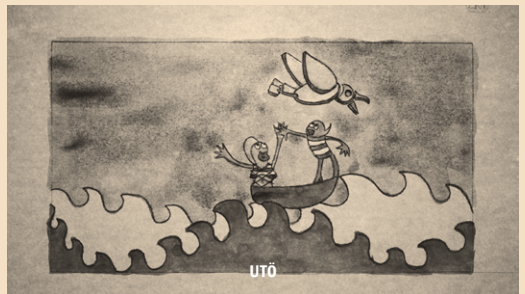
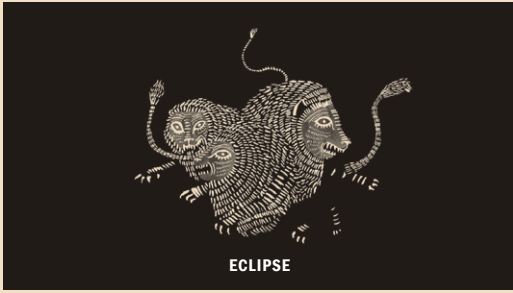
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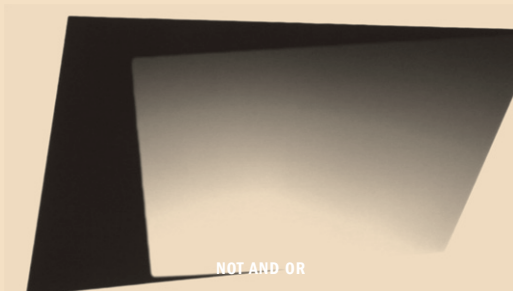
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FILMS IN COMPETITION 5



Immortality, Home & Elsewhere

Sasha Litvintseva

London, UK | 2014 | 12 min | Digital

NORTH AMERICAN PREMIERE Speculative theories on immortality and the end of the Universe combine with personal brushes with global nuclear disasters, 90s Apocalyptic films invade domestic spaces, and tourism competes with google street view; in this meditation on the speed of information, individual and collective memory, and individual and collective fear of individual and collective death. - SL

Not and Or

Simon Payne

London, UK | 2014 | 18 min | Digital

Not and Or involves black and white quadrilaterals spinning in virtual space that alternate with the same static shapes re-filmed from a screen in real space. The second half of the piece is the same as the first, but flipped, reversed and re-filmed again, through successive generations - adding while taking away.

The Kiss

Luis Macías

Barcelona, Spain | 2014 | 9 min | 35mm

NORTH AMERICAN PREMIERE Based on the film *The Kiss* (T. Edison, 1896) in its original 35mm format, this video-film project is based on a structural re-shooting and re-recording of the original film in all the existing formats: analog, electronic and Digital, in an evolutive form. The film is a reiteration of the act of kissing. The emphasis on the kiss, repeated and multiplied, while deteriorated in its own progress.

Parallel I-IV

Harun Farocki (1944-2014)

2012-2014 | 44 min | Digital

NOT IN COMPETITION The four part cycle *Parallel* deals with the image genre of computer animation. The series focuses on the construction, visual landscape and inherent rules of computer-animated worlds.

"Computer animations are currently becoming a general model, surpassing film. In films, there is the wind that blows and the wind that is produced by a wind machine. Computer images do not have two kinds of wind." - Harun Farocki

"This series continues the late filmmaker's long-standing investigation into the rise of calculable, actionable images possessing a relationship to reality very different than that of the cinema before them. Tracing the evolution of video game graphics from the two-dimensional schematics of the early 1980s to the photorealistic environments of today, Farocki foregoes the obsession with novelty that too often characterizes discussions of so-called "new" media, instead situating games within a longer history of representation. The *Parallel* series is a major achievement that exemplifies a key attribute of a singular practice cut far too short: Farocki joins poetic speculation with analytical strength to call upon the viewer not simply to look and listen carefully, but also to think along with him." - Erika Balsom, *Artforum*, November 2014

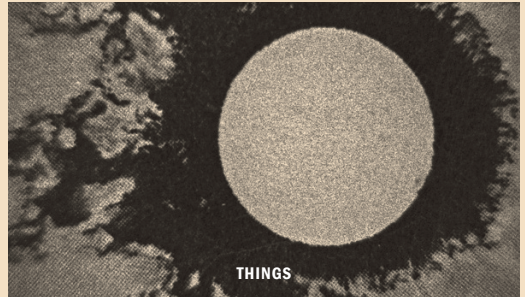
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GERMANIC LANGUAGES & LITERATURES PROGRAM

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A2 GEEKS

FILMS IN COMPETITION 6



Seven Signs that Mean Silence

Sara Magenheimer

Brooklyn, NY | 2014 | 11 min | Digital

Two disembodied voices, Paul and Veena, wonder what things mean and what means things. *Seven Signs that Mean Silence* is a story about the human search for meaning in a dark void, and a story of love and friendship; between symbols and letters, words and voices, sound and image, objects and their names, poetry and speech. – SM

Things

Ben Rivers

London, UK | 2014 | 21 min | 16mm

This film was a challenge set by a friend, to make something in my home over the course of the year. Coming from a country where the seasons are very evident, I am interested in how they effect people's sense of the world, moods, and our understanding and relationship to our environment. These mood changes feed into the film - in the Winter section the film is very internal and reflective, looking at the details around the house, and back to the things I've collected. In Spring, the atmosphere brightens, there are humans, hands holding a book or drawing, an eye reading. Summer is a mix of both the joy of these things, countered with a sense of unease. Autumn then becomes a further remove of representation of the space I live in, and in an uncertain state - are the walls crumbling around me? Is this the future, partly foretold in Fable, the book read in Spring? – BR

Relief

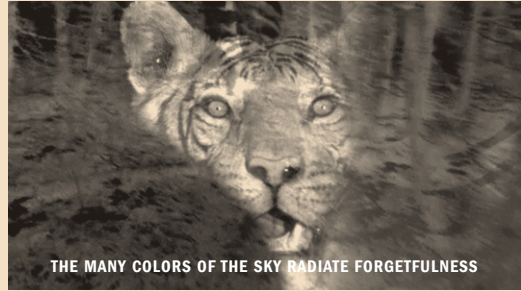
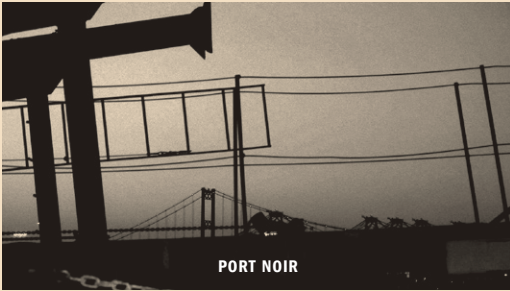
Calum Walter

Chicago, IL | 2014 | 5 min | Digital

US PREMIERE *Relief* revisits footage gathered at the scene of a car accident. Using the moving image in various states of transformation, the piece looks at the ambience of a violent event, and imagines itself as its sole artifact. Images are presented as rogue data, perhaps unreliable, with both human and mechanical origins.

The process involves printing (often many generations in) and rephotographing stills from digital video, as well as manipulations with light during the photocopying process. The piece is part of a series of films that explore a hybrid of digital and analog moving images. – CW

FILMS IN COMPETITION 6



Port Noir

Laura Kraning

Altadena, CA | 2014 | 11 min | Digital
WORLD PREMIERE

Within the machine landscape of Terminal Island, the textural strata of a 100 year old boat shop provides a glimpse into Los Angeles Harbor's disappearing past. Often recast as a backdrop for fictional crime dramas, the scenic details of the last boatyard evoke imaginary departures and a hidden world at sea. – LK

The Many Colors of the Sky Radiate Forgetfulness

Basim Magdy

Egypt / Switzerland | 2014
11 min | Digital

The Many Colors of the Sky Radiate Forgetfulness explores a tactile decay, as it relates to memory or active forgetting, and its consequences. Phrases such as, 'Only stone, bronze and sky shall outlive all the rest' suggest the consequences of a coming apocalypse as images seamlessly alternate between a decaying monument, natural ecological scenes and uncanny taxidermied animals. Though we are unaware of precise time and place (the monument is from WWI but the artist chooses to leave details ambiguous) the film reflects on the timeless, yet repeated fatal errors of forgetfulness by the human race and its continuously blind misinterpretation of the natural environment. – Regine Basha

Echo Chamber

Guillermo Moncayo

Columbia / France | 2014
19 min | Digital

NORTH AMERICAN PREMIERE This film is based on a very concrete reality, the gradual abandonment of Colombia's rail network in the second half of the 20th century, reflecting the country's complex relation to the notion of modernity over the decades.

This is seen as a kind of intimate process of deconstruction of the territory's imaginary cartography, like a reflection of the correlation between a physical landscape and its mental representation.

A veritable "forward travelling shot" on the dilapidated rails of a collective memory, it tries to transversally examine the conditions in which the contemporary individual constructs the framework of his or her inner experience. – GM

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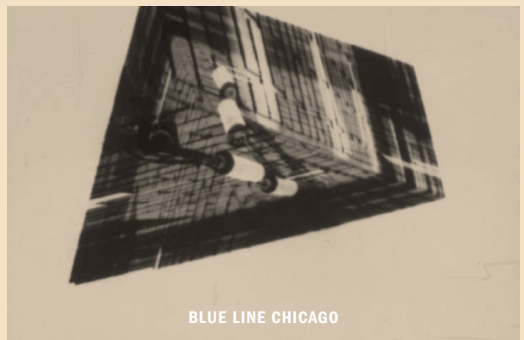
FILMS IN COMPETITION 7



OLD JEWISH CEMETERY



EYRIE



BLUE LINE CHICAGO

Old Jewish Cemetery

Sergei Loznitsa

Latvia / Germany | 2015 | 20 min | Digital

The first Jewish cemetery in Riga was opened in 1725 and burials continued there until the late 1930s. After German forces occupied Riga in 1941, the cemetery became a mass burial site for over 1000 Jews killed in the streets and houses of Riga Ghetto. Following WWII many of the cemetery's tombstones were removed and used as building material. In the 1960s the site was razed and renamed "The Park of the Communist Brigades". In 1992 the park was renamed "The Old Jewish Cemetery". Nowadays, the park, located in one of the poorest districts of the city, nicknamed Maskachka (Maskava is the Latvian name for Moscow), is a popular spot for idle drunkards, local kids and American tourists.

Blue Line Chicago

Richard Tuohy & Dianna Barrie

Victoria, Australia | 2014 | 10 min | 16mm

Architectural abstractions of the second city. - RT & DB

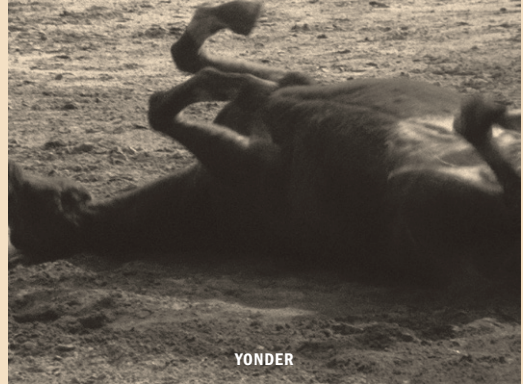
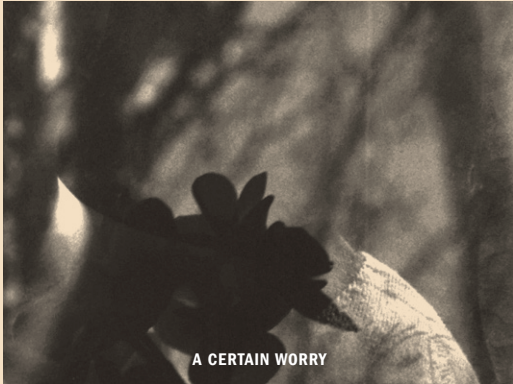
Eyrie

Stephen Connolly

London, UK | 2015 | 10 min | Digital

NORTH AMERICAN PREMIERE. *Eyrie* documents a visit to commemorative building built by the communist party in Bulgaria. The small action performed by the artist at the center of the work suggests it could be explored as a space for play and speculation, displacing the insistent materiality of the site and the reverence of the ruin. - SC

FILMS IN COMPETITION 7



A Kind of Quiet
An Aging Process
A Certain Worry

Jonathan Schwartz

Brattleboro, VT | 2014 | 9 min | 16mm

From a set of miniatures:

a kind of quiet situated amid the in between of ascending and descending. it seems hard to land and when this happens something else might disappear.

an aging process located in the peonies blooming and in the early summer river and in the light that falls across playful bodies.

a certain worry enveloped in the covering of the ground, illuminated around a face, light on something ferocious, touch upon something gentle.

Videe

Diane Kitchen

Mequon, WI | 2014 | 9 min | 16mm

Consulting the text of the natural world.

- DK

Yonder

Jessica Bardsley

Cambridge, MA | 2015 | 8 min | Digital

WORLD PREMIERE Being in that place or over there; being that or those over there; that road yonder is the one to take and this is where it leads you: a swampy, damp place, a place where women labor, bees swarm, and spider webs channel a song from another era. - JB

Reduit

John Skoog

Skåne, Sweden | 2014 | 14 min | Digital

NORTH AMERICAN PREMIERE In the

early 1940s the farm-worker Karl-Göran Persson started to fortify his small house in the flat farmlands of southern Sweden. He wanted to build a place where he and the people in the village could find refuge in the event of a Soviet invasion. He took any metal he could get cheap or for free from the neighboring farmers and used it as reinforcement for the cement casting of the house's new exterior walls. Karl-Göran lived alone in the house and continued his re-construction until his death in 1975.

SPONSORED BY
THE RAVENS CLUB

LE RÉVÉLATEUR AND KARL LEMIEUX / ROGER TELLIER-CRAIG

LIVE CINEMA PERFORMANCES



Live cinema performances by Le Révéléateur and Karl Lemieux with Roger Tellier-Craig, preceded by an early work by George Manupelli.

Le Révéléateur

live audio-visual performance

2015 | 25 min | analog and digital video and audio

Le Révéléateur presents a 25 minute audio-visual performance using an array of digital and analogue technologies. Le Révéléateur is Montreal-based musician and composer Roger Tellier-Craig and video artist Sabrina Ratté.

Roger Tellier-Craig has performed in Godspeed You! Black Emperor and is a founding member of the groups Fly Pan Am, Set Fire to Flames and Et Sans and his music has been published by Root Strata and Constellation Records among other labels.

Sabrina Ratté is a Montreal based visual artist, mainly working in the field of video. Her work proposes different visits inside architectural environments and landscapes generated by electronic signals and is inspired by the relationship between electronic music and the video image. She often collaborates with musicians for single-channel pieces as well as in live settings. Her work has been shown internationally in various forms and contexts, including live performances, installations, screenings as well as various online exhibitions.

SPONSORED BY VG KIDS

EDUCATION PARTNER THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC, THEATRE & DANCE, DEPARTMENT OF
PERFORMING ARTS TECHNOLOGY

Karl Lemieux

unzip violence

2014-2015 | 35 min | five 16mm projectors with live score

Karl Lemieux performs *unzip violence* for five 16mm projectors, with an original live score performed on electronics by Roger Tellier-Craig.

Karl Lemieux is a filmmaker based in Montreal. He has created several short films and has worked on several performance-based live projections; since 2010, Lemieux has performed with Godspeed You! Black Emperor.

Lemieux is a co-founder of Double Negative, a film collective based in Montreal focused on the production and screening of experimental film.

PRECEDED BY

Five Short Films

George Manupelli (1931- 2014)

1963 | 10 min | 16mm on digital

An early work by George Manupelli, in five parts, featuring black and white 16mm abstraction with sound by Manupelli, Robert Ashley and Gordon Mumma.

Digital transfer courtesy of Anthology Film Archives

COMMUNITY PARTNER PERFORMANCE NETWORK THEATER

WITH SUPPORT FROM THE ANDY WARHOL FOUNDATION
FOR THE VISUAL ARTS AND THE UNIVERSITY OF MICHIGAN
ROMAN J. WITT RESIDENCY PROGRAM

FILMS IN COMPETITION 8

A Symptom

Ben Balcom

Milwaukee, WI | 2014 | 7 min | 16mm

A mirrored discourse. The object we see is that which craves articulation, but is never said quite right. We are looking at speech from both sides of the mirror, listening to that wretch who elaborates upon the grid of desire. – BB

Project Gasbuggy

Carl Elsaesser

Chicago, IL | 2014 | 7 min | Digital

WORLD PREMIERE “The feeling of recognizing that you’ve forgotten something you’ve never known.” –Evan Strauss

I reconcile the violent act. – CE

Volatilidad

Bruno Varela

Oaxaca, Mexico | 2015 | 2 min | Digital

WORLD PREMIERE Volatility: image, memory, disappearance. Indirect audiovisual action. Phantoms, gaps of light, indexes, shadows. Wiping of the image through chlorine applied directly on film surface until the last traces are unrecognizable and stop harboring any presence. Sudden interruption on the everyday flow, of life. Enforced disappearances constitute a systematic practice of terrorism by the State, it is an operation of induced invisibility. The attorney general, from the theater of operations, embodies the script of a tragic act of prestidigitation. Dark magic, evil dream. Notebook 2015. – BV

There are Pictures, because there are Walls – A Prologue

Sasha Pirker

Vienna, Austria | 2013 | 12 min | Digital

Eye and camera sweep a trailer home that is being disassembled piece by piece, thus making it ever more permeable. While the eye and camera move along surfaces, objects, and views, we hear a voice (that of Sasha Pirker), speaking about bed, doors, walls, a room, that is “entirely superfluous,” movement, and standstill. Basically, various types of spaces are described—from a bed(room) as the only inalienable individual space, through to functionless space that “is good for nothing,” and which “does not have to refer to anything.” – Barbara Steiner

Clear and No Screws

Brett Story

Toronto, Canada | 2014 | 6 min | Digital

Clear and No Screws profiles SendAPackage, a wholesale warehouse founded by ex-prisoner Chris Barrett where all of the items sold meet the 36-page list of rules regulating packages allowed into the New York prison system. From pattern-less boxer shorts to hip hop cassette tapes specially produced for New York State’s 54,000 prisoners, *Clear and No Screws* offers a tender glimpse into life in prison through the circulation of regulated goods.

William in White Shirt

Antoine Bourges

Toronto, Canada | 2014 | 12 min | Digital

A young man contends with life in the Vancouver Downtown Eastside. As he agrees to visit his young son, the film observes his struggle with this new reality.

Three Quarters

Kevin Jerome Everson

Charlottesville, VA | 2014 | 3 min | Digital

NORTH AMERICAN PREMIERE Two magicians in Philadelphia practice their slight of hand tricks.

All That Is Solid

Louis Henderson

Paris, France | 2014 | 15 min | Digital

NORTH AMERICAN PREMIERE “All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind.”— Karl Marx and Friedrich Engels, *The Communist Manifesto*, 1848

A technographic study of e-recycling and neo-colonial mining filmed in the Agbogbloshie electronic waste ground in Accra and illegal gold mines of Ghana. The video constructs a mise-en-abyme as critique in order to dispel the capitalist myth of the immateriality of new technology—thus revealing the mineral weight with which the Cloud is grounded to its earthly origins. – LH

O, Persecuted

Basma Alsharif

Palestinian Territory / UK | 2014 | 12 min | Digital

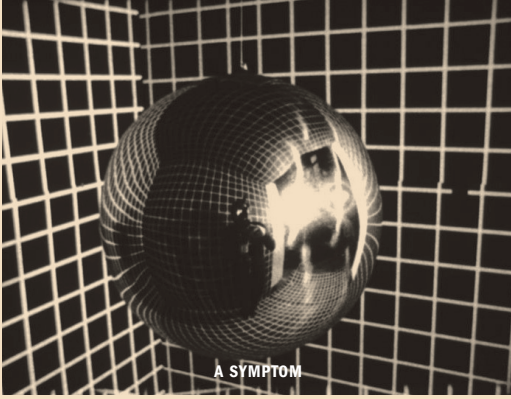
O, Persecuted turns the act of restoring Kassem Hawal’s 1974 Palestinian Militant film, *Our Small Houses*, into a performance possible only through film. One that involves speed, bodies, and the movement of the past into a future that collides ideology with escapism.

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PRISON CREATIVE ARTS PROJECT



A SYMPTOM



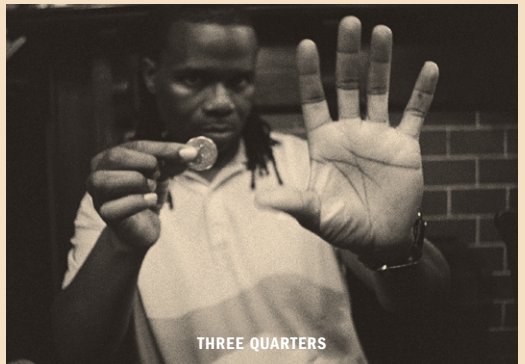
CLEAR AND NO SCREWS



PROJECT GASBUGGY



WILLIAM IN WHITE SHIRT



THREE QUARTERS



THERE ARE PICTURES, BECAUSE
THERE ARE WALLS - A PROLOGUE



ALL THAT IS SOLID



O, PERSECUTED



VOLATILIDAD

铁道 *THE IRON MINISTRY*

FEATURE IN COMPETITION



铁道

The Iron Ministry

J.P. Sniadecki

China | 2014 | 83 min | Digital

Filmed over three years on China's railways, *The Iron Ministry* traces the vast interiors of a country on the move: flesh and metal, clangs and squeals, light and dark, language and gesture. Scores of rail journeys come together into one, capturing the thrills and anxieties of social and technological transformation. *The Iron Ministry* immerses audiences in fleeting relationships and uneasy encounters between humans and machines on what will soon be the world's largest railway network.

Born in Michigan, J.P. Sniadecki is a filmmaker and anthropologist whose films have screened at festivals such as the Berlinale, the Locarno International Film Festival, the New York Film Festival, the Viennale, BAFICI, the Beijing Independent Film Festival, and at museums and galleries such as the Guggenheim and the MoMA in New York, the MAC in Vienna, the UCCA in

Beijing and the 2014 Whitney Biennale. He is also a professor of filmmaking in the Performing and Media Arts Department at Cornell University. *Foreign Parts*, his 2010 film co-directed with Véréna Paravel, screened at the 49th AAFF; and *People's Park* (2012), co-directed with Libbie D. Cohn, screened at the 51st AAFF where it received an award for Best Cinematography.

SPONSORED BY

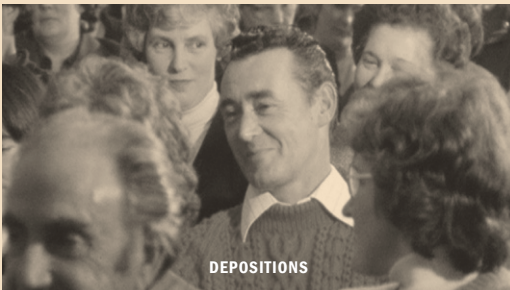
UNIVERSITY OF MICHIGAN CENTER FOR CHINESE STUDIES

EDUCATION PARTNER

UNIVERSITY OF MICHIGAN CONFUCIUS INSTITUTE

GREETINGS TO THE ANCESTORS

W/ DEPOSITIONS AND OCCIDENTE



Depositions

Luke Fowler

Glasgow, Scotland | 2014 | 25 min | Digital

With the quietly insistent and critical *Depositions*, Fowler attempts to restore some dignity to images of the communities of the Scottish highlands taken from patronizing BBC documentaries and news features from the 1970s and '80s. *Depositions* repurposes footage from the archives of the BBC and sound from the School of Scottish Studies, and is a film about difference and dichotomies: science and superstition, near and far, community and the individual. - Dan Kidner, *Frieze*

Occidente

Ana Vaz

Paris, France | 2014 | 15 min | Digital

NORTH AMERICAN PREMIERE A film-poem of an ecology of signs that speaks of colonial history repeating itself. Subalterns become masters, antiques become reproducible dinner sets, exotic birds become luxury currency, exploration becomes extreme-sport-tourism, monuments become geodata. A spherical voyage eastwards and westwards marking cycles of expansion in a struggle to find one's place, one's sitting around a table. - AV

Greetings to the Ancestors

Ben Russell

South Africa / Swaziland / UK / US | 2015 | 29 min

16mm on Digital

NORTH AMERICAN PREMIERE Set in a region still struggling with the divisions produced by an apartheid South African government, *Greetings to the Ancestors* documents the dream lives of the territory's inhabitants as borders of consciousness dissolve and expand. Equal parts documentary, ethnography and dream cinema, here is a world whose perceptual boundaries are continuously shifting and dematerializing. Taken as a whole, *Greetings to the Ancestors* draws from subjects already deeply invested in the divine power of dreams to produce a work that is at once embodied, political, and deeply hypnagogic.

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THE CREATION OF MEANING

FEATURE IN COMPETITION



La creazione di significato (The Creation of Meaning)

Simone Rapisarda Casanova

Italy / Canada | 2014 | 90 min | Digital

La creazione di significato (The Creation of Meaning) is set in the Tuscan Alps, where German occupying forces massacred hundreds of civilians during WWII, and follows the daily life of Pacifico, a shepherd born in the wake of the war among those same breathtaking landscapes. The film blurs fiction, documentary and anthropology to explore the transient nature of meaning in capturing what Borges calls an Aleph, an allegorical singularity in space and time where past, present and future overlap and intertwine.

Born in rural Sicily, Simone Rapisarda Casanova has been based for many years in Montreal, Canada and currently teaches filmmaking in Jacmel, Haiti. He is a former computer scientist and holds a Master of Fine Arts in film from York University in Toronto.

La creazione di significato (The Creation of Meaning) is Simone's second feature. His debut feature, *El árbol de las fresas (The Strawberry Tree)*, was shot in Cuba and was screened at the 50th Ann Arbor Film Festival where Simone Rapisarda Casanova was awarded "Most Promising Filmmaker".

Simone's short films include: *In the Room of Forgotten Words* (2013), *Ephemeral City* (2008), *Open Sea* (2005), *Days of Shrub* (2004) and *Ti Con Zero* (2002).

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EDUCATION PARTNER

UNIVERSITY OF MICHIGAN DEPARTMENT OF
ROMANCE LANGUAGES & LITERATURES,
ITALIAN STUDIES PROGRAM

FILMS IN COMPETITION 9



Corda

Pablo Lobato

Belo Horizonte, Brazil | 2014 | 7 min | Digital

NORTH AMERICAN PREMIERE Círio de Nazaré, held in Belém (Brazil) since 1793, is one of the biggest Catholic processions in the world. Each year millions of pilgrims accompany the saint's statue competing for the privilege of holding the long sisal rope that leads the carriage throughout the city streets. In disarray with the rules of the celebration, and in order to assure their relics, some promisors cut the rope in the middle of the ritual. The video brings two different fluxes closer: one linear, guided by the entirety of the rope, the other chaotic, responding to the cut. - PL

Federsee

John Skoog

Germany / Sweden | 2013 | 8 min | Digital

NORTH AMERICAN PREMIERE A film that looks at the traditional folklore surrounding the celebration of Fasnet (carnival) in the small Schwabian town of Bad Buchau.

Falling

Robert Todd

Boston, MA | 2015 | 7 min | 16mm

WORLD PREMIERE Moving through fall's end and beginning, falling. - RT

Mars Garden

Lewis Klahr

Los Angeles, CA | 2014 | 5min | Digital

Muscular, patriarchal images of comic book superheroes from yesteryear are illuminated on a light box and juxtaposed with tactile skill.

FILMS IN COMPETITION 9



Brouillard #15

Alexandre Larose

Montreal, Canada | 2014 | 10 min | 35mm

US PREMIERE The result of in-camera temporal layers shot on the path that extends from the filmmaker's family cottage to a lake.

layover

Vanessa Renwick

Portland, OR | 2014 | 7 min | Digital

Swirling in enchanting flight, the Vaux's Swifts layover for three weeks in Portland, Oregon each fall on their migration to South America.

Two Ways Down

Laura Heit

Portland, OR | 2015 | 3 min | Digital

WORLD PREMIERE Fall into the underworld, walk, slither, wriggle, fly, burn, and return to dirt. - LH

Buffalo Juggalos

Scott Cummings

Brooklyn, NY | 2014 | 30 min | Digital

An experimental exploration and celebration of the Juggalo subculture in Buffalo, New York. Long and static takes show Juggalos engaged in their favorite activities, first and foremost of which - causing mayhem. Among these seemingly random acts of the everyday, preening, sexual gratification, explosions and destruction, a tentative narrative begins to emerge. - SC

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WSG GALLERY

SPECULATION NATION

FEATURE IN COMPETITION



Speculation Nation

Bill Brown & Sabine Gruffat

Spain | 2014 | 75min | Digital

NORTH AMERICAN PREMIERE *Speculation Nation* explores the global financial crisis that began in 2007 battered Spain. Over a quarter of the population lost their jobs, and hundreds of thousands of people lost their homes. The constitutional guarantee for housing that has been a cornerstone of Spain following the death of Francisco Franco has been shaken by a combination of greedy real estate speculators, predatory banks, corrupt public officials, and a global financial catastrophe.

Bill Brown and Sabine Gruffat travel across Spain to document the consequences of the housing crisis. What they find are Spanish citizens, inspired by the politics of The 15M Movement and Occupy Wall Street, who are mobilizing, collectivizing, and fighting for their right for a decent place to live.

Along the way, the filmmakers visit young mothers and their families squatting in failed condo developments; intentional communities of mountain cave dwellers; protest campsites that have sprung up in front of bank branches; and empty apartment buildings transformed into experiments in Utopian living.

Speculation Nation examines the ideologies that separate housing from home, and real estate speculation from speculations about a better way to live.

PRECEDED BY:

Atlantis

Ben Russell

Malta | 2014 | 24 min | S16mm on digital

"We Utopians are happy / This will last forever".

Loosely framed by Plato's invocation of the lost continent of Atlantis in 360 BC and its re-re-resurrection via a 1970s science fiction pulp novel, *Atlantis* is a documentary portrait of Utopia - an island that has never / forever existed beneath our too-mortal feet. Herein is folk song and pagan rite, religious march and reflected temple, the sea that surrounds us all. Even as we are slowly sinking, we are all happy and content. - Ben Russell

"*Atlantis* interrogates this space of fabulation without ever leaving the real island behind, finding itself caught between a portrait of place and the conjuring of a drowned paradise."

-Erika Balsom, *Artforum*

Atlantis is the second film in a trilogy which also includes *Let Us Persevere In What We Have Resolved Before We Forget* (2013), which screened at the 52nd AAFF and *Greetings to the Ancestors* (2015) screening Saturday at 5:15pm.

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FILMS IN COMPETITION 10

Become an Artist

William Farley & George Manupelli

1981 | 1 min | 16mm

THIS FILM NOT IN COMPETITION A satire on television pitches, and how society sees the self-importance of artists. Featuring Father Guido Sarducci (Don Novello), from Saturday Night Live.

Rabbit Season, Duck Season

Michael Bell-Smith

New York, NY | 2014 | 5 min | Digital

Rabbit Season, Duck Season is a theoretical inquiry in Internet-friendly form. The rigor of an essay film is mated with the easy WTF-ness of an animated GIF. Bell-Smith montages hyperreal but unnatural 3D renders, Shutterstock images, and close-ups of fabrics, while subtitles ruminate on questions like, "This / that? Norm / alt? Cool / uncool? Visible / invisible?" The question "rabbit season or duck season?" might be best interpreted as, Do you side with Adorno or Benjamin? Do we swing high or low? Do we locate ourselves outside, in reasoned critical distance, or inside the contradictions of lived experience? – Kurt Ralske, *artcritical*

The Song Remains The Same

Mark Toscano

Los Angeles, CA | 2014 | 5 min | 16mm

When feelings are reduced to keywords, it's a lot easier to find just the right soundtrack. And when an emotional response can be so readily activated via musical triggers, it's a lot easier to make a moving film. – MT

Accent Grave on Ananas

Tamara Henderson

Vancouver, Canada | 2013 | 3 min | 16mm

"Henderson's work emerges from dreams and the movement of their images and experiences into her waking life. In processing these subconscious traces the narratives slip through memories and clichés, desires and trauma. She persistently establishes quotidian objects as near characters before altering them in abrupt or impossible ways: a play of expectation and surprise. The film's succession of events is carefully planned so it can be edited in camera, captured in single shots as if experiencing the dream. In this Surrealist tradition, everyday objects are manipulated by unseen hands and the sequenced juxtaposition of these moments creates a narrative that is at once absurd and highly familiar. These sequences allude to chain reactions, operations carried out with focused concentration to meditate on the banal and uncanny with equal attention, troubling out their esoteric truths." – Mouse Magazine

Grand Finale

Kevin Jerome Everson

Charlottesville, VA | 2015 | 5 min | Digital

WORLD PREMIERE Grand Finale is the end of an evening, shot during the July 4th weekend in Detroit.

Lessons of War

Peggy Ahwesh

Brooklyn, NY | 2014 | 5 min | Digital

Five little narratives, 'newsworthy' stories from the most recent war in Gaza--retold to not forget the details, to reenact the trauma and to honor the dead. The footage is lifted from a YouTube channel that renders the news in animation, fantastic and imaginative and several protective layers away from reality. The footage is re-purposed here to critique that safe distance from the violence, the antiseptic nature of the virtual narrative. – PA

Quiet Zone

Karl Lemieux and David Bryant

Montreal, Canada | 2015 | 14 min | 35mm

US PREMIERE *Quiet Zone* explores the phenomena of hypersensitivity to electro magnetic waves experienced by some individuals and conveys something of their anxiety in the textured hand processed film material carrying the image.

Second Sighted

Deborah Stratman

Chicago, IL | 2014 | 5 min | Digital

Obscure signs portend a looming, indecipherable slump. An oracular decoding of the landscape. Made in collaboration with composer Olivia Block and by invitation of the Chicago Film Archives, utilizing solely films from their collection.

Color Neutral

Jennifer Reeves

New York, NY | 2014 | 3 min | 16mm

Anything but gray, a color explosion sparkles, bubbles, and fractures in this hand-crafted 16mm film. Reeves utilized an array of mediums and direct-on-film techniques to create this exuberant, psychedelic morsel of cinema as material. But it speaks of the end of one era or another, a time for letting go and celebration.

Wolkenschatten

Anja Dornieden and Juan David González Monroy

Berlin, Germany | 2014 | 17 min | 16mm

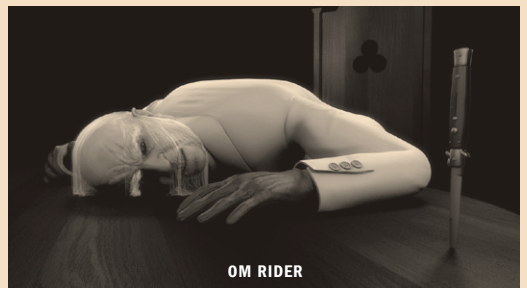
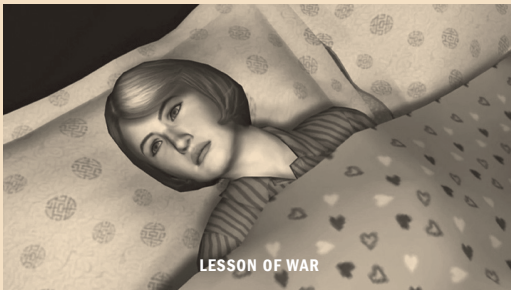
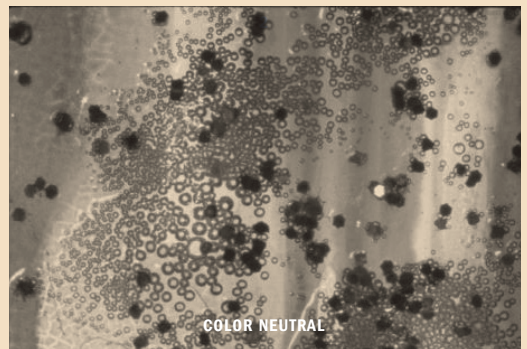
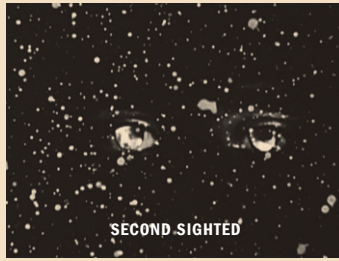
A narrated slide work presenting a curious archive of objects, including lenses onto which images are etched directly, recently discovered in a remote cave following the disappearance of an entire town's population soon after a mysterious cloud had enveloped it in 1984.

OM Rider

Takeshi Murata

New York, NY | 2014 | 11 min | Digital

In a vast desert bathed in neon hues, a misfit lycanthrope blasts syncopated techno rhythms into the night. Meanwhile, an old man sits at a large, round table in a void-like space, rigidly sipping coffee and rolling snake-eyed dice as the faint sound of the werewolf's pulsating, phantasmic synth grows louder. Hopping on his motorcycle and ripping a bowl, the werewolf tears full speed ahead over forbidding terrain while his hoary counterpart becomes increasingly anxious... – EAI



Saturday • 11:30pm • Performance Network Theater • \$5

JANE CASSIDY AND JUSTIN WALTER / ALVAREZ AND DYE

CINEMA AND MUSIC PERFORMANCE



Justin Walter, Ann Arbor-based musician and Kranky recording artist, performs electronics and the Electronic Valve Instrument, a rare wind controlled analog synthesizer. He is accompanied by Chicago-based musician Erik Hall on drums and Jane Cassidy, a featured artist at the 53rd AAFF, who projects through various prisms, lenses and other devices.

San Francisco Bay Area filmmakers Alfonso Alvarez and Steven Dye present a work in three movements, the first two parts featuring their respective film work, and a collaborative

third movement for four 16mm projectors, audio, and FM transmission. *In This Tunnel* presents hand-processed, contact printed found-footage “illustrating the spectacle and majesty, at times brutal and at times beautiful, of human sport and athletic competition” (AA & SD).

WITH SUPPORT FROM

THE ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS
COMMUNITY PARTNER WCBN

Saturday • 12am • State Theatre • \$8

MIDNIGHT MOVIE: *TRON*

TRON

Steven Lisberger

USA | 1982 | 96 min | 35mm on LaserDisc

This groundbreaking feature follows rebel computer programmer Kevin Flynn as he is scanned and transported into an autocratic universe of zipping vectors and shiny surfaces, somewhere inside of the mainframe of an arcade game. An expensive and risky venture for Disney at the time, *TRON* is notable for its sophisticated sets and elaborate costumes designed by renowned French comic-book artist Moebius, but perhaps its true innovation lies in its extensive use of 3D CGI and bold amalgam of traditional and computer-generated images.



A PART OF THE COMPUTER AGE SERIES (SEE p.41),

PROGRAMMED BY LEO GOLDSMITH AND GREGORY ZINMAN.

PHOTO COURTESY OF DISNEY

SPONSORED BY ENCORE RECORDS

AFTERPARTY

THE HEIDELBERG | 11pm-2am | \$8 (FREE W/ AAFF PASS)

DANCE THE NIGHT AWAY WITH A SPECIAL
DJ SET FROM SHIGETO!



SUN

03/30

16MM FILM STILL FROM PORTRAITS, SELF PORTRAITS AND STILL LIVES 1972-73 WITH SPECIAL REFERENCE TO THE ASSASSINATION OF PRESIDENT JOHN F. KENNEDY, OR THIS IS NOT AUFWIEDERSEHEN THIS IS GOODBYE (1973)
BY GEORGE MANUPELLI

SUNDAY

REGIONAL FILMS IN COMPETITION

VV

Elizabeth Wodzinski

Ann Arbor, MI | 2014 | 12 min | 16mm

A document of daily activity on a Wisconsin dairy farm. Nature presents itself; mother and calf lay together in quiet waiting. Man enters and industrial practice dictates their fate. Two species interact across frames in mirrored gestures of cleaning and nurturing.



Feral

Shannon Lee

Detroit, MI | 2013 | 4 min | Digital

WORLD PREMIERE Inspired by the wild dogs outside my window, this film is an abstract representation of transgression in society. Created with decorative and graphic tape, permanent marker, and a razor blade on 16mm clear leader.



A Park for the City

Nicole Macdonald

Detroit, MI | 2014 | 34 min | Digital

In the 1890s, landscape architect Frederick Law Olmsted (co-designer of New York City's Central Park) designed a park on Belle Isle in the Detroit River. BBC footage and surveillance tapes from motion sensor cameras capture the flora and fauna that are reclaiming the island's abandoned zoo. Macdonald's commensality on the city includes her visual field guide identifying plants and cataloging the wildlife caught on tape.



Time I Change

Oren Goldenberg

Detroit, MI | 2012 | 5 min | Digital

Time I Change features Haleem Rasul (aka Stringz), award winning Jit Dancer and founder of Hardcore Detroit. Initially released as a segment of *The Future is Changing : Rituals for Spatial Transformation*, this specific experiment explores the relationship of video to time, space and movement in depicting change. The video represents through a single human form the ongoing transformation of Detroit, MI: from the migration to cities in the early 20th Century; the way the city changed throughout that century; and the current migration of Detroit's residents. The sound was created through deconstructing an old Motown classic - mixed by Sterling Toles.



The Dum Dum Capitol of the World

Holly Hey

Toledo, OH | 2014 | 21 min | Digital

An experimental documentary that contemplates landscape, home, memory, queerness, and time. The project illuminates social constructs about sexuality, self, and human instinct. Visible and latent hostilities directed towards queerness surface through first-person examinations of same sex desire, queer parenting, internalized homophobia, and familial loss.





Arts Work

Christine Hucal

Detroit, MI | 2014 | 2 min | Digital

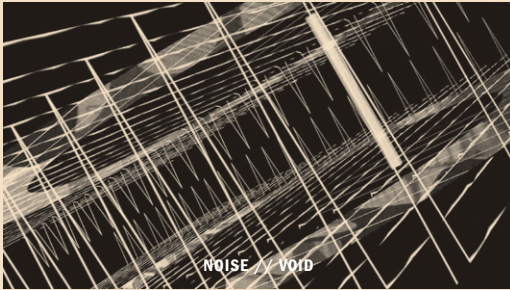
WORLD PREMIERE An old man gives advice on how to be considered successful.

Noise // Void

Simon Alexander-Williams

Ann Arbor, MI | 2013 | 4 min | Digital

Noise // Void is an experimental music video exploring glitch aesthetics and audiovisual relationships. The process of creating the sonic material involved converting computer system files into audio files—a method that generates a myriad of beeps, clicks, static and other digital artifacts. The resulting glitched audio was then used as the compositional fabric for the music. The visuals were created through a combination of methods including computer generated animation, video feedback, scans of old magazines from the 1950s and hacking Atari 2600 ROMs.



I See Faces In All Places

Donald Harrison

Ann Arbor, MI | 2014 | 4 min | Digital

Inspired by the imaginative spirit of The Heidelberg Project in Detroit, Harrison recorded over a hundred interactive video portraits for this piece. These were captured via The Heidelberg Project Mobile Photo Video Booth, which Harrison created in collaboration with artist Tyree Guyton and maker Robert Marshall. The booth captured people's spontaneous reactions to images of their own faces altered with playful Digital effects and mixed into landscapes of The Heidelberg Project.



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FOREST OF BLISS: ROBERT GARDNER



Forest of Bliss

Robert Gardner (1925-2014)

1986 | 90 min | 35mm

Poet Seamus Heaney wrote of the 'deep and literate gaze' Robert Gardner transmits 'with an intensity that passes from the documentary into the visionary' in his film *Forest of Bliss*, a landmark work of non-fiction filmmaking and controversial within visual anthropology. An unsparing look at the chaos of daily life in Benares (Varanasi), India, one of the world's most holy cities, *Forest of Bliss* unfolds from one sunrise to the next with no voiceover commentary, dialogue or subtitles, forcing the viewer to focus on the larger issues of life and death that gradually and inevitably take hold.

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FILMS IN COMPETITION 11

Akbar

Richard Myers

1970 | 12 min | 16mm

NOT IN COMPETITION. A conversation with Ahmad Akbar, a black filmmaker, friend, and former film student at Kent State University. Akbar (not his real name), expresses an unusual view of himself, blacks in America, and such varied subjects as “This moon race shit!” – RM

Awarded at the 9th Ann Arbor Film Festival, 1971.

New preservation print courtesy of Academy Film Archive

From A to B

Julia Dogra-Brazell

London, United Kingdom | 2014 | 1 min | Digital

NORTH AMERICAN PREMIERE. The title is an oblique reference to Warhol's *The Philosophy of Andy Warhol (From A to B and Back Again)* where Warhol famously spoke of his understanding of death. He didn't believe in it, he said. His work, perhaps as a result, is a constant celebration of presence. This piece, using a methodology diametrically opposed to Warhol's own, revisits stray elements (a seagull, reflections of the filmmaker in the window, a blinking light and so on) that pass incidentally through that moment of monumental presence we experience in *Empire*.

Under the Heat Lamp an Opening

Zachary Epcar

USA / Spain | 2014 | 10 min | Digital

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

Sister City

Dani Leventhal

Columbus, OH | 2013 | 5 min | Digital

Sister City channels moments of paradoxical experience—of being a superhero or being for sale—into reverberant conduits, articulating a nature divided by panes of glass or suspended in watery solitudes. Each shift begets a kind of origin story: one encounter traces the specific azure of a James Turrell installation to a pet shop jellyfish, in another, a modern-day putto purifies a horrific tale by blowing bubbles in a tub. *Sister City*, like water, seeks its own level; cresting and displacing continuous bursts of life, spiritualized, succulent, and ultimate—alone. – Deirtra Thompson

Poetry for Sale

Friedl vom Gröller

Vienna, Austria | 2014 | 3 min | 16mm

In *Poetry for Sale*, Friedl vom Gröller impressively contrasts the intimacy of the act of writing and the publicity of its presentation. The difficulty of the undertaking, selling poems in the subway, shows the difficulty of material survival for poets. The double breaking of the rules on which the film is based—both selling and filming are forbidden in the subway—exposes both poetry and filming as criminal acts, thus revealing the true status of poets and filmmakers. – Nicole Streitler

Dan Mark

Eva Marie Rødbro

Copenhagen, Denmark | 2014 | 25 min | Digital

NORTH AMERICAN PREMIERE. The Danish photographer and director Eva Marie Rødbro has documented the wild youth of teenagers in Greenland (*Fuck You Kiss Me*, 2008) and the United States (*I Touched Her Legs*, 2010) in a series of sensitive works. In *Dan Mark*, she has directed the camera towards a young boy who lives in the same house as herself in Copenhagen's Vesterbro district. His name is Dan Mark - nothing less! - and his life is a state of constant action, which in no small bit is due to his diagnosed ADHD, but which can't reduce him to a social case study. On the contrary, Rødbro is at a highly energetic eye level with the young man, whose parents and friends pour good advice down on him about the life that he is about to become adult in.

Special Features

James N. Kienitz Wilkins

Brooklyn, NY | 2014 | 12 min | Digital

US PREMIERE. *Special Features* is an apparent interview with three highlights. Presented as if a fragment from an unnamed video production, an interviewee interacts with an interviewer, recounting a special experience at once unique and shared.

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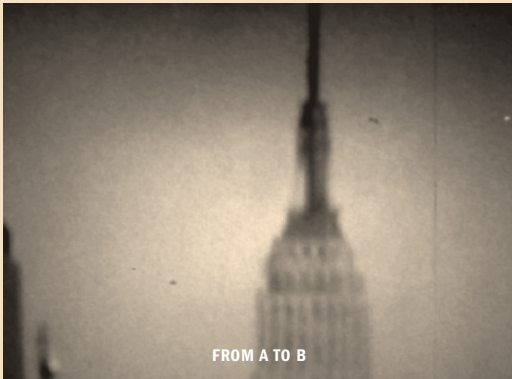
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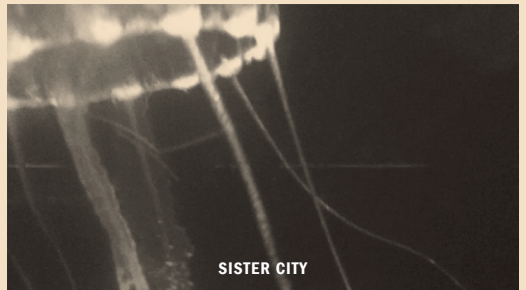
DAN MARK



SPECIAL FEATURES



UNDER THE HEAT LAMP AN OPENING



SISTER CITY

THE ROYAL ROAD

FEATURE IN COMPETITION



The Royal Road

Jenni Olson

San Francisco, CA | 2015 | 65 min | 16mm on digital

A cinematic essay in defense of remembering, *The Royal Road* offers up a primer on the Spanish colonization of California and the Mexican American War alongside intimate reflections on nostalgia, butch identity, the quest for unattainable women, and Alfred Hitchcock's *Vertigo* — all against a contemplative backdrop of 16mm urban California landscapes, and featuring a voiceover cameo by Tony Kushner.

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The Dragon is the Frame

Mary Helena Clark

Berkeley, CA | 2014 | 14 min | 16mm

An experimental detective film made in remembrance: keeping a diary, footnotes of film history, and the puzzle of depression. - MHC

Orizzonti Orizzonti!

Anna Marziano

Italy / France | 2014 | 11 min | Digital

US PREMIERE Apulia, June 2013.

TRIBUTE TO GEORGE

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David Rosenboom (left) and George Manupelli (right) making film for "In The Beginning II (The Story)" San Francisco area 1980

George Manupelli was a filmmaker, painter, sculptor, poet, songwriter, teacher, political and environmental activist, raconteur, and the founder of the Ann Arbor Film Festival. Prolific as an artist until his passing in September 2014, Manupelli touched numerous people during his lifetime, several of whom will speak at the tribute.

The presentation includes a rare screening of *Portraits, Self Portraits and Still Lives 1972-73 with Special Reference to the Assassination of President John F. Kennedy, or This is Not Aufwiedersehen This is Goodbye*. Manupelli's 45 minute silent film will be accompanied by an original score performed live by Los Angeles-based composer David Rosenboom. A collaborator of Manupelli's in the 1970s, Rosenboom is a celebrated performer and composer and one of the pioneering figures of American experimental music. The film originally closed the 12th AAFF on March 16, 1974.

PRESENTER BIOS

David Rosenboom

George Manupelli was a close friend, colleague and collaborator with David Rosenboom on many performance art works, films, songs and interdisciplinary projects. Along with others, they helped develop the Toronto-based Maple Sugar performance art collective beginning in 1973. Both were also faculty and administrative colleagues at York University in Toronto during the 1970s and at the San Francisco Art Institute in the early 1980s. Rosenboom currently holds the Richard Seaver Distinguished Chair in Music at the California Institute of the Arts, where he is Dean of the Herb Alpert School of Music.

Ann Borkin

Ann Borkin met George Manupelli in 1962, about a year before she dropped out of art school. She has the distinction of being George's most lastingly loyal mail correspondent, having sent him a postcard or two almost every week in the last years of his life.

Harold J. Borkin

Harold J. Borkin was a collaborator along with George on Milton Cohen's Space Theater as a recent architecture graduate from the University of Michigan. Borkin now is a Professor Emeritus of Architecture at the same institution.

John Caldwell

John Caldwell co-managed the AAFF in the 1970s, and produced George's film *Almost Crying*. Caldwell has worked as a film and television producer and writer in Los Angeles since 1978.

Christina Hamilton

Christina Hamilton is the Director of the Penny Stamps Distinguished Speaker Series and the Witt Visiting Artist Program at the University of Michigan. Previous to this she was the Executive Director of the AAFF where she initiated the festival's foray into new media and acceptance of all screening formats while expanding the festival week program beyond the theater.

Betty Johnson

Betty Johnson's first husband was George Manupelli. Beginning with their time together at the Massachusetts School of Art, the two remained close friends up until George's passing.

Bob & Laurice LaZebnik

George Manupelli filmed Bob LaZebnik driving his BMW B-Sedan in the Trans Am racing circuit from 1971 to 1975 at Road America in Elk Lake, Wisconsin, Briar in New Hampshire, Mid Ohio in Mansfield, Ohio, and Watkins Glen in New York.

Pat Oleszko

Pat Oleszko is a visual and performance artist whose work rages from the street to stage to silver screen thru humor by way of absurdity with a nod to exorcism and a bow to the fool. She has played at the Vatican and slept in jail. There have been many awards and ample justification all based on a very large, and highly costumed body of work.

Allan Schreiber

Born and raised in Ann Arbor, Allan Schreiber shared close family and mutual friends with George Manupelli. The two worked together at the San Francisco Art Institute, and Allan considered George a good friend and comrade for the 50 years that they knew each other.

Joseph Wehrer

Joseph Wehrer is a retired Professor Emeritus of Architecture from the University of Michigan and founding member of the ONCE Group with Robert and Mary Ashley, George Manupelli, Gordon Mumma, Harold Borkin, and his wife at the time, Anne Wehrer.

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***MAIDAN*: SERGEI LOZNITSA**



Maidan

Sergei Loznitsa

Ukraine / Germany | 2014 | 131 min | Digital

Maidan is Sergei Loznitsa's monumental documentary portrait of a revolution in the making; capturing the events in Kiev's eponymous public square over the course of ninety crucial days: from late 2013, when citizens gathered to demonstrate against Ukrainian President Yanoukovich's regime, to March 2014, when the protest became an outright insurrection. Eschewing interviews and talking-head commentary, Loznitsa also refutes the jittery, hand-held camerawork of so many formless "Occupy" films or direct-reportage docs. Comprised almost entirely of static master shots, *Maidan* exhibits a consciously rigorous style that is directly linked to the idea of the masses. In a bold and controversial move, Loznitsa rises above political complexities to observe the nature of the civil uprising as a social, cultural, and philosophical phenomenon, chronicling the sheer mechanics and vigor of human movement and expression as they are activated by political action. Capturing quotidian preparations, impassioned speeches, songs and prayers, and the terrifying heat of battle, Loznitsa's long takes ultimately reveal the might of the masses to come together and rally for freedom and

independence. Epic in scale, breathtakingly cinematic, and critically urgent, *Maidan* is a major work of our time. It is a film to be experienced and discussed, and one we will undoubtedly return to for years to come — not only as a document of a historic turning point for Ukraine, but as a moving testament to human solidarity and conviction and a formidable feat of filmmaking.
- Andréa Picard

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AWARDED FILM PROGRAMS

The 53rd 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 29th at the Michigan Theater and at aaffilmfest.org.

Award Screening 1

6pm | Michigan Theater Main Auditorium

Onstage announcement of the 53rd 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. Soundtrack by Ed Special. 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 53rd Festival.

Award Screening 2

8:15pm | Michigan Theater Main Auditorium

A second select screening of awarded short films from the 53rd Festival.

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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.

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

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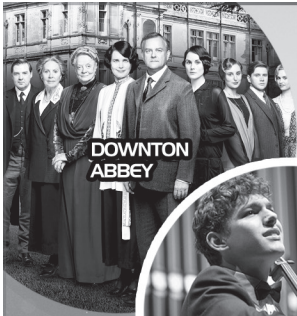
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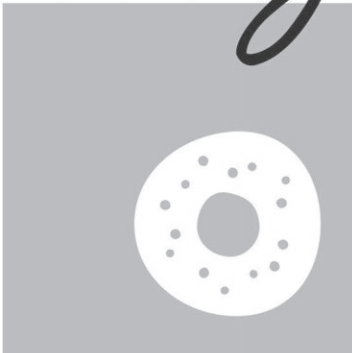
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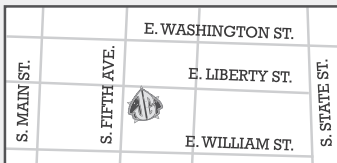
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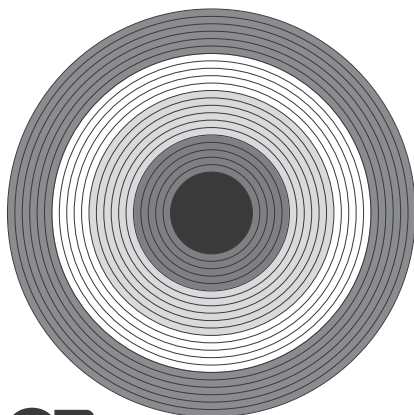
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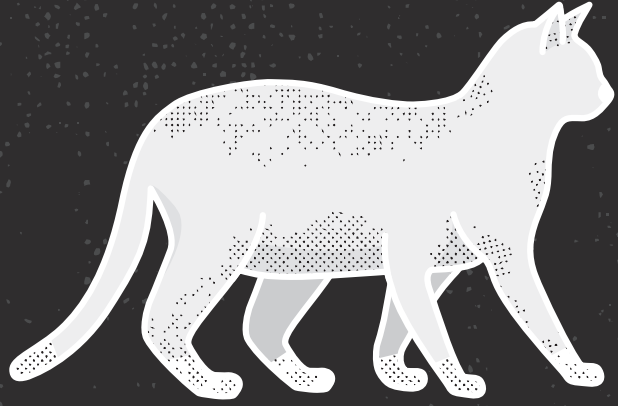
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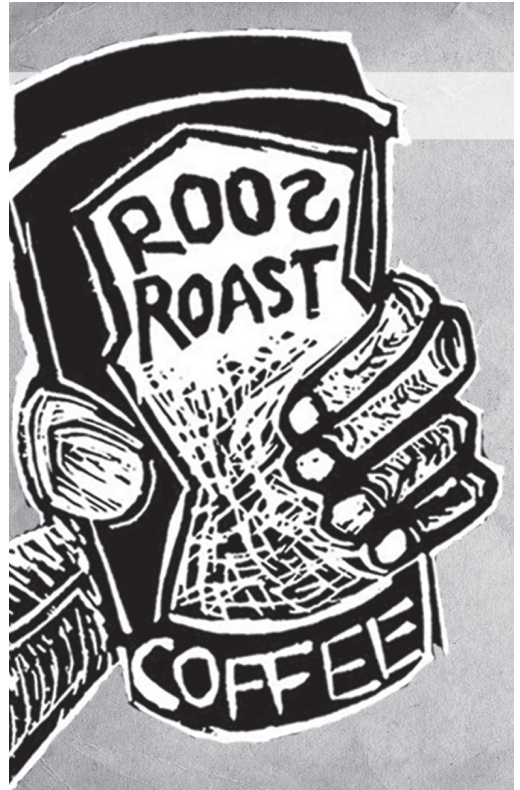
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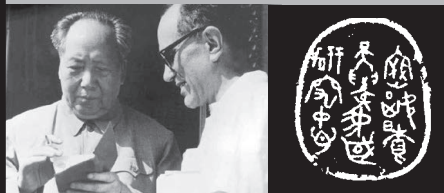


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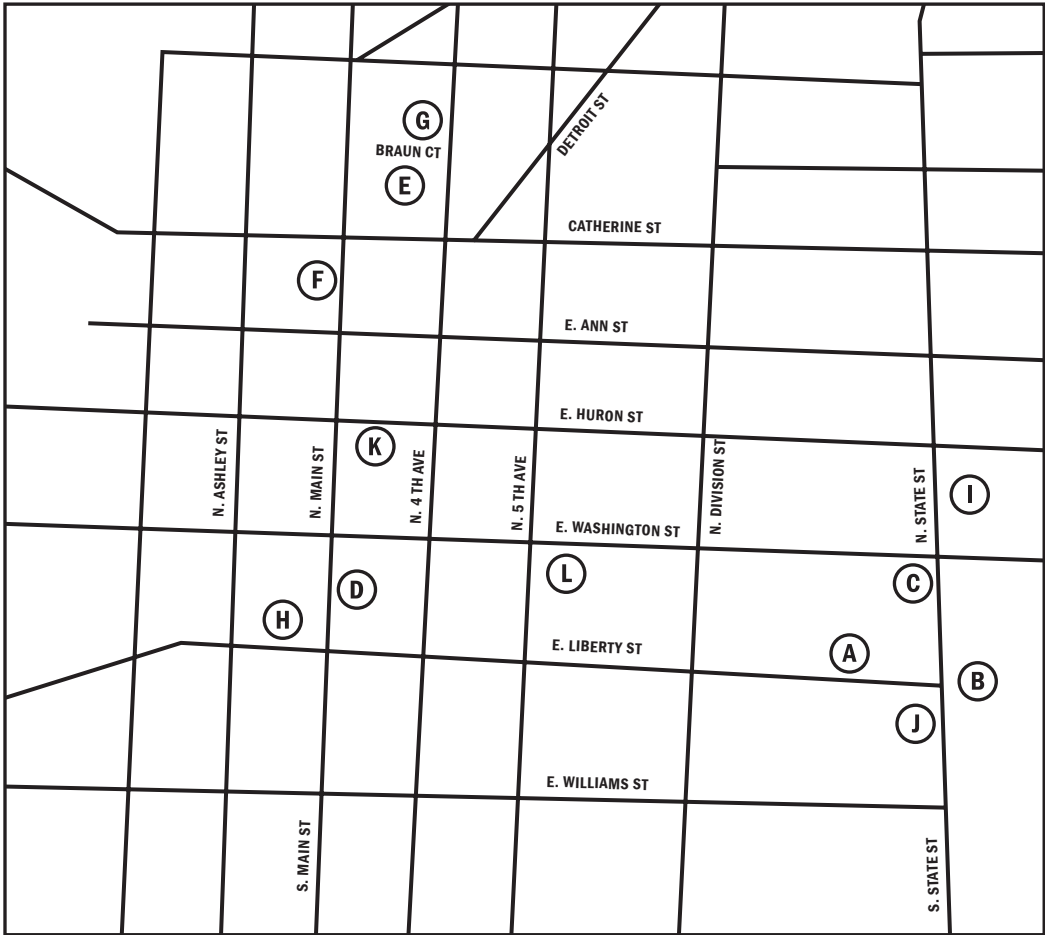
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