

58<sup>TH</sup> ANN ARBOR FILM FESTIVAL

FI



© FULL WINTER 2019 SERIES AT [pennystampsevents.org](http://pennystampsevents.org)

# PENNY STAMPS

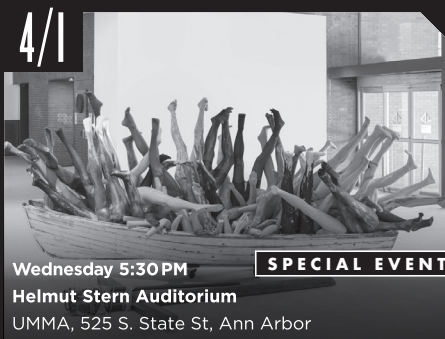
DISTINGUISHED SPEAKER SERIES

THURSDAYS / 5:10PM / MICHIGAN THEATER / FREE

603 E. Liberty, Ann Arbor, MI

**MARTHA COLBURN**

— animation



Wednesday 5:30 PM

**SPECIAL EVENT**

Helmut Stern Auditorium

UMMA, 525 S. State St, Ann Arbor

**ABIGAIL DeVILLE**

— sculptor and installation artist

**GLUKIYA**

— activist

**NJIDEKA  
AKUNYILI CROSBY**

— painter

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**M STAMPS**  
SCHOOL OF ART & DESIGN  
UNIVERSITY OF MICHIGAN

**M | LSA** CENTER FOR RUSSIAN, EAST  
EUROPEAN, & EURASIAN STUDIES  
UNIVERSITY OF MICHIGAN  
музеев  
UNIVERSITY OF MICHIGAN  
MUSEUM OF ART

**M | LSA** INSTITUTE FOR THE HUMANITIES  
UNIVERSITY OF MICHIGAN

**M | ARTSENGINE**  
UNIVERSITY OF MICHIGAN



## CALENDAR OF EVENTS

### TUE 3/24

3–5pm | Free

OFF THE SCREEN!

Reception  
North Quad Space 2435

5:30–7pm  
Annual Director's Fundraiser  
Sava's

6:30–8pm  
Opening Night Party  
Michigan Theater  
Grand Foyer

8:15pm  
FILMS IN COMPETITION 1  
Opening Night Screening  
Michigan Theater  
Main Auditorium

10pm–12am | Free  
AFTERPARTY  
DJ set by alvin hill  
Necto

### WED 3/25

1pm | Free

JUROR PRESENTATION

Lynne Sachs: *My Body, Your Body, Our Bodies: Somatic Cinema at Home and in the World*  
Michigan Theater  
Screening Room

3–5pm | Free  
OFF THE SCREEN!  
Salon  
Film Art Forum:  
12 six-minute presentations  
By AAFF film artists  
North Quad Space 2435

5pm | Free  
FILMS IN COMPETITION 2  
Music Videos  
University of Michigan  
Museum of Art Helmut  
Stern Auditorium

7pm  
FILMS IN COMPETITION 3  
Michigan Theater Main  
Auditorium

7:30pm

SPECIAL PROGRAM

Women Make Movies: *Sweet Bananas* and *The Women's Happy Time Commune*  
Michigan Theater  
Screening Room

9pm

FILMS IN COMPETITION 4

Michigan Theater  
Main Auditorium

9:30pm

FEATURE IN COMPETITION

야광/*Glow job*  
Michigan Theater  
Screening Room

10pm–2am | Free

AFTERPARTY

Visuals by Zlatko Ćosić  
and karaoke  
The Circ Bar

### THU 3/26

10:30am–12pm | Free

OFF THE SCREEN!

Salon  
*Latinx Lived Realities Through New Media*  
North Quad Space 2435

1pm | Free

JUROR PRESENTATION

INTERROGATING THE PAST: *the collaborative work of Lisa Steele + Kim Tomczak*  
Michigan Theater  
Screening Room

3–5pm | Free

OFF THE SCREEN!

Reception  
Exhibition of work by Off the Screen! artists with *Mud Season*, a performance by Sean Clute and Otto Muller  
Ann Arbor Art Center

5:10pm | Free

SPECIAL PROGRAM

Penny Stamps Distinguished Speaker Series presents *Martha Colburn*  
Michigan Theater  
Main Auditorium

7pm

FILMS IN COMPETITION 5

Out Night  
Michigan Theater  
Main Auditorium

7:30pm

FEATURE IN COMPETITION

*Camp on the Wind's Road*  
Michigan Theater  
Screening Room

9pm

FILMS IN COMPETITION 6

Michigan Theater  
Main Auditorium

9:30pm

FEATURE IN COMPETITION

*Why Can't I Be Me? Around You*  
Michigan Theater  
Screening Room

10pm–2am | Free

AFTERPARTY

\aut\ BAR

### FRI 3/27

10:30am–12pm | Free

OFF THE SCREEN!

Salon  
Seed&Spark: *Crowdfunding to Build Independence*  
North Quad Space 2435

1pm | Free

JUROR PRESENTATION

Osbert Parker: *New Adventures in Animation*  
Michigan Theater  
Screening Room

3pm | Free

OFF THE SCREEN!

Salon  
*Cross Talk: Taiwanese and Mainland Chinese Art Films and Documentaries*  
North Quad Space 2435

5pm

FILMS IN COMPETITION 7

Michigan Theater  
Main Auditorium

5:30pm

FEATURE IN COMPETITION

*Video Blues*  
Michigan Theater  
Screening Room

7pm

FILMS IN COMPETITION 8

Michigan Theater  
Main Auditorium

7:30pm

SPECIAL PROGRAM

*Disquiet American: The Animated Collage Films of Martha Colburn*  
Michigan Theater  
Screening Room

9pm

FILMS IN COMPETITION 9

Animation  
Michigan Theater  
Main Auditorium

9:30pm

FEATURE IN COMPETITION

*FUTURE LANGUAGE: The Dimensions of VON LMO*  
Michigan Theater  
Screening Room

10pm–2am | \$7,  
Free with AAFF pass

AFTERPARTY

Live performance by  
Kit Young and DJ sets  
by MEMCO  
Club Above

### SAT 3/28

Various times | Free

OFF THE SCREEN!

*Invisible Instruments* by Matt Roberts and Terri Witek  
Installation and demonstration  
Michigan Theater  
Grand Foyer

10–11:30am | Free

OFF THE SCREEN!

Salon  
*Inside Out: Film as a Medium for the Exploration of Experiences of Mental Illness*  
North Quad Space 2435

11am | \$6

FILMS IN COMPETITION 10

*Almost All Ages* (Ages 6+)  
Michigan Theater  
Main Auditorium

12:00–2:00pm | Free

OFF THE SCREEN!

Workshop  
Pickle Fort Film Collective  
presents *LOOPS 2020*  
North Quad Space 2435

1pm

FILMS IN COMPETITION 11

Michigan Theater  
Main Auditorium

1:30pm

FEATURE IN COMPETITION

*Faire-part*  
Michigan Theater  
Screening Room

3pm

FILMS IN COMPETITION 12

Michigan Theater  
Main Auditorium

3:30pm

SPECIAL PROGRAM

*Women Make Movies Workshop Films: Community Women at Women Make Movies Tell Universal Cinematic Stories*  
Michigan Theater  
Screening Room

5pm

SPECIAL PROGRAM

*Welcome to Commie High*  
Michigan Theater  
Main Auditorium

5:30pm

FEATURE IN COMPETITION

*Home In The Woods*  
Michigan Theater  
Screening Room

7pm

FILMS IN COMPETITION 13

Michigan Theater  
Main Auditorium

7:30pm

SPECIAL PROGRAM

*Filming in the Dark: Early Experiments from Taiwan*  
Michigan Theater  
Screening Room

9pm

FILMS IN COMPETITION 14

Michigan Theater  
Main Auditorium

9:30pm

FEATURE IN COMPETITION

*Dream Journal 2016–2019*  
Michigan Theater  
Screening Room

11pm–1:30am | Free

AFTERPARTY

Performance by Blue LLama  
Jazz Club musicians with  
visuals by David Olson  
Blue LLama Jazz Club

### SUN 3/29

10:30am–12:00pm | Free

OFF THE SCREEN!

Salon  
*What the Hell Was That?*  
North Quad Space 2435

12:00pm

SPECIAL PROGRAM

*Screendance*  
Michigan Theater  
Main Auditorium

12:30pm

FEATURE IN COMPETITION

*What We Left Unfinished*  
Michigan Theater  
Screening Room

2pm

SPECIAL PROGRAM

*Unseen Migrations*  
Michigan Theater  
Main Auditorium

2:30pm

FEATURE IN COMPETITION

*Serpentarius*  
Michigan Theater  
Screening Room

5pm

AWARDS SCREENING 1

Michigan Theater  
Main Auditorium

7pm

AWARDS SCREENING 2

Michigan Theater  
Main Auditorium

9pm–12am | \$7,  
Free with AAFF pass

AFTERPARTY

Live musical performance  
by Badgewearer and SpOp  
Babs' Underground



## LETTER FROM THE DIRECTOR

Welcome to the 58th Ann Arbor Film Festival. The spirit of creativity is alive and well. We received a bumper crop of submissions this year—3,540 to be exact! It has been an honor to carry forward our tradition of receiving, viewing, discussing, and distilling down so many expressions of film art.

We've brought together the work of over 200 international artists and aligned it for your viewing pleasure and provocation. We are grateful to take in the many windows on the world showing us diverse places, cultures, states of

being, ways of seeing and making.

We are honored to be hosting 100 filmmakers and artists in Ann Arbor this week, many of whom are staying with community members who have opened their homes. You might be sitting next to a filmmaker in the theater right now, or standing behind them in line at one of our local restaurants. Reach out to our talented guests—they are here from all over the world to share their vision and their artwork with you in person, to witness it in this beautiful venue, and they would love to talk with you about it.

There is no theme to the festival, but pay attention to how often you see images of other dimensions, and the mining of family media archives. There are a number of films about post-colonial topographies, and we're also noticing more and more movies

about space and time travel. There are at least two films about holes, and another two about hair. True art never goes dull.

This past year has brought the festival much success. We were voted #1 film festival in North America in a USA Today readers poll and were included in *MovieMaker* Magazine's top 50 film festivals worth the entry fee. We also saw a 20% increase in attendance at the 57th festival and received 25% more film submissions. We are grateful to all of our volunteers, interns, members, donors, sponsors, and other supporters—your dedication creates our success!

Welcome!

ENJOY YOURSELF  
& BE YOURSELF  
& LET THE MOVIES TAKE YOU AWAY

Leslie Raymond  
AAFF Director

## LETTER FROM PAT OLESZKO

In the crummy little theater in the art school, the curious atomic reaction known as the Ann Arbor Film Festival exploded bold and unpredictable, a glorious expanding universe that has resonated beyond comprehension. Within the early rigors of little money, strong personalities, and high ethical standards, it was truly experimental. We took it all very seriously of course, just as long as we were seriously amused.

George Manupelli started the festival as a place to show his films and those of the small group of artists around the country engaged in the medium. Because there was relentless experimentation on the screen, it was just as natural for the artists attending to show work in conjunction, but more importantly, in celebration of the annual event. In the parking lot, Bill Finneran spray-painted a new car matte black every day. Eric Staller installed architecture professor Joe Wehrer in the lobby in an easy chair staring at a live television screen despite a six-foot brick wall separating the two. There were live ducks in a pen being simulcast on a TV in the lobby. Warhol and the Velvet Underground played their first-ever out-of-town gig at the Saturday night show.

I became a live part of the Festival in 1966 when, as a freshman, I viewed every film, five nights, six hours a night, enthusiastically despite the distinctly uncomfortable wooden seats. After that rigorous initiation, I needed my own chair. The next year I brought a different stylistic seating every night, installed it front and center; whatever the design of the chair my costume would be synchronous.

Thereafter, I developed a theme annually, creating a new six-Pat for every festival. There was Pati-O's Dance Crass, Pat's Comic Strips, and Film Ratings Reel-y Revealed, to recall a few. Every night was different, with five-minute non-cinemagraphic shorts getting progressively more effusive towards the end of the week. Composer Bob Sheff, aka "Blue" Gene Tyranny would improvise and Peter Wilde, the legendary wizard projectionist, would contribute my burgeoning tech. It was how I learned to be a performance artist.

For my continuing efforts and visual splendor, George featured me sartorially resplendent on the tickets and nude on one of the posters, all still hanging at Casa Dominick's behind the Law Quad and kitty-corner from the old art school.

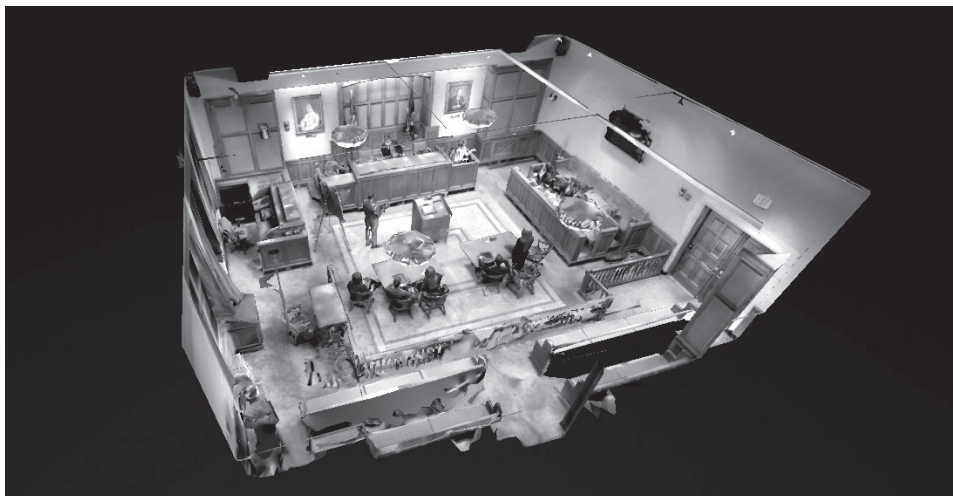
I left for New York but kept returning for years, decades even, until it seemed ripe to retreat and revisit only for special events and anniversaries.

I became the Festival Queen because I created the place for my selves. I conceived the idea, grabbed it, kept compounding the idea, and made it my place. There were plenty of great women around doing fantastic stuff for the festival but I owned the theatricks on stage. The Festival was all about presenting the most adventurous art available, but I made the art happen in reel time.

The move to the Michigan Theater, gilded vaudevillian emporium, made all the non/sense in the world: bigger! More screens! Digital submissions multiplying entries by the jillions! And what, comfortable seats!? Holy shit, the renegades had moved into the palace. Initially the Festival was an idiosyncratic collection of ideas and images for the stalwart and brave. Now, it is ever more challenging, as an institution of 58 years, to keep the beast of experiments and standards alive and glowing, which, frankly, in these screen-addled, attention-strafted times, is no small feat. Of course, it all succeeds when the images are truly moving, and the audience applauds.

Pat Oleszko  
Festival Queen





# Witness Lab

## A project of the Roman Witt Artist in Residence Program

Irving Stenn, Jr. Family Gallery  
University of Michigan Museum of Art (UMMA)

ON VIEW THROUGH MAY 17, 2020

Transforming gallery space into an interactive courtroom, this installation and performance series from artist Courtney McClellan looks to study the relationship between spectacle and the law.

Presented in partnership with the University of Michigan Museum of Art (UMMA), the Roman J. Witt Artist in Residence Program of the Penny W. Stamps School of Art & Design, with lead support provided by the University of Michigan Law School and Office of the Provost.

EXHIBITION INFO AND PERFORMANCE SCHEDULE: [umma.umich.edu](http://umma.umich.edu)

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MUSEUM OF ART

## JURORS



**OSBERT PARKER**

Three-time BAFTA-nominated director Osbert Parker is perhaps best known for his signature style of using cut-out animation mixed with live action to create one-of-a-kind imaginary landscapes within commercials and short films. He directed eight short films for the Channel 4 series *Misfits* (2012) and co-directed (with Laurie Hill) the short film *Sir John Lubbock's Pet Wasp* (2018) for Instagram, based on *Untold Stories*, commissioned by Animate Projects and Anim18. As a freelance director, Parker worked at Quentin Tarantino's production company, A Band Apart, as its first commercial director in 1995, and as Steve Barron's second unit director on Hallmark's TV feature *Arabian Nights*. Parker's short films have received great acclaim on the international film festival circuit. *Film Noir* was nominated for best short animated film by the British Academy of Film and Television Arts in 2006 and was also nominated for the Palme d'Or at the Cannes Film Festival. *Yours Truly* was awarded Best Short Animated Film at the British Animation Awards.

A program of Osbert Parker's work will screen on Friday, March 27, at 1pm.



**LYNNE SACHS**

Lynne Sachs makes films, installations, performances, and web projects that explore the intricate relationship between personal observations and broader historical experiences by weaving together poetry, collage, painting, politics, and layered sound design. Between 1994 and 2009, her five essay films took her to Vietnam, Bosnia, Israel, Italy, and Germany—sites affected by international war—where she looked at the space between a community's collective memory and her own subjective perceptions. Sachs has made 35 films, which have screened at the New York Film Festival, the Sundance Film Festival, the Museum of Modern Art, and the Whitney. Lynne studied history and studio art at Brown University and studied film at both the San Francisco Art Institute and San Francisco State University. She lives in Brooklyn and teaches experimental and documentary film. In 2014, Sachs received a Guggenheim Foundation Fellowship in Film and Video.

A program of Lynne Sachs's work will screen on Wednesday, March 25, at 1pm.



**LISA STEELE**

Lisa Steele is a pioneer in video art, educator, curator, and co-founder of the Toronto-based organization Vtape, an award-winning media center and distributor of video art. She has collaborated with her partner Kim Tomczak since 1983 in producing videotapes, performances, and photo|text works. Their awards include the Bell Canada Award in Video Art, a Toronto Arts Award for Media Arts, and a Governor General's Award in Visual and Media Arts. Currently, Steele teaches at the University of Toronto as part of the John H. Daniels Faculty of Architecture, Landscape, and Design.

A program of Lisa Steele's work will screen on Thursday, March 26, at 1pm.



## FILMMAKER AWARDS

**The Ann Arbor Film Festival provides direct support to filmmakers.** Our 2020 awards competition presents \$22,500 to filmmakers through cash and in-kind awards that include film stock, film processing, camera equipment, and digital scanning services. An award from the AAFF not only confers prestige and financial support, but also can qualify filmmakers for an Oscar® nomination by the Academy of Motion Picture Arts and Sciences in the short film category. Qualifying awards include the Ken Burns Award for Best of the Festival, the Chris Frayne Award for Best Animated Film, the Lawrence Kasdan Award for Best Narrative Film, and Best Experimental Film.

### **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 Pioneer High School.

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

Tom Berman was a student of AAFF founder George Manupelli at the University of Michigan, as well as an early festival supporter and close friend to many in the festival community. To honor his memory, this award—contributed by the Berman family—supports an emerging filmmaker who the jury believes will make a significant contribution to the art of film.

### **Kodak Cinematic Vision Award \$2,000 in film stock**

This award goes to the film that demonstrates the highest excellence and creativity in cinematography. The recipient will receive \$2,000 in film stock from Kodak (This includes complimentary processing should the recipient select 16mm or 35mm color negative film stock).

### **Best Experimental Film \$1,500**

Supported by Ann Arbor residents Ron and Robin Sober, this award celebrates the film that most successfully showcases the use of experimental processes, forms, and topics.

### **Best Documentary Film \$1,000**

Supported by Ann Arbor residents Jonathan Tyman and Deborah Bayer, this award recognizes the best nonfiction film in the festival program.

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

Hollywood film producer and writer Lawrence Kasdan came to know Ann Arbor well during his years as a student at the University of Michigan. He keeps his connection to the town's film culture alive in part through his support of this festival award. The distinction goes to the narrative film that makes the best use of film's unique ability to convey striking and original stories.

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

Chris Frayne was a key participant in the festival's early years whose approach to life called to mind his colorful cartoon characters. This award honors the spirit of Chris by recognizing the animated film that delivers the best

style, creativity, and content. Support for the award comes from several dedicated AAFF enthusiasts.

### **Cutters Studios Archival Film Award \$1,000 in film scanning services**

For the best film of the festival using a significant amount of archival film footage—including home movies and found footage—this award bestows on the recipient \$1,000 in 16mm and 35mm film scanning services from RingSide Creative, an integrated media studio based in Southeast Michigan.

### **Gil Omenn Art & Science Award \$1,000**

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

### **Prix DeVarti for Funniest Film \$1,000**

Supported by an endowment fund established by the DeVarti Family, this award goes to the film likely to create the most laughs in the festival. The prize recognizes the 57-year friendship between Dominick's pub and the AAFF and honors the memory of Dominick and Alice DeVarti.

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

This award provides support to the year's most promising early-career video artist. 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 and whose work is distributed by the Video Data Bank.

### **The Eileen Maitland Award \$750**

Supported by several local AAFF fans, this award is given to the film that best addresses women's issues and elevates female voices. It was created to honor the spirit and memory of Eileen Maitland, who was a dear friend and longtime supporter of the festival, as well as a patron and practitioner of the arts.

### **PROCAM Best Regional Filmmaker Award \$750 in kind**

This award recognizes top Michigan talent. The winner receives \$750 in store credit from PROCAM, a family-owned and family-operated company based in the Detroit metro area that strives to combine special attention to customer care with a diverse product line and competitive prices.

### **George Manupelli Founder's Spirit Award \$700**

With lead support from brothers Dave and Rich DeVarti, this award recognizes the filmmaker who best captures the bold and iconoclastic spirit of the Ann Arbor Film Festival founder, the late George Manupelli, whose vision for the festival continues to this day.

### **The No Violence Award \$512**

In a culture that relies on images of violence to entertain, this prize is awarded to the film

that best engages or informs audiences and explores or celebrates life while also rising to the narrative challenge of "No Violence Depicted." The award is provided by Ann Arbor residents Matthew Graff and Leslie Lawther.

### **UMCU Audience Award \$500**

Sponsored by the University of Michigan Credit Union, with additional longtime support from an anonymous friend of the festival, this award—affectionately dubbed the Vox Populi Award—goes to the year's most highly rated audience-selected film in competition.

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

This award for excellence and originality in sound design is provided by Leon Speakers, which has been installing custom-built high-fidelity speakers in home theaters throughout Ann Arbor since 1995.

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

Peter Wilde was a long-time projectionist for the festival and a master of special effects. This award honors his creativity and pursuit of new techniques by recognizing the film that displays the most pioneering technical innovations. Generous donors to the Peter Wilde Award Endowment Fund include Bernard Coakley, Constance Crump and Jay Simrod, Bill Davis, IATSE Local 395, the LaBour Foundation for Non-Institutional Living, John Nelson and Deb Gaydos, Glenda Pittman, Woody Sempliner, Kevin Smith, and Robert Ziebell and Elizabeth Ward. Additional support was provided by Peter Wilde's sister and brother-in-law, Susan and Jim Warner, in loving memory of Peter and Susan's brother, the late Alan C. Wilde.

### **Tíos Award for Best International Film \$500**

Granted to the film produced outside of the United States that most strongly wins over the jury, this award is provided by Tíos Mexican Café, serving Ann Arbor since 1986.

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

This award honors the film that best addresses and gives voice to lesbian, gay, bisexual, transgender, or queer issues. Longtime festival supporters Martin Contreras and Keith Orr, former owners of the locally known and loved \aut\ BAR, contribute this award to highlight the diversity of voices that achieve excellence in filmmaking. An \aut\ FILM Award Endowment Fund initiative is currently underway. Should you wish to help ensure that Keith and Martin's legacy of support lives on forever, please contact [leslie@aaafilmfest.org](mailto:leslie@aaafilmfest.org).

### **Overture|Wazoo Award for Best Music Video \$300**

Designed to recognize excellence in the art of music video—which stems from the special collaborative relationship between a musician and a film or video maker—this award is supported by Ann Arbor's beloved and independently owned Wazoo Records and Overture Audio.

### **Juror's Awards \$1,688**

Provided by friends of the festival and distributed at the discretion of the jurors, the remaining prize monies confer special recognition for films of distinction and artistic accomplishment.



## ACADEMY SUPPORT

The Ann Arbor Film Festival (AAFF) is recognized as a qualifying film festival for the short film category of the Academy of Motion Picture Arts and Sciences. A short film that receives one of the following awards at the AAFF is eligible: the Ken Burns Award for Best of the Festival, the Chris Frayne Award for Best Animated Film, the Lawrence Kasdan Award for Best Narrative Film, and Best Experimental Film.

The AAFF is one of two dozen festivals in the United States that can qualify a film for consideration by the Academy Awards. A short film of not more than 40 minutes' running time (including all credits) that falls into the film category of either live-action or animated (including, for example: 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) is eligible to 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 non-theatrical 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 non-theatrical 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 with English subtitles. Television or Internet exhibition anywhere does not disqualify a film, provided such an exhibition occurs after its Los Angeles theatrical release or after receiving its festival award. Documentaries, previews, trailers, or advertising films are excluded.

Please see [www.oscars.org](http://www.oscars.org) for a complete outline of rules and eligibility.

## AWARD DONORS

**Huge thanks to all of you!** These valued donors make it possible for the Ann Arbor Film Festival to present awards to deserving filmmakers each year. Their generosity creates a positive impact on experimental film by providing support and recognition for talented artists.

### \$3,000 – \$4,999

Ken Burns

### \$1,000 – \$2,999

The Aronofsky Family

Richard and  
Elizabeth Berman

Martin Contreras  
and Keith Orr

Lawrence and  
Meg Kasdan

Gil Omenn and  
Martha Darling

Ron and Robin Sober

Jonathan Tyman  
and Deborah Bayer

### \$500 – \$999

David DeVarti and  
Ellen Rabinowitz

Fishman Wright  
Family Foundation

Matthew Graff and  
Leslie Lawther

Leon Speakers

Kari Magill and  
George Fisher

Jay Simrod and  
Constance Crump

Charles M. Sutherland

Tíos

University of Michigan  
Credit Union

Jim and Susan Warner

### \$250 – \$499

Anonymous

Lars Bjorn and  
Susan Wineberg

Dr. Raymond A.Cleary

Antonio David Garcia

Vicki Engel and  
Dan Gunning

Piotr Michalowski  
and Deanna Relyea

Dennis Hayes and  
Mary Ellen Rounsifer

### \$100 – \$249

Rick Cronn and  
Myrna Jean Rugg

Angelique Neal

John Nelson and  
Deb Gaydos

Barbara and  
Ronald Kramer

Overture Audio

Claywood Sempliner

The Lunch Room

Wazoo Records

Alma Wheeler Smith

Ronald James  
Thompson

### \$20-\$99

Cheri Gaulke

Sarah and  
Gregory Lee

Berendan Ronayne  
and Donna MacDonald

William Bolcom  
and Joan Morris

Robert and  
Sharon Ongaro

Tim Retzlöff

Laura Sanders

Julie Steiner

### IN-KIND

Cutters Studios

Kodak

PROCAM

## MEMBERS AND DONORS

**The contributions of loyal members and donors help make the festival happen year after year.**

### HUGE THANKS GO OUT TO:

#### \$5,000 – \$9,999

Anonymous  
Jean and Frederick Birkhill and the Birkhill Family Foundation  
Tom Bray and Jeri Hollister  
Ken Burns  
David DeVarti and Ellen Rabinowitz  
Paul Schutt

#### \$2,500 – \$4,999

630 Club  
Martin Contreras and Keith Orr  
Deborah Greer  
Matthew Graff and Leslie Lawther  
Kasdan Family Foundation  
Cynthia Nicely  
Gil Omenn and Martha Darling  
Jonathan Tyman and Deborah Bayer

#### \$1,000 – \$2,499

Ruth Bardenstein and Jim Roll  
Richard and Mei DeVarti  
Susan Dise  
Heidi Kumao  
Wendy Lawson  
Morgan McCormick and Justin Bonfiglio  
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Robin and Ron Sober

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\aut\ BAR

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Jazz Club

The Circ Bar

Club Above

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Café Zola

Chow

eat

El Harissa

Grange Kitchen & Bar

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The Standard

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#### Opening Night Drinks

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The Wine Group

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Isalita

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Sava's

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Casa Dominick's

#### Additional thanks to:

Lisa Borgsdorf (UMMA), Cahoots (Joe Malcoun, Alison Todak, Ryan Weller), Joe Dougherty (Didaktikos), Deb Greer, Sava Farah (SavCo), Christstina Hamilton, Vicki Honeyman, Adam Hyman, the InfoReady/Festivant team (especially Deb Collins, Maurice Collins, and Bhushan Kulkarni), Blue Kranning, Phillip Lenhardt, Marc McCay, Chris McNamara, the Michigan Theater Foundation front of house and office staff, Allison Morris, Markus Nornes, Chris Reilly (EMU), Robin Sober, Jason Stevens, Lalena Stevens, Pat Oleszko, Woody Sempliner, Zach Vanes, and Kristina Weber



## SUPER SCREENER

Every year, the Ann Arbor Film Festival relies on a large group of volunteer screeners. The Super Screener Award recognizes the person who reviews the most films in any given year.

This year's award goes to Deanne Morse, who screened 370 films. Special thanks to you, Deanne, for your dedication and expertise!

"As a filmmaker myself, I have entered many festivals, and also served on several juries and selection committees. When AAFF expanded its selection structure a few years ago, I jumped at the chance to be part of it. AAFF continues to honor the filmmaker

as an artist, with multiple and layered reviews, and hard-working pre-screeners who take their reviewing seriously. Pre-selection reviewing was a buffet of quirkiness, honesty, beauty, experimentation, irony, formal explorations, humor, and personal voice. Some films were flawed, of course, and many were elegant in their expression, far too many to be included in the festival."

"A writer or painter cannot change the world. But they can keep an essential margin of nonconformity alive." —Luis Buñuel

**"I'm obsessive  
about film art.  
Super Screener?  
Screening fed  
my obsession."**

— Deanna Morse

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in the collection-  
quality 10-pack.

DVDs are available  
for purchase:

At the merchandise  
table in the lobby of  
the Michigan Theater  
during the festival

On the festival's  
website, at  
[aafilmfest.org/store](http://aafilmfest.org/store)

**Volumes 10-12:**  
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## ON TOUR

**The 57th Ann Arbor Film Festival traveling tour** made 21 stops in the United States and abroad to show award-winning and select short films from the 2019 festival. Half of the touring program revenue goes directly to the filmmakers whose work is featured. To learn more about the AAFF traveling tour, please visit [aafilmfest.org/tour](http://aafilmfest.org/tour). In chronological order, the 57th AAFF tour visited:

**Madison, Wisconsin**

Madison Museum of Contemporary Art  
June 28, 2019

**Boulder, Colorado**

University of Colorado Boulder  
October 15, 2019

**Philadelphia, Pennsylvania**

Three Rivers Festival  
November 11, 2019

**Claremont, California**

Pitzer College  
October 30 and  
November 13, 2019

**Bloomfield Hills, Michigan**

Cranbrook Academy of Art  
November 30, 2019

**Mobile, Alabama**

Alabama Museum of Contemporary Art  
December 10, 2019

**Los Angeles, California**

Los Angeles Filmforum  
January 12, 2020

**Detroit, Michigan**

Senate Theater  
January 25, 2020

**Macomb, Michigan**

Clinton Macomb Public Library  
January 26, 2020

**Grand Rapids, Michigan**

Grand Rapids Public Library at the Wealthy Theatre  
January 29 and 30, 2020

**Nashville, Tennessee**

Vanderbilt University  
January 30, 2020

**Ludington, Michigan**

Ludington Area Center for the Arts  
January 30, 2020

**Ann Arbor, Michigan**

Ann Arbor District Library  
February 10, 2020

**Grosse Pointe, Michigan**

Grosse Pointe Public Library  
February 13, 2020

**Edge Hill University**

Ormskirk, United Kingdom  
February 27, 2020

**Minneapolis, Minnesota**

Casket Cinema | Minneapolis College of Art and Design  
March 5, 2020

**Providence, Rhode Island**

Rhode Island School of Design  
March 13 and 14, 2020



## INSTALLATIONS

### Ann Arbor Art Center

(AAAC)

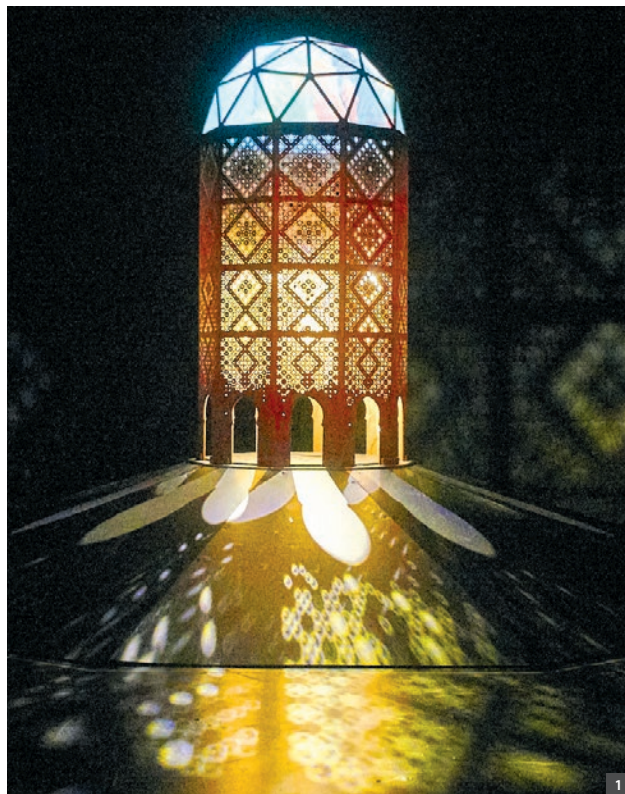
10am–7pm daily, 10am–6pm  
Saturday, 12–5pm Sunday  
117 West Liberty Street  
Free and open to the public

#### Cornered

Raquel Salvatella de Prada

**1** Part sculpture, part light installation, part video animation, *Cornered* is an immersive visual experience that represents the motivation and struggles of migrants leaving their home country and making an attempt, most often failed, to cross the border from Morocco to the Spanish cities of Melilla and Ceuta, the only European cities on Africa's mainland. The visual imagery focuses on the ambitions and struggles of the migrants, from the journey from their home country to the many attempts to enter Spain, and the frustration of the perpetual effort to reach their dream—the dream of a better life for their families.

Raquel Salvatella de Prada integrates experimental video and animation with different traditional art forms, often by collaborating with artists of diverse backgrounds in such media as printmaking, installation art, and performance. She finds that the combination of her digital medium with physical visual media can be a powerful way to communicate about social issues.



#### Meatspace

Ian Haig

See lobby signs for times

**2** *Meatspace* is about the confrontation of the body. It is a reminder that in our increasingly mediated reality our bodies are still trapped within Darwinian husks of meat and sacks of flesh. As the user moves through a series of meat rooms, there is no narrative, no game, no interaction, no logic, no end, no beginning—just meat. Meatspace was a term first coined in the mid-1990s first wave of VR evangelism for those trapped by their flesh, by the limitations of their messy and wet meat bodies. Twenty years later we are still trapped by our flesh, but our bodies now

extend through an electronic landscape. Meatspace is no longer a separate category to our mediated world, but implicitly part of it.

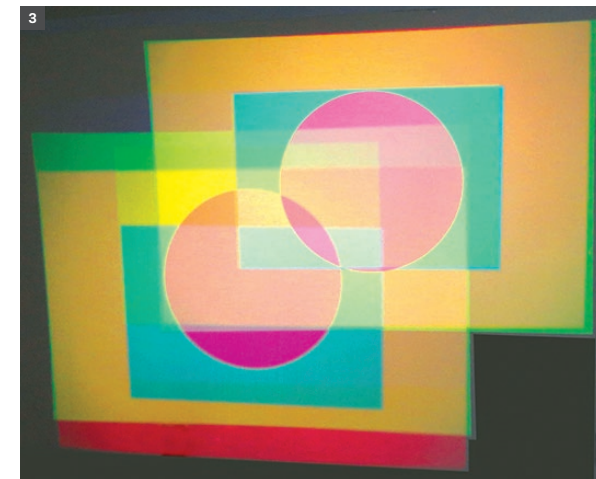
Ian Haig's body-obsessed themes can be seen throughout his work over the last twenty years, including exhibitions at The Australian Centre for Contemporary Art, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale, Nagoya, Japan; Centre Georges Pompidou, Paris; Art Museum of China, Beijing; and Museum Villa Rot, Burgrieden-Rot, Germany.



### Moving Pictures

Bill Brown

**3** *Moving Pictures* is a 3-channel 35mm slide projector installation that looks for movement both within and beyond the moving picture. In this kinetic sculpture, an animated image created by three automated slide projectors is projected on a rolling projection screen that moves back and forth through the gallery space. The illusion of motion of the animated image is thus translated into physical movement through space. *Moving Pictures* relocates and extends our perception of movement in motion pictures from the neurophysiological operations of visual perception, where movement is just an illusion, to the real time movement of images and objects through space. This installation allows the intermediary space of projection—the



space between the slide projector and the screen—to be understood as a sculptural space that can be shaped, transformed, and visualized in real time.

Bill Brown is a media artist interested in ways landscape is interpreted, appropriated, and reconfigured according to human desires, memories,

and dreams. His research interests include UFOs, memorial architecture, and outsider archaeology. He currently lives in Chapel Hill, North Carolina where he is the co-director, with Sabine Gruffat, of the Cosmic Rays Experimental Film Festival.

### U-M Hatcher Graduate Library Lobby

8am–12pm  
Monday through  
Thursday, 8am–7pm  
Friday, 10am–6pm  
Saturday, 1pm–12pm Sunday  
913 South University Avenue  
Free and open to the public

#### Another Way of Looking at the World: Glimpses of the Ann Arbor Film Festival

**4** U-M Library presents a small exhibition of AAFF ephemera, including programs, posters, photos, and Pat Olezsko's plates, gathered from university and AAFF collections.





## INSTALLATIONS



### *We Sustain Ourselves through the Histories of Our Ancestors*

Alejandro T. Acierito

**2** This work opens questions about the viability of hashtag activism in an era of networked culture. Working through gestures of presence and absence, this interactive installation remembers the life and work of trans Latinx activist Sylvia Rivera, a womxn fiercely committed to activism related to housing displacement, incarceration, abuse, and income inequality within LGBTQ spaces. Foregrounding one of the few captured moments of Rivera, where she highlights structural inequalities within the LGBTQ movement following the Stonewall Riots, this work scans the Twitterverse for instances of #lgbtq to advance frames of the video at each tweet. Tethered to the frequency of the hashtag, the image of her call to action freezes when the hashtag is no longer in use, pausing intermittently as the conversation subsides.

Alejandro T. Acierito is an artist and musician whose work is informed by queer sensibilities of time and presence. He holds an MFA from the University of Illinois at Chicago and is currently the Mellon Assistant Professor of Digital Art and New Media at Vanderbilt University.



### *An Undue Burden*

Jex Blackmore

On display 24/7 at the AAAC's Aquarium Gallery on Ashley Street

**1** *An Undue Burden* is an endurance work that follows the experience of a pregnant woman awaiting her abortion procedure in a hotel room over the course of twenty-four hours. Striking a balance between the public and private domain, the film draws parallels between a political discussion involving a woman's intimate, personal life and the public square. Veiled by the private room, we see the female body as a contested site as her isolation transforms the mundane into a living taboo. With minimal spoken dialogue, her gaze and actions drive the narrative, allowing the story to unfold of a woman in negotiation between her independence and confinement. We are reminded of what is sacrificed in putting one's life on hold for twenty-four hours (or more) and see ourselves in nuanced familiarities—a call to reconsider the burden of mandated abortion waiting periods in a political climate which dismisses the lived experiences of those directly impacted by these regulations.

Jex Blackmore is an artist whose work addresses the relationship between moral religious rhetoric, sexuality, and political policy. She has been featured in numerous publications such as *TIME*, *Vanity Fair*, *The Washington Post*, *NPR*, *Cosmopolitan*, and *Salon*. Her work is featured in the Magnolia Pictures documentary *Hail Satan?*, which was an official selection at Sundance 2019.

### North Quad Space 2435

10am–6pm daily

105 South State Street

Free and open to the public

### *Cross Talk: Taiwanese and Mainland Chinese Art Films and Documentaries*

Guo Zhen (China|USA),  
He Chengyao (China),  
He Yunchang (China),  
Wang Qingsong (China)  
and Xie Sichong (China|USA).

**3** The Chinese concept of *Ben Zun* ("the enlightened") refers to the state of adulthood with a surreal power. This ascent

to *Ben Zun* is elaborated in these artists' films. Audiences can feel their acute senses and sensibilities in living at a tumultuous time of instability, insecurity, and inconsequentiality. From their perspectives, we discover the representation and fruition of becoming oneself embodied in the motivations for seeking an individual identity with freedom, independence, recognition, trust, and love. The life experiences of

these five filmmakers from Taiwan and mainland China are intermingled with social, political, and cultural variations which inspire them to focus on the immediate life around them. Dialogue with others or themselves spark excitement and disillusion.

Organized by Fang Zhang, art critic and historian, Hughes Fellow (2016–2017) and a Center Associate of the Lieberthal-Rogel Center for Chinese Studies at U-M.



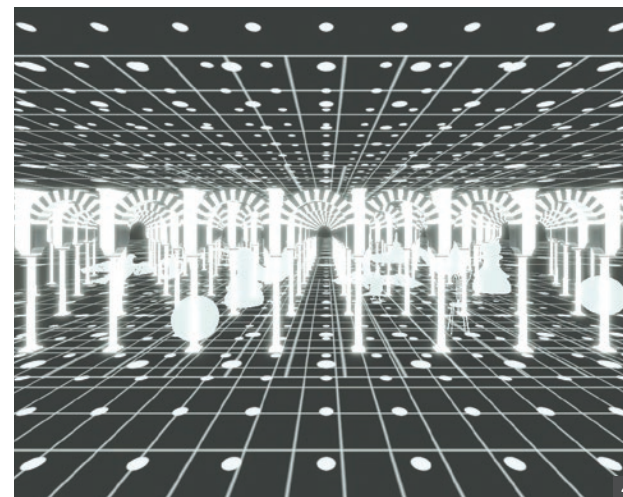
### *The Fold: a Labyrinth*

Alex M. Lee

See lobby signs for times

**4** This interactive, virtual reality-based hypertext installation involves rooms with doors containing a concept folding into other rooms with doors. Each room contains an idea inspired by structuralist and surrealist literature, mathematics, the readymade virtual object, and more. This project is a recombinatory experience where no one playthrough is exactly the same. Some rooms involve interaction where others don't. Some rooms are puzzle experiences where others are more experiential. All rooms follow a similar visual monochromatic motif.

Alex M. Lee is an artist who utilizes 3D animation, game engines, and the potential of simulation technology in order to visualize and abstract our understanding of time, space, and light—gathering concepts from within science, science fiction, physics, philosophy, and modernity.





## INSTALLATIONS

### Alice-XR: A Machine For Thinking

Claudia Hart

See lobby signs for times

**1** This installation consists of two VR worlds, *The Flower Matrix* (2018) and *Alice: A Machine For Thinking* (2019).

Both combine realities by staging captured live performance and music in an artificial, algorithmic space. Coinciding in a



single exhibition, two viewers sit back to back, each immersed in a parallel representation, roaming freely, intimate but alone together. The installation is loosely inspired by *Alice in Wonderland*, expressing Hart's

idea of the meaning of VR itself as medium—a place half-real and half-fake, in which the body occupies one space and the head another—like Lewis Carroll's original story, a world of inverted logic, the perfect vehicle for confounding the mind, its perceptions, and its preconceptions.

Claudia Hart is an early adopter of virtual imaging, using 3D animation to make media installations and projections, then later, as they were invented, other forms of VR, AR, and objects using computer-driven production machines, all based on the same computer models. At the School of the Art Institute of Chicago, she developed a pedagogic program based on this concept: Experimental 3D, the first program dedicated solely to teaching simulations technologies in an artworld context.

### They Came Together to Perform Heroic Gestures (in the manner that was meaningful to them)

Gordon Winienko

**3** This video installation uses 3D to simulate immersion in two seemingly disparate pastimes—political protest and cosplay—in order to examine the intersection of political action and performative fan culture. We all want to be empowered, don't we? And what better way to "power up" than to take on the guise of a powerful avatar? The Woke Activist ... or the Warrior Queen ... chanting, holding a fist aloft ... or wielding a talisman-like weapon ... and when we yoke our identity to a group of like-minded people—a tribe—that feeling of agency is amplified. And don't we feel so good, so righteous—because of it?

Gordon Winienko is a Los Angeles-based artist. Frequently, through the medium of the screen, his work explores the cultural framework—those "things we do" that are sometimes so commonplace that we often forget how they shape our lives, for better or worse.

### On the Move

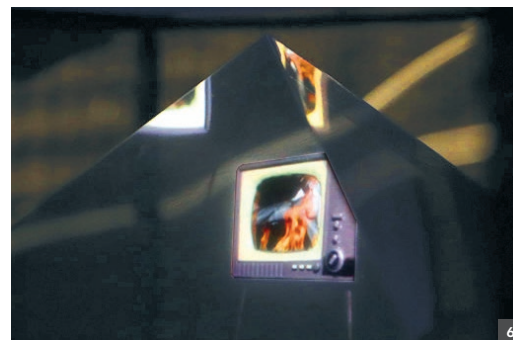
Moving Image Makers Collective

**2** A touring program of experimental film from the Scottish Borders-based Moving Image Makers Collective. As the first self-curated program of films by MIMC, *On the Move* speaks to notions of intervening—with assistance from the moving image—upon one's immediate environment. By turns tentative and assertive, these works find rhythm, music, and movement in acquired objects, found phenomena, and even silence; each, in its own way, argues the case for environment as a conditioning device: a way by which one thinks about negotiating the world, and the basis for any aesthetic response to it.

The Moving Image Makers Collective emerged from the Scottish Borders Community Filmmaking Initiative, a series of workshops run by Alchemy Film & Arts in 2014. MIMC members come from a diverse range of backgrounds and include authors, poets, photographers, filmmakers, playwrights, painters, and mixed media artists. They meet monthly to present new work for peer feedback, an ongoing and collective process of exploration of the moving image which has led to this new program.

### Student Reels

Work by students from the College for Creative Studies (Detroit, MI); Edge Hill University (Ormskirk, UK); the University of Michigan Department of Film, Television, and Media in the College of Literature, Science, and the Arts (Ann Arbor, MI); and the University of Michigan Penny W. Stamps School of Art and Design (Ann Arbor, MI).



### Michigan Theater

603 East Liberty

### Absorbed Analogies

Noel Stupek

**4** Experiments with unfussy expression, swerving impressions, kooky constructions. "The square is an arresting matter" has influenced the installation a touch.

Noel Stupek is an artist of installations.

### Invisible Instruments

Matt Roberts and Terri Witek

**5** A digital microscope and custom video mapping software lets participants project microscopic parts of themselves coupled with short poetic text onto large architectural objects, overwriting a public space with an ephemeral and intimate one.

Matt Roberts is a new media artist and Associate Professor of Digital Art at Stetson University.

Terri Witek is the author of six books of poems and the Sullivan Chair in Creative Writing at Stetson University.

### Memory Distrust

Sharon A. Mooney

**6** The artist's formative memories, which are reconstructed in these holograms, interrogate the subjectivity of story. The illusory nature of memory is reinforced by the image quality. Recreation can supplant the original, even while empowering the artist to act as their own witness.

Sharon Mooney works in experimental, narrative, and documentary portraiture focused on investigating desire and the human condition. She is a member of the faculty at the School of Film and Television at Loyola Marymount University.

### What We Saw

Screening Room Lobby

Blank cards are provided for you—the audience—to write down what you observe at the festival, onscreen and off. Leave your card in the box provided at the *What We Saw* station to be photographed and added to the ongoing slideshow. This presentation is an experimental remix documentary made possible by you: the savvy, diverse, and experimental-film-loving AAFF audience. All are invited and encouraged to participate!



## RECEPTIONS, WORKSHOPS, SALONS, AND PERFORMANCES

### TUE 3/24

3–5pm | North Quad  
Space 2435 | Free

#### RECEPTION

This reception for Space 2435 exhibitions and installations features artists Claudia Hart, *Cross Talk* video artists, Alex M. Lee, Moving Image Makers Collective, Gordon Winiemko, and students from AAFF university partners.

Various times starting at 7pm | Michigan Theater | Free

#### PERFORMANCE

##### **Bitch, Thunder!**

This all-female drumline from Toledo, Ohio, led by accomplished percussionist Jess Hancock, consists of eight women committed to inspiring female musicians while proving the power of drumming in public spaces. To help kick off this year's festival, Bitch, Thunder! will lay down their percussive sounds in front of the theater before the first screening. Afterwards, they'll lead a parade of festival-goers across Liberty Street to the afterparty at Necto, where everyone is invited to celebrate the beginning of our week of experimental film.

### WED 3/25

3–5pm | North Quad  
Space 2435 | Free

#### SALON SESSION

##### **Film Art Forum**

In this Pecha Kucha-style event, twelve filmmakers and other festival guests present 20 slides for 20 seconds each, resulting in a dozen six-minute talks by film artists. The subject matter varies, with all presentations aiming to promote an in-depth exploration of cinema as an art form and to encourage further discussion that nurtures the AAFF community.

7pm | Michigan Theater Main Auditorium | (opens FIC 3) and daily throughout the festival week

#### PERFORMANTZ

##### **Pat Oleszko:**

##### **Presents/Presence**

Bits and pieces from Pat's past filmed performantzes are shown with a-lithe sartorially splendid component to glorify or horrify the whole she-bang. A few that jest may turn up are: *Darwin's Nightmare: The Plight of the Nesting Bottle-back Turtles*: a global warning performed near Cape Canaveral, Florida; *The Half-Astro-nuts Dilemma* and *To Air is Human* the banned manned moon module crashes in foreign territory and the Astro-nuts disparately try to adapt; *Goldmen Sex*, a relationship ends boldly and badly; *Kneeples at the Movies with Kneel* and *Dimples* a short suite; *Odds at Sea Bahian Odyssey*: some local myth-tics are led by a buoy to sea to see!

9pm | Michigan Theater Main Auditorium | (during FIC 4)

#### LIVE CINEMA PERFORMANCES

##### **her\* hands and his shape**

##### **Silvia das Fadas and Masha Godovannaya**

In a dual screen phantasmagoria we are conjuring past and future ghosts of women who made films politically, or gave their presence to films politically. We refuse to forget. Our hands scratched and shot new images while stealing images from others, in fresh and outdated film stocks. Our hands developed the images in the dark, negative and positive, shadows of shadows. Our eyes widened in view of the spectral images appearing on the surface of the film strips, and each time our disquiet hands will interfere and throw color and light to those images on screen. There's no avoiding the ghosts in the machines; in moments of haunted liveness

such as this all is doomed to disappear and return in other shapes.

Masha Godovannaya is a visual artist, experimental filmmaker, and queer-feminist researcher. Approaching art production as artistic research and collective action, Masha's artistic practice draws on combinations of approaches and spheres such as moving image theory, experimental cinema and DIY video tradition, social science, queer theory, decolonial methodologies, and contemporary art.

Silvia das Fadas is a filmmaker, a researcher, a teacher, a wanderer. She is interested in the politics intrinsic to cinematic practices and in cinema as a way of being together in restlessness and brokenness.

##### **The Sick Sense, part 2: The Seventh Sense Brent Coughenour**

Building on research by Diana Deutsch, Alfred Bregman, Maryanne Amacher, and others, *The Sick Sense* is an ongoing project exploring the limits of the perceptual system. These projects stimulate otoacoustic and flicker phenomena and auditory and visual hallucinations while searching for stimulus patterns that deactivate the brain's default mode network, switching the brain into the role of ecstatic perceiver.

Brent Coughenour is a media artist originally from Detroit, currently based in California, whose most recent work incorporates computer programming for live manipulation of sound and image. He has presented his work at a variety of festivals and venues throughout the U.S. and internationally.

10pm | The Circ Bar | Free

#### INSTALLATION

##### **Momentum**

##### **Zlatko Ćosić**

A selection of work by Zlatko Ćosić, a video artist born in Banja Luka, Yugoslavia. His art spans a number of disciplines, including short films, video installations, theater projections, and live audio-visual performances. Ćosić's artwork has been shown in over fifty countries, for which he has received a variety of recognition.

### THU 3/26

10:30am | North Quad  
Space 2435 | Free

#### SALON SESSION

##### **Latinx Lived Realities Through New Media**

##### **Joey Lopez and Jonathan Guajardo**

*Latinx Lived Realities Through New Media* highlights Latinx student works and gives the film community insight into the lived reality of student filmmakers.

Joey Lopez is the Director of the Department of Communication's Media Lab at Texas A&M. He is an interdisciplinary artist and professional media creator whose academic focus is facilitating the next generation's ideas and projects.

3:30pm | Ann Arbor  
Art Center | Free

#### LIVE PERFORMANCE

##### **Mud Season**

##### **Sean Clute and Otto Muller**

Each spring, the snow melts. Its crystalline formation of hexagons dissolves and the earth emerges: mud. Mud is an in-between stage, a mix of organic and inorganic material, an edgework between geologic processes and biological decay, a site of potentiality. *Mud Season* is an audiovisual performance that incorporates hand-drawn animations, interactive video, and sound.

Visually, the work travels under the spring moon as snow melts, revealing what is hidden underneath. A celebration of growth, the performance includes a creature emerging from the mud, an explosion of rainbows, and an expanding orb of sunlight. The work uses custom-built software, a MIDI controller, various drawing apparatus and video projection.

Sean Clute is an artist who experiments with video, sound, and performance. His work has been presented at The Kitchen, MuseumsQuartier Wien, Shenzhen Museum of Contemporary Art, and the Autonomous Mutant Festival. Clute lives in Vermont where he is Associate Professor of Media Art at Northern Vermont University.

Otto Muller is a composer, educator, and interdisciplinary artist. His chamber works have been performed internationally at festivals. Muller leads the Socially Engaged Art BFA program at Goddard College in Vermont, where his research interests include cross-cultural aesthetics and critical arts pedagogy.

7pm | Michigan Theater Main Auditorium | (during FIC 5)

#### LIVE PERFORMANCE

##### **Two Steps on The Water Angelo Madsen Minax**

An omniscient musical narrator offers a glimpse into the lives of two adolescent boys who wrestle, throw rocks into swimming holes, and use social media to pass the time in their small river town.

Angelo Madsen Minax is a filmmaker, performer, and visual artist. Minax's projects explore complex queer intimacies, chosen and biological kinships, and the relationships that emerge between landscape and embodiment. His works have screened and/or exhibited at spaces including the Museum

of Contemporary Art Chicago, Museum of Fine Arts Houston, European Media Art Festival, Ann Arbor Film Festival, Anthology Film Archives, and the British Film Institute.

9pm | Michigan Theater Main Auditorium | (during FIC 6)

#### PERFORMANTZ

##### **Pat Oleszko:**

##### **Presents/Presence**

For description see Wednesday 7pm

### FRI 3/27

10:30am | North Quad  
Space 2435 | Free

#### SALON SESSION

##### **Crowdfunding to Build Independence Seed&Spark**

Seed&Spark connects people through stories that matter. Since 2012, their platform has helped thousands of creators bring stories to life and to audiences via story-centric crowdfunding, on-platform streaming, live community events, and workplace programs that cultivate a culture of diversity and inclusion. At the heart of their cornerstone *Crowdfunding to Build Independence* workshop is a dedication to connecting creators with their audiences. It lays out the steps toward a successful crowdfunding campaign, as well as a career-long action plan most likely to create a lasting, flourishing, direct relationship with your audience. You'll learn how to find and activate your audience, structure your crowdfunding campaign and pitch video, pick the right goal and incentives, and much more beyond marketing the campaign itself. Because after all, it isn't just about crowdfunding: it's about career building. Your career starts here!

## RECEPTIONS, WORKSHOPS, SALONS, AND PERFORMANCES

**3pm | North Quad  
Space 2435 | Free**

### **SALON SESSION**

**Cross Talk: Taiwanese  
and Mainland Chinese Art  
Films/Documentaries**  
**Moderated by Fang Zhang**

Sponsor: U-M Lieberthal-Rogel  
Center for Chinese Studies

This panel will discuss both Taiwanese and mainland Chinese video art works and documentaries, along with recent historical developments. It will also examine how artists and directors analyze the ways in which the impersonation of different identities and the pursuit of individual empowerment has an impact on generating awareness of cultural and social changes. Michigan State Professor Tze-lan Sang and U-M scholar Fang Zhang will examine how gender, masculinity and femininity, and selfhood are embodied and performed in the works by Taiwanese documentary makers and mainland video artists respectively. Film critic Wood Lin will give historical backgrounds for the social and economic impetus that has influenced the rise of documentary art films in Taiwan and mainland China. These presentations will each be followed by a cross talk featuring Anne Rebull in conversation with Fang Zhang and Guo Zhen, Zheng Wang in conversation with Tze-lan Sang, and U-M Professor Markus Nornes in conversation with Wood Lin and Akiyama Tamako.

Fang Zhang has an M.A. in Peace Studies from the University of Notre Dame and an M.A. in Translation for Diplomacy and Foreign Affairs from Foreign Affairs College. She was a 2016–17 Hughes Scholar at the University of Michigan Lieberthal-Rogel Center for Chinese Studies. Over the last three years, she

has taught about contemporary Chinese art at the University of Michigan, organizing exhibitions and symposium as well as film screenings. Her current research is on the implications of post-1970s cultural policies in China on the rise of contemporary art.

**7pm | Michigan Theater Main  
Auditorium | (during FIC 8)**

### **LIVE CINEMA PERFORMANCE**

***Emotions in Metal*  
Tommy Becker**

This visual album, divided into eight vignettes, blends video, music, poetry, performance, and computer-generated design. The short works link thematically in the artist's investigations of human-vehicle relationships. Whether performing instructional poetry in the garage, documenting the interiors of strangers' cars, or celebrating art world connections to the road, the work balances a playful humor with a critical eye on where society is currently parked.

A poet trapped in a camcorder, Tommy Becker continues to feed his video, music and poems into his never-ending saga, *TAPE NUMBER ONE*. Becker's single channel works are often translated to live cinema performance. His work has screened nationally and internationally. Since 2004, he's worked as an arts educator in San Francisco.

**9pm | Michigan Theater Main  
Auditorium | (during FIC 9)**

### **PERFORMANTZ**

**Pat Oleszko: *Presents/Presence***  
For description see  
Wednesday 7pm

**11pm | Club Above | \$7  
free with AAFF pass**

### **LIVE CINEMA PERFORMANCE**

***A Concise History of  
American Progress*  
Kit Young**

This work of expanded cinema is created by live improvisation

within the artist's video synthesis and feedback systems. The core of these systems is a video diorama. It is a portable apparatus that uses several cameras and screens to establish feedback loops. Its robotic control systems allow the artist to place sculptural objects in motion within the feedback signal streams, thus establishing a dynamic symbiosis between the inherent symbology surrounding the objects and the generative but recursive nature of video feedback imagery.

Kit Young produces video and performance art. He builds video systems that can be played in an improvisational way. He performs collaboratively with other artists to create expanded cinema events. Experimental studio sessions become video essays. Though his work utilizes new media techniques, his practice is grounded in themes of perception, awareness, social justice, and humor.

## **SAT 3/28**

**10am | North Quad  
Space 2435 | Free**

### **SALON SESSION**

***Inside Out: Film as a Medium  
for the Exploration of  
Experiences of Mental Illness*  
Michaela Grill, Ian Gold,  
Lawrence Joseph**

This presentation introduces an art-based research project from McGill University in Montréal, Canada, wherein female filmmakers suffering from mental health issues were asked to make films about them. The goal was to see if films generate a different knowledge than usual scientific approaches to mental health. The methodology developed was successful in generating works of art, producing research findings, and providing evidence that research developed by means of a

collaboration between artists and traditional researchers is possible.

Ian Gold is a philosopher whose work addresses theoretical problems in psychiatry. Michaela Grill is a professional filmmaker with an interest in women's health. Lawrence Joseph is a quantitative epidemiologist and biostatistician with interests in art.

**12pm | North Quad  
Space 2435 | Free**

### **WORKSHOP**

#### **LOOPS 2020**

**Pickle Fort Film Collective**  
Hands-on 16mm loop-making workshop with sound stations and Montessori-style instruction. Come make live cinema with us!

The Pickle Fort Film Collective has been making and displaying hand-made 16mm loops and sounds for the past five years. They meet every Thursday in Grand Rapids for a Montessori-meets-live cinema experience.

**7pm | Michigan Theater Main  
Auditorium | (during FIC 13)**

### **PERFORMANTZ**

**Pat Oleszko: *Presents/Presence***  
For description see  
Wednesday 7:00 pm

**9pm | Michigan Theater Main  
Auditorium | (during FIC 14)**

### **LIVE CINEMA PERFORMANCE**

***Spectral Landscape*  
Luis Macias**

A landscape. Without color and movement. Only a landscape. "At that beautiful moment between reality and dreaming, an incorporeal animal emerges from the darkness and light. Dark, violent and self-assured, it shares its fears of nature's despair. But don't be afraid—it's an animal just like you. Did you see it? Wake up and open your eyes."

Luis Macias is an artist, filmmaker, and image composer. Focused on

experimental and procedural practices of analog image, his works in Super 8, 16mm, 35mm, and video formats are composed for projection, performance, or installation. His films and expanded cinema works have been seen around the world.

**11pm | Blue LLama  
Jazz Club | Free**

### **LIVE PERFORMANCE**

**David Olson with  
BLJC Musicians**

Multimedia artist David Olson returns to the festival for a special evening of audiovisual collaboration with Blue LLama Jazz Club musical director Dave Sharp. Bringing his defrag aesthetic of creating new, unexpected wholes from seemingly disparate parts, Olson creates a unique live cinema experience, mixing images from his 30+ years as a visual artist, as well as fragments of archival festival film and media from collaborators around the world, including Iran, Palestine, France, Thailand, Israel, and monastics from Plum Village Zen Buddhist Monastery and International Mindfulness Center.

## **SUN 3/29**

**10:30am | North Quad  
Space 2435 | Free**

### **SALON SESSION**

***What the Hell Was That?*  
Moderated by Daniel Herbert**

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

Daniel Herbert is a media scholar and Associate Professor of the Department of Film, Television, and Media Arts in the College of Literature, Science, and the Arts at the University of Michigan.

**9pm | Babs' Underground | \$7,  
free with AAFF pass**

### **LIVE CINEMA PERFORMANCE**

***Works on White*  
SpOp (Marit Shalem) and  
Badgewearer (Tony Kennedy)**  
*Works on White* is an audio-visual collage of collected sources and recordings, as well as literary references. It improvises on interpretations of white, seen either as a sublime or a malign force. The performance reflects on the way in which history repeats itself as a back to the future phenomena. In times when social cohesiveness is crumbling around the globe, we see a reactionary tendency in governments and on the streets. At the same time a movement is advancing, seizing an opportunity to establish new connectivity and social structures.

Tony Kennedy is the founding and now only remaining member of the jazz punk band Badgewearer.

Marit Shalem is an artist who produces drawings and experimental video works, achieving Meisterschüler in Arts in Berlin, living in Rotterdam since 2000.



## AFTERPARTIES

**Wrap up the day with festival guests, filmmakers, staff, and members** at a different featured venue every night of the Ann Arbor Film Festival. Enjoy drink specials, DJs, live performances, and tasty food! Whether you are new to the festival or have been attending for decades, join us at the afterparties for a relaxed and festive environment where everyone is welcome.

### TUE 3/24

10pm–12am | Free

Necto

516 East Liberty Street

DJ set by alvin hill

### WED 3/25

10pm–2am | Free

The Circ Bar

210 South First Street

Featuring *Momentum* by Zlatko Ćosić and karaoke

### THU 3/26

10pm–2am | Free

\aut\ BAR

315 Braun Court

### FRI 3/27

10pm–2am | \$7, free  
with AAFF pass

Club Above

215 North Main Street

Featuring a live cinema performance by Kit Young and DJs from Michigan Electronic Music Collective

### SAT 3/28

11pm–1:30am | Free

Blue LLama

Jazz Club

314 South Main Street

Featuring local musicians from Blue LLama Jazz Club and visuals by David Olson

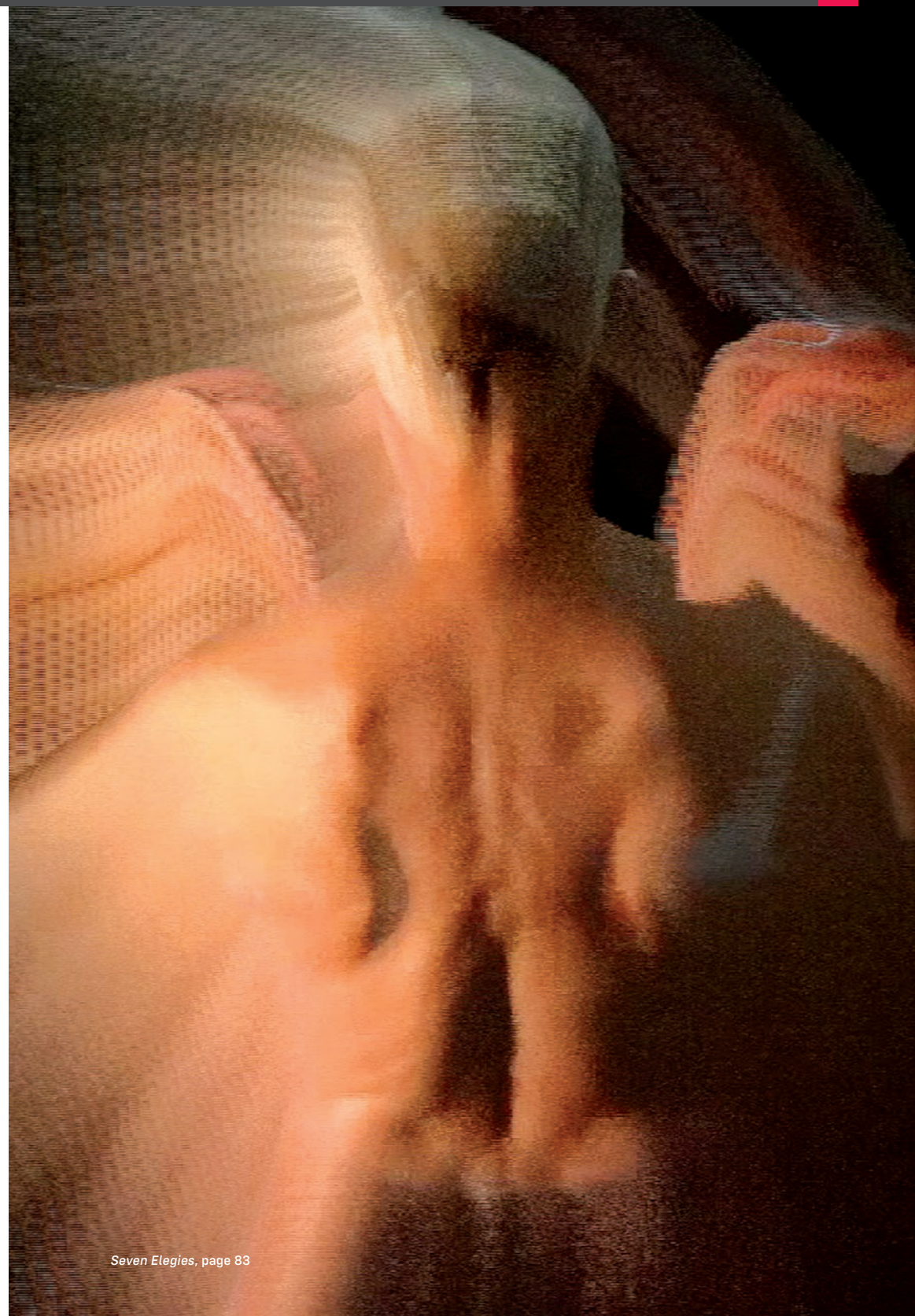
### SUN 3/29

9pm–12am | \$7, free  
with AAFF pass

Babs' Underground

213 South Ashley Street

Featuring a live musical and video performance by Tony Kennedy (Badgewearer) and Marit Shalem (SpOp)





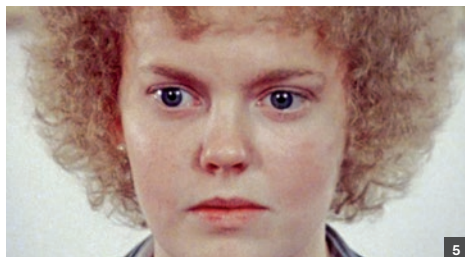
TUE 3/24



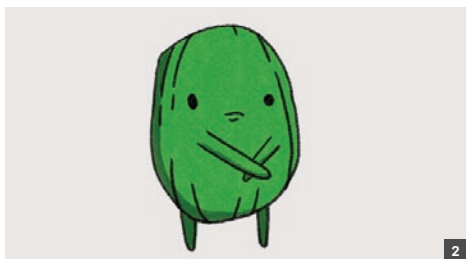
# 1 Films in Competition



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4



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## Don't Know What

Thomas Renoldner  
Vienna, Austria | 2019 | 8 | DCP

1 Employing the method of single-frame editing, the realistic film image transforms into a surreal, structuralist, and even abstract film. It creates a musical composition while experimenting with the human voice and transforming language into sound and music. *Don't Know What* questions classical rules of different film genres by combining elements of avant-garde film and entertainment cinema.

## PicklesLUH

Jiny Ung  
Houston, TX | 2019 | 1 | digital

NORTH AMERICAN PREMIERE

2 Pickles is dying to say something.

## tx-reverse

Virgil Widrich and Martin Reinhart  
Vienna, Austria | 2019 | 5 | DCP

US PREMIERE

3 A 360-degree panorama recording of a movie theater filled with viewers, created by means of the tx-transform technique, which Martin Reinhart developed more than twenty years ago.

## E-Ticket

Simon Liu  
US/China | 2019 | 13 | DCP

4 Sixteen thousand splices in the making, *E-Ticket* is a frantic (re)cataloging of a personal archive. Frames of 35mm film are obsessively cut apart, reshuffled, then tape-spliced inch by inch as fragmented views rapidly swipe through a trip to India then culminate at a protest of a 2005 World Trade Organization summit in Hong Kong. *Dante's Inferno* for the streaming age; freedom of movement for the modern cloud.

## White Afro

Akosua Adoma Owusu  
The Bronx, NY | 2019 | 6 | DCP

5 *White Afro* employs an archival instructional video on how to offer curly perms or body waving services to white clientele, ostensibly for financial gain.

## The Golden Legend

Chema García Ibarra and Ion de Sosa  
Elche and Donostia, Spain | 2019 | 11 | DCP

6 A summer day at the swimming pool of the village of Montánchez, Spain. From above, Our Lady of Consolation of the Castle keeps her watchful gaze.

## Dick Pics! (A Documentary)

Hannah McSwiggen and Russell Sheaffer  
San Diego, CA | 2019 | 12 | DCP

7 *Dick Pics!* is a short, stop-motion animated documentary that gathers men from all walks of life and asks them one of the most important questions of the modern era: "What in god's name compels you to send pictures of your penis to non-consenting others?"

## Trauma Chameleon

Gina Kamentsky  
Somerville, MA | 2019 | 3 | digital

NORTH AMERICAN PREMIERE

8 An escaped laboratory rat navigates through a sea of punctuation.

## We Are Future Shock

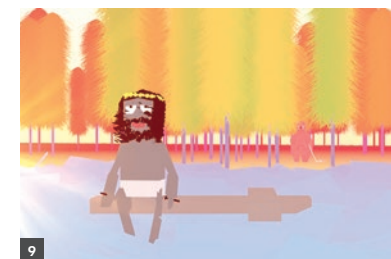
Zohar Dvir  
London, UK | 2019 | 4 | digital

9 What do a dissatisfied grizzly bear, Elvis the bartender, and Jesus Christ have in common? Only one way to find out.

SPONSOR  
Michigan Theater

AFTERPARTY  
10pm-12am | Free  
Necto

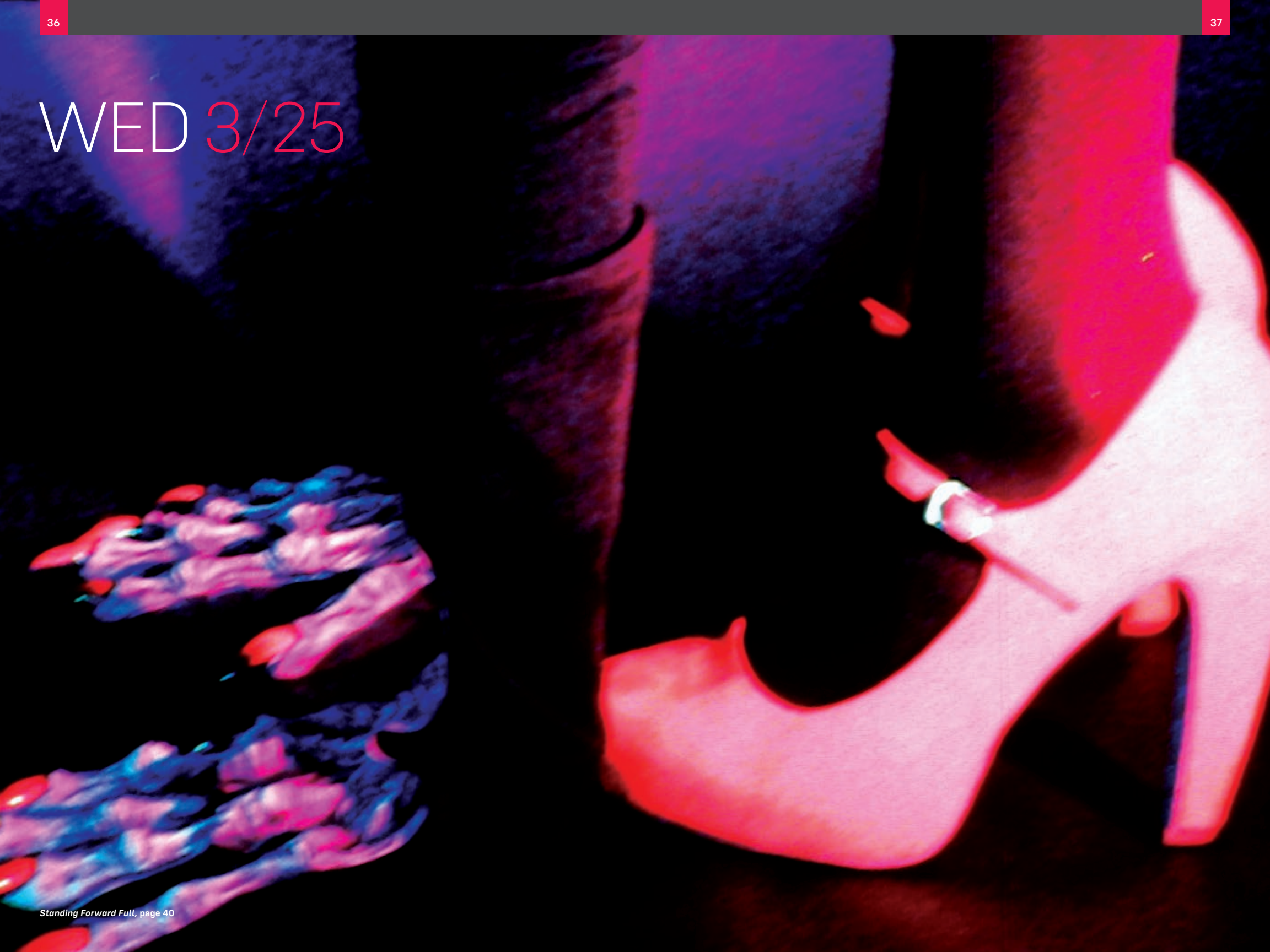
516 East Liberty Street  
DJ set by alvin hill



9



WED 3/25



# My Body, Your Body, Our Bodies: Somatic Cinema at Home and in the World

An expanded cinema screening and talk by Lynne Sachs

How do we negotiate the photographing of images that contain the body? What experiential, political, or aesthetic contingencies do we bring to both the making and viewing of a cinema that contains the human form? If a body is different from our own—in terms of gender, skin color, or age—do we frame it differently? As a juror at the 58th Ann Arbor Film Festival, New York filmmaker Lynne Sachs will guide her audience through her own evolution as a filmmaker by sharing excerpts from her films, from 1987 to the present. She will explore the fraught and bewildering challenge of looking at the human form from behind the lens.

## JUROR PRESENTATION

Sachs will present excerpts from these films:

**Drawn and Quartered**  
San Francisco, CA | 1986 | 4 | 16mm

1 Optically printed images of a man and a woman, fragmented by a film frame that is divided into four distinct sections. An experiment in form/content relationships that are peculiar to the medium.

**Sermons and Sacred Pictures: the Life and Work of Reverend L.O. Taylor**

Memphis, TN | 1989 | 29 | 16mm

An experimental documentary on Reverend L.O. Taylor, a Black Baptist minister from Memphis who was also an inspired filmmaker with an overwhelming interest in preserving the social and cultural fabric of his own community in the 1930s and '40s.

**The House of Science: a Museum of False Facts**  
Tampa, FL/San Francisco, CA | 1991 | 30 | 16mm

Offering a new feminized film form, this piece explores both art and science's representation of women, combining home movies, personal remembrances, staged scenes, and found footage into an intricate visual and aural collage.

**A Biography of Lilith**  
San Francisco, CA | 1997 | 35 | 16mm

In a lively mix of offbeat narrative, collage, and memoir, this film updates the creation myth by telling the story of the first woman and, for some, the first feminist.

**Window Work**  
Owego, NY | 2000 | 9 | video

A woman drinks tea, washes a window, reads the paper—simple tasks that somehow suggest a kind of quiet mystery within and beyond the image.

**Wind in Our Hair (Con Viento en el Pelo)**  
Buenos Aires, Argentina | 2010 | 40 | 16mm and Super 8mm on video

Inspired by the stories of Argentine writer Julio Cortázar, yet blended with the realities of contemporary Argentina, *Wind in Our Hair* is an experimental narrative about four girls discovering themselves through a fascination with the trains that pass by their house.

COMMUNITY PARTNER  
Making Sensory Ethnography



**Same Stream Twice**  
Baltimore, MD/New York, NY | 2012 | 4 | 16mm

My daughter's name is Maya. I've been told that the word "maya" means "illusion" in Hindu philosophy. In 2001, I photographed her at six years old, spinning like a top around me. Eleven years later, she allowed me to film her again—different but somehow the same.

**Your Day is My Night**  
New York, NY | 2013 | 64 | HD video and live performance

Immigrant residents of a "shift-bed" apartment in the heart of New York City's Chinatown share their stories of personal and political upheaval. As the bed transforms into a stage, the film reveals the collective history of the Chinese in the United States through

conversations, autobiographical monologues, and theatrical movement pieces.

**And Then We Marched**  
Washington, D.C. | 2017 | 3 | Super 8

Sachs shoots Super 8 film of the January 21, 2017 Women's March in Washington, D.C. and intercuts this recent footage with archival material of early 20th century suffragists marching for the right to vote, 1960s antiwar activists, and 1970s advocates for the Equal Rights Amendment.

**A Year in Notes and Numbers**  
New York, NY | 2017 | 4 | digital

A year's worth of to-do lists confronts the unavoidable numbers that are part and parcel of an annual visit to the doctor.

**Carolee, Barbara & Gunvor**  
New Paltz, NY/ New York, NY|Kristinehamn, Sweden | 2018 | 8 | Super 8 and 16mm film transferred to digital

From 2015 to 2017, Sachs visited with Carolee Schneemann, Barbara Hammer, and Gunvor Nelson, three multifaceted artists who have embraced the moving image throughout their lives.

**The Washing Society**  
Lynne Sachs and Lizzie Olesker  
New York, NY | 2018 | 44 | digital

The juxtaposition of narrative and documentary elements creates a dream-like, yet hyper-real, portrayal of a day in the life of a laundry worker, both past and present.



# 2 Films in Competition

MUSIC VIDEOS

## Garnet Graves

Flavourcel Animation  
Collective

Music: Devours  
Vancouver, BC | 2019 | 4 | digital

1 The twisting, neon discomfort of body parts pulsates and trembles from the depths of the deepest ocean up to the cold and unforgiving vastness of space. Bones and tendons dislocate from Devours's earthly queer vessel. A hand becomes the new building block of the universe; evolving from single cell, to fish, to mammal. Devours brings the genesis of a strange new planet of beard-based lifeforms.

## Over|Under

Dia Jenet

Music: Dhrift  
New York, NY | 2020 | 2 | digital

2 A young woman's surreal escape transforms into an explosive game for two.

## A New Kind of Universe

Steve Wood

Music: Fort Frances  
Chicago, IL | 2019 | 4 | digital

WORLD PREMIERE

3 Painted 16mm film, video feedback, and archival footage are animated and combined to create a journey forwards, happening one step at a time. "The journey of a thousand miles begins with one step."  
— Lao Tzu

## Tetlalli: the place of stones

Miguel Nájera

Mexico City, Mexico | 2019 | 6 | digital

WORLD PREMIERE

4 Through mist and stones, a setar player will embark on a journey from which he will not return.

## For The Old World

Laura Conway and Anna Winter

Music: Mega Bog  
Denver, CO | 2019 | 4 | digital

5 Located in the Dying Earth science fantasy genre, *For the Old World* imagines a future so remote it looks like the past. To the end of the earth or the end of time we go.

## Standing Forward Full

Alee Peoples

Oklahoma City, OK | 2020 | 6 | 16mm

6 A helter skelter is an amusement ride with a spiral slide built around a tower. Like this film, an exorcism attempt of an unrequited desire, it's either moving too fast or at a complete standstill. Disorienting but exciting.

## Drama Teacher

Tish Stringer

Music: Annie Enneking  
Houston, TX | 2018 | 3 | digital

7 Lyrically frank and provocative, "Drama Teacher" by Annie Enneking is a true story about power dynamics and abuse between student and teacher. Multiple women filed lawsuits against this same perpetrator and have garnered

more than 6 million dollars in judgments to date. He has yet to appear in court and no money has been collected from him because he continues to be on the run from the law.



## I Work!

Ben Willis

Music: Throwaway  
Detroit, MI | 2019 | 2 | digital

8 An animated music video for the band Throwaway's song, created by artist and musician Ben Willis, featuring the Throwaway character created by Kirsten Carey. Part lyric video, part Jungian alternate universe wormhole, this frantic exploration of the song goes by pretty quick.

## Mountain

Gabriel Thomas Ayache

Music: Age Is a Box  
London, UK | 2019 | 4 | digital

WORLD PREMIERE

9 The video takes the viewer on a journey of visual enjoyment and self-reflection, one of re-connection with the elements of nature through various carefully composed land art pieces.

## Katatjatuuk Kangirsumi (Throat Singing in Kangirsuk)

Eva Kaukai and Manon Chamberland  
Kangirsuk, QC | 2019 | 3 | DCP

10 Eva Kaukai and Manon Chamberland practice the Inuk art of throat singing in their small village of Kangirsuk. Their mesmerizing voices carry through the four seasons of their Arctic land.

## Diamonds

Tillo Spreng and Tobias Kubli

Music: Yao Bobby and Simon Grab  
Zürich, Switzerland | 2019 | 3 | digital

US PREMIERE

11 The work merges artistic forms of a critical stance towards global structures of power. It uses free and accessible digital media tools to disclose their non-neutrality and explore their specific visual representation system.

## Falling Through Holes

Elliot Sheedy

Music: Elliot Sheedy  
Pittsburgh, PA | 2019 | 6 | digital

WORLD PREMIERE

12 The boys discover a surprise at the local Winmart big-box. Their eyes are burning from the pixel light and from the heat of the sales. The music will be a deal tonight.

## Sketch Artist

Loretta Fahrenholz

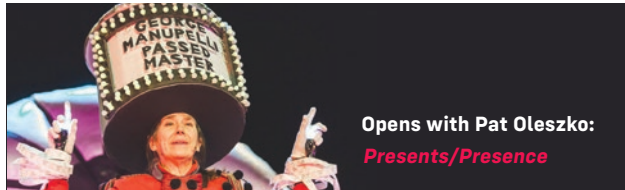
Music: Kim Gordon  
Berlin, Germany | 2019 | 4 | digital

13 *Sketch Artist* is a haunted car ride. Kim Gordon drives as "UnterPool" summons passengers throughout nighttime LA. The city drifts by, passengers intermingle in the back seat, and Gordon's deadly stare shocks pedestrians along her route.





# 3 Films in Competition



Opens with Pat Oleszko:  
*Presents/Presence*

## Mirage

Jack Cronin  
Ann Arbor, MI | 2019 | 6 | DCP

1 A study in contrast of Las Vegas and the Red Rock Canyon.

## bearing

Greg Marshall  
Calgary, AB | 2018 | 3 | digital

US PREMIERE

2 This machine-like art video composes Google Sphere images from Yemen with records of over 327 US military drone attacks in Yemen between 2002–2018. A form of longitude and latitude visualizes each attack propelling the camera. Photos are assembled into a passing day that spins once per year. A mirror-like sphere indicates the severity of each lethal attack as a silent witness of empire.

## Feminism is a browser

Charlotte Eifler  
Leipzig, Germany | 2020 | 11 | DCP

US PREMIERE

3 This film intertwines the stories of an international feminist network of media pioneers and its fictional creation of the cyber entity Yeva. Yeva was born online and

got bored of their webspace. Created in the '90s by the first generation of the network FACES, Yeva decided to meet those "mothers" in the physical world. An essayistic documentary journey begins, a feminist revision of the internet.

## every dog has its day

Alison Nguyen  
Brooklyn, NY | 2019 | 7 | digital

4 This work explores internet folklore, mediated presence, trauma, and the inherent violence in image production-consumption loops. Composed of consumer-produced media, *every dog has its day* questions how image performances are deeply inscribed by conditions of mass media.

## Goldfish

Daniel Zvereff  
Brooklyn, NY | 2019 | 4 | digital

NORTH AMERICAN PREMIERE

5 A powerful dream inspires creation after it extinguishes the distracting facade of a monotonous reality.

## Kere mattu Kere

(The Lake and The Lake)

Sindhu Thirumalaisamy  
Coimbatore, India | 2019 | 38 | digital

6 In the peripheries of a polluted lake in Bangalore, India's Silicon Valley, the act of observation is interrupted by flying foam, noxious gases, daydreams, and questions from passers-by. Despite its spectacular toxicity, the lake remains a valuable resource and refuge for counter publics.

## I'm Not A Robot

Sean Buckelew  
Los Angeles, CA | 2019 | 2 | digital

US PREMIERE

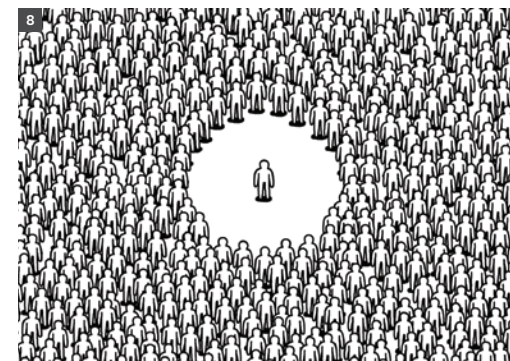
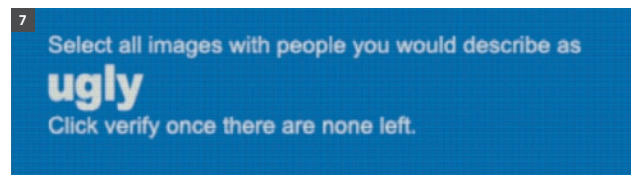
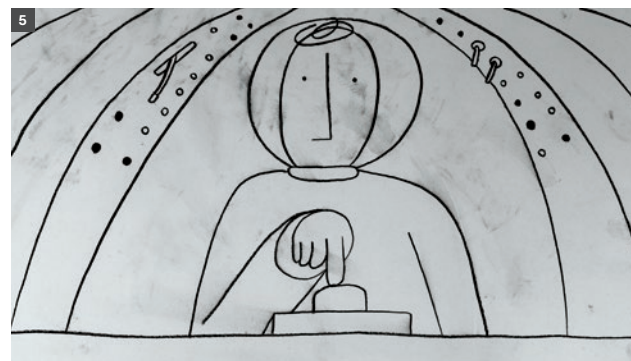
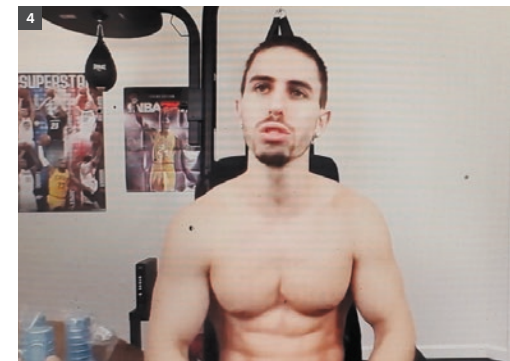
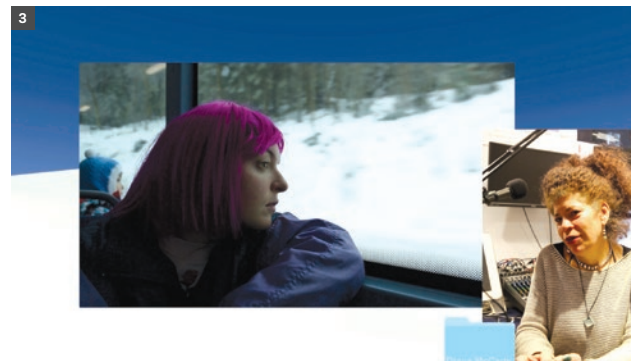
7 Filmmaker Sean Buckelew tries to sign up for an account, only to be confronted with the fact that our fear of technology is actually based on a reflection of our own cruel, morally compromised, and violent behavior.

## KIDS

Michael Frei  
Zürich, Switzerland | 2019 | 9 | DCP

8 An animated short exploring group dynamics. How do we define ourselves when we are all equal?

COMMUNITY PARTNER  
The Ecology Center





# Women Make Movies: *Sweet Bananas* and *The Women's Happy Time Commune*

Curated By Ariel Dougherty

In these feminist works by Ariel Dougherty and Sheila Paige, non-actors collaborate in unscripted, loosely structured story lines "to play" imagined selves. Utilizing a women-led crew and women-centric cast, the films capture the flare of early feminism in funny and surprising ways. The films were shot in 1970 and 1971 under the collective Women Make Movies, founded in 1969. Andy Warhol had a strong influence on the style of both Dougherty's and Paige's films in this program.

## SPECIAL PROGRAM

Ariel Dougherty is a teacher, filmmaker, producer, mentor, and advocate for women-directed media and culture of all stripes. *Sweet Bananas* (director, 1973) and *Women Art Revolution* (producer, 2010) are among the hundreds of films she has worked on. She writes at the intersections of women-identified media, especially film production and media justice, women's human rights, and funding for media. She is fine-tuning a new work, *Running Dogs*. Currently, she is completing a book, *Feminist Filmmaking Within Communities*, about 25 girl-centered contemporary film teaching programs in the US, with a look back at parallel activities in the 1970s.



**SPONSOR**  
Savco

**COMMUNITY PARTNER**  
AMP!

***The Women's Happy Time Commune***  
Sheila Paige  
Northern Virginia and New York City, NY | 1972 | 47 | digital from 16mm

**1** In this first feminist Western, set in a fictional 1850, a motley crew form to consider their future—as a commune or dancers in a dance hall.

***Sweet Bananas***  
Ariel Dougherty  
New York City, Putnam County, and East Hampton, NY | 1973 | 30 | digital from 16mm

**2** This film explores the dynamics between different young women as they descend on a slightly older woman in the country.

# 4 | Films in Competition

***Scar***  
Leilei Xia  
Guangzhou, China | 2020 | 4 | digital

**WORLD PREMIERE**

**1** Scratches on paper, traces of life, seemingly useless but still shed light.

***Who's Afraid Of RGB***  
Billy Roisz  
Vienna, Austria | 2019 | 8 | DCP

**NORTH AMERICAN PREMIERE**

**2** *Who's Afraid Of RGB* can be interpreted as a condensation of the romantic movie, drama, and melodrama. The black-and-white film *Who's Afraid Of Virginia Woolf?* is mirrored in nine eyes and superimposed with the colors red, green, and blue. Paralleling her previous treatment of the horror film and the road movie, *Who's Afraid Of RGB* subjects the genres of romantic movies, dramas, and melodramas to Roiszian compression.

***No Objects***  
Moïa Jobin-Paré  
Montreal, QC | 2019 | 6 | DCP

**US PREMIERE**

**3** Combining hands-on techniques with digital and analog technologies, *No Objects* transfigures forms of expression, turning photographs into etchings and sound into motion. An ode to touch in which every gesture is magnified and the image can be heard, the film offers both a bracing and contemplative meditation on the tactile world.



***Pattern Recognition***  
Dirk de Bruyn  
Melbourne, Australia | 2019 | 5 | digital

**NORTH AMERICAN PREMIERE**

**4** Flipping through a series of record covers at breakneck speed forces the eye to sample. *Pattern Recognition* recycles old film material, adding digital layers. It uses the sound from an old Melbourne radio show, *Newsbeat*, to talk about Marshall McLuhan's concept of acoustic space and the changing impact of speed on our ability to view an image and construct meaning and narrative.

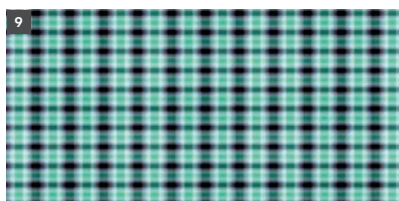
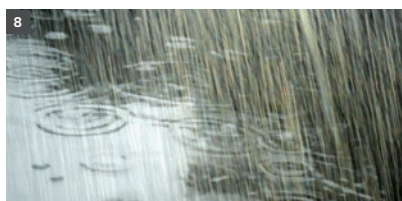
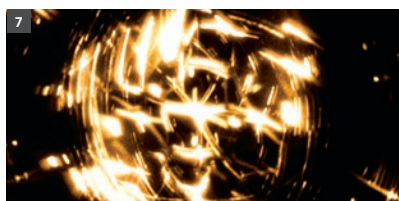
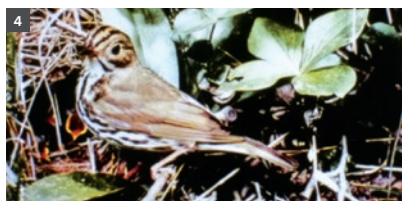
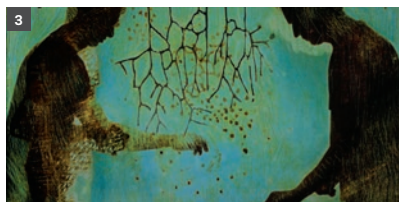
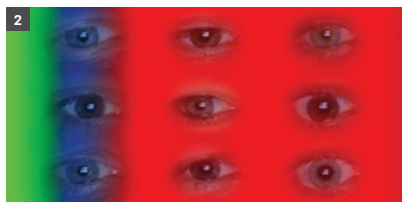
***her\* hands and his shape***  
Sílvia das Fadas and Masha Godovannaya  
Vienna, Austria | 2017 | 15 | live cinema performance with support from Austrian Cultural Forum New York

**5** In a dual screen phantasmagoria we are conjuring past and future

**SPONSOR**  
U-M James and Anne Duderstadt Center  
**COMMUNITY PARTNER**  
North Coast Modular

ghosts of women who made films politically, or gave their presence to films politically. We refuse to forget. Our hands scratched and shot new images while stealing images from others, in fresh and outdated film stocks. Our hands developed the images in the dark, negative and positive, shadows of shadows. Our eyes widened in view of the spectral images appearing on the surface of the film strips, and each time our disquiet hands will interfere and throw color and light to those images on screen. There's no avoiding the ghosts in the machines; in moments of haunted liveness such as this all is doomed to disappear and return in other shapes.



**Now 2**

**Kevin Eskew**  
Los Angeles, CA | 2019 | 10 | digital

6 "The well-springs were deeper and less detectable, deeper and shallower both, look at billboards and matchbooks, trademarks on products, birthmarks on bodies, look at the behavior of your pets."—Don DeLillo, *Underworld*

Who's grooming whom? Scenes of puzzling new truths piercing through the foam veil.

**Thorax**

**Siegfried A. Fruhauf**  
Vienna, Austria | 2019 | 8 | DCP  
NORTH AMERICAN PREMIERE

7 It is said one must not look into the sun, to prevent a child's visual urge to discover from damaging eyesight. *Thorax* fuels adolescent irrationality and curiosity. At some point, we look with wide-open eyes into the dazzling light, accompanied by threatening clusters of sound and subtly arranged acoustics.

**Rain: Then and Now**

**Diane Cheklich**  
Detroit, MI | 2019 | 11 | digital

8 *Rain: Then and Now* is an experimental short that contrasts rain over time—from the light, nostalgic showers of yesteryear to the climate change-induced deluges of today.

**The Sick Sense, part 2:  
The Seventh Sense**

**Brent Coughenour**  
San Francisco, CA | 2019 | 25 | live cinema performance

9 Building on research by Diana Deutsch, Alfred Bregman, Maryanne Amacher, and others, *The Sick Sense* is an ongoing project exploring the limits of the perceptual system. These projects stimulate otoacoustic and flicker phenomena as well as auditory and visual hallucinations while searching for stimulus patterns that deactivate the brain's default mode network, switching the brain into the role of ecstatic perceiver.

**야광/Glow job**

FEATURE IN COMPETITION

Presented with short in competition **Austrian Pavilion****Austrian Pavilion**

**Philipp Fleischmann**  
Vienna, Austria | 2019 | 4 | 35mm

1 Founded in 1895, the Venice Biennial is considered one of the most important art events worldwide, gathering, in addition to a curated group exhibition, a much discussed representation of national art in numerous country pavilions. This 35mm film investigates the architecture of the Austrian Pavilion in the Giardini della Biennale in Venice, designed by Josef Hoffmann, as well as its history of exhibitions and the potential of the medium of analog film in relation to its discursive field.

**야광/Glow job**

**Cheol-min Im**  
Seoul, South Korea | 2018 | 81 | digital

NORTH AMERICAN PREMIERE

2 From the '60s to the '90s, several theaters and public spaces in Seoul and other cities, such as Pagoda Theater, Keukdong Theater, and Seongdong Theater, were appropriated as the crucial "cruising spot" by male sexual minorities. Now the main stage of cruising has moved from the physical spaces to the virtual fields. It seems there is no spatial validity for the cruising spot any longer.

**EDUCATION PARTNER**

U-M Nam Center for Korean Studies

**AFTERPARTY**

**10pm–2am | Free**  
**The Circ Bar**

Featuring *Momentum* by  
Zlatko Čosić and karaoke



THU 3/26



## JUROR PRESENTATION

# INTERROGATING THE PAST: the collaborative work of Lisa Steele + Kim Tomczak

***The Afternoon Knows What the Morning Never Suspected***  
Canada | 2017 | 21 | digital

**1** Originally produced as a three-channel installation, the work opens with a brief history of the Vietnam War, assembled from historical documents and footage. It then proceeds to detail Canada's complicity in the conflict, drawing attention to the massive profit that Canadian companies made during this time. The work also references the American draft dodgers who settled in Canada in the late 1960s, creating a context for the connection to today with a mesmerizing drive down Yonge Street in 2017.



***The Blood Records:***  
**written and annotated**  
Canada | 1997 | 50 | digital

**2** This work explores the world of a young girl who is ill with tuberculosis. Struggling to escape her diseased body, her spirit roams freely throughout the long days and nights, reminiscing about her family, fearful of the fate of a beloved older brother who is fighting in The War, missing her native language (French), which is now foreign to her tongue after two years in the English hospital, and idolizing the handsome but distant war correspondent who has just been admitted.

EDUCATION PARTNER  
Stamps Gallery

1

## SPECIAL PROGRAM

# Martha Colburn: *Rip It Up*

**Presented by The Penny Stamps Distinguished Speaker Series**



**Filmmaker, artist, and animator Martha Colburn's films** examine the complex dynamics of contemporary life, politics, and society. Colburn works for years on a single project, and her films result from intensive research and meticulously rendered stop-motion animations. Through photography, collage, painting, and puppetry, Colburn uses handmade aesthetics to create touching, personal, and unforgettable narratives. Her film *Metamorfoza* was included in the 2017 B3 Biennale of the Moving Image in Frankfurt, Germany. Colburn is a Creative Capital grant recipient for *Western Wild...or how I found Wanderlust and met Old Shatterhand*, a densely textured documentary about the making of a film about the famed German author Karl May. She is a frequent featured artist at the Sundance Film Festival, where she initiated the New Frontiers film and video installation program in 2007 with her film *Meet Me in Wichita*. Colburn was also a featured artist at the opening of the Museum of Arts and Design in New York, with a live performance of films and music. Her work is in the collections at MoMA and the Philadelphia Museum of Art, and her film *Triumph of the Wild* is permanently on show at the Military History Museum in Dresden, Germany.

**A program of Martha Colburn's films will screen on Friday, March 27, at 7:30pm.**

Born in rural Pennsylvania, Martha Colburn is an artist and filmmaker based in Pennsylvania, USA and Amsterdam, the Netherlands. She travels extensively, exhibiting and lecturing on her work. She has a B.A. from Maryland Institute College of Art and an M.A. equivalent from Rijksakademie Van Beeldende Kunst in the Netherlands.



# 5 Films in Competition

OUT NIGHT

Programmed by Sean Donovan

**Two Steps on the Water**

Angelo Madsen Minax  
Brooklyn, NY | 2019 | 15 |  
live cinema performance

**1** An omniscient musical narrator offers a glimpse into the lives of two adolescent boys who wrestle, throw rocks into swimming holes, and use social media to pass the time in their small river town.

**Happy**

Seyed Ahmadrza Mousavi  
Tehran, Iran | 2018 | 9 | digital

NORTH AMERICAN PREMIERE

**2** A human being in search of his sexual identity finds himself in a continuous loop.

**Fifth Metacarpal**

Scott Fitzpatrick  
Winnipeg, MB | 2018 | 6 | digital

**3** "I broke my hand last summer." A memoir of tenderness hazarded, muted ache, and a fibreglass cast.

**Lesbian Farmer**

Carleen Maur  
Columbia, SC | 2019 | 2 | digital

WORLD PREMIERE

**4** A brief meditation on coyotes, my mother, and conservative talk radio.

**Shannon Amen**

Chris Dainty  
Ottawa, ON | 2019 | 15 | DCP

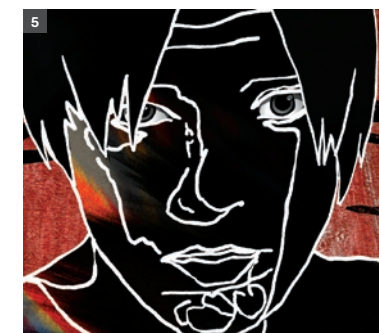
US PREMIERE

**5** *Shannon Amen* unearths the passionate and pained expressions of a young woman overwhelmed by guilt and anxiety as she struggles to reconcile her sexual identity with her religious faith. A loving elegy to a friend lost to suicide.

**A messy story about oak and**

Maria Bang Espersen and Emily Aeyer  
Houston, TX | 2019 | 14 | digital

**6** A short, incomplete story about Danish kings, royal trees, democracy and beech trees,



as well as their entwined connection to wild weeds, Abraham Lincoln, neighborhood rules in Houston, and more. The music, composed and sung by Emily Aeyer, references a play by Friedrich Kuhlau titled *Elve's Hill*, the Danish national anthem, and music by a Danish royal composer, all interrupted by experimental sounds.

**Goodbye Fantasy**

Amber Bemak and Nadia Granados  
Colombia/US | 2019 | 15 | digital

**7** *Goodbye Fantasy* is about two bodies in relation to each other as they let go of multiple cinematic universes they occupy together. Transforming from a fantasy body to a dreaming body to a dying body, they

enact different constellations of social and political power as they relate to each other within the tight construct of the frame.

**When night falls**

Alexandre Lechasseur-Dubé  
Montreal, QC | 2019 | 8 | digital

US PREMIERE

**8** As night falls, creatures with pearl and lace ornaments gather at the center of the forest where lies an inanimate body.

COMMUNITY PARTNER  
U-M Spectrum Center



## FEATURE IN COMPETITION

# Camp on the Wind's Road

Presented with short in competition *Depot Asmara*



## Depot Asmara

Beatrice Möller  
Berlin, Germany | 2020 | 25 | DCP

### WORLD PREMIERE

**1** A film that excavates layers of myth and memory, on an ancient Eritrean steam railway, to learn the elusive truth about Eritrea, its war-ridden history, and at the core of it all, a deep friendship that keeps it all going.

## Camp on the Wind's Road

Nataliya Kharlamova  
Moscow, Russia | 2018 | 60 | digital

### NORTH AMERICAN PREMIERE

**2** Following the death of her father, Belekmaa lodges herself in his shepherd's encampment. She hopes to see her father at least in her dreams, up to the day when, according to the Tuvan tradition, the spirit of the deceased would be fed and given ultimate send-off.



### SPONSOR

University of Michigan Credit Union (UMCU)

### EDUCATION PARTNERS

U-M Center for Russian, East European, and Eurasian Studies

U-M Department of Afroamerican and African Studies

# 6 Films in Competition



## Split River

Ava Zeichner  
Los Angeles, CA | 2019 | 2 | digital

**1** There are ghosts in the water and the ground by the river next to the railroad. Filmmaker Ava Zeichner spent a lot of time in this wasteland, unremediated brownfield, abandoned steel mill, gas drum city in East Providence, Rhode Island. Made of field recordings, direct observation drawings, and a poetic interpretation of history's ghosts, *Split River*

evokes those places that have been sickened and stunted, yet remain.

## Últimas Ondas

Emmanuel Piton  
Rennes, France | 2019 | 41 | digital

### US PREMIERE

**2** *Últimas Ondas* is a psychological and geographical journey into places that have gone wild, a film elegy to the beings that marked those places with their indelible presence.

## Blue Honda Civic

Jussi Eerola  
Sipoo, Finland | 2020 | 11 | DCP

### NORTH AMERICAN PREMIERE

**3** Romantic landscape paintings often portray the

weather, topography of the national landscape, religious themes, the spirituality of nature, and hunting scenes. *Blue Honda Civic* is a minimalistic road movie mirroring the emotions of the driver through the landscapes (s)he has chosen to look at.

## Vever (for Barbara)

Deborah Stratman  
Chicago, IL | 2019 | 12 | digital

**4** A cross-generational binding of three filmmakers seeking alternative possibilities to the power structures they are inherently part of. Each woman extends her reach to a subject she is outside of. *Vever* grew out of the abandoned film projects of Maya Deren and Barbara Hammer.





**Take it Down**  
Sabine Gruffat  
Chapel Hill, NC | 2019 | 12 | digital

5 This film looks to North Carolina to describe the cultural fissure that runs through the South, a legacy of the Civil War. In the context of the divisive Trump presidency and the increasing visibility of white supremacist activism, these Confederate memorials have become sites of conflicting politics and historical narratives.

**Colors & Shadows**  
Andreas Hadjipateras  
London, UK | 2019 | 10 | DCP

6 A documentary short that explores the distortion of memory in old age, this film follows a man as he retraces the important moments of his life. As he enters his final chapter, it becomes clear that he can no longer separate reality from what he has dreamed of.



**SPONSOR**  
U-M Department of Film, Television, and Media

**EDUCATION PARTNER**  
U-M Department of Romance Languages and Literatures (Ultimas Ondas)

**COMMUNITY PARTNER**  
YES!

FEATURE IN COMPETITION

# Why Can't I Be Me? Around You

Presented with short in competition *Framing Agnes*



**Framing Agnes**  
Chase Joynt and Kristen Schilt  
Canada/US | 2018 | 19 | digital

1 In the late 1950s, a woman named Agnes approached the UCLA Medical Center seeking sex reassignment surgery. Her story was long considered to be exceptional and singular until never-before-seen case files of other patients were found in 2017. *Framing Agnes* features preeminent trans culture-makers breathing new life into those who redefined gender in the midcentury.

**Why Can't I Be Me? Around You**  
Harrod Blank  
Douglas, AZ | 2019 | 93 | DCP

2 Albuquerque's Rusty Tidenberg, auto mechanic and drag-racing aficionado, shocked friends and family by coming out as trans. Followed for eight years by filmmaker Harrod Blank (son of Les Blank), Rusty guides us through the aftermath of her transition, as growing acceptance among her straight-talking Southwest community still doesn't ease her romantic and professional woes. Interwoven with lively tales of gender-nonconforming individuals on the art car circuit, Blank's film is a sensitive and unpredictable love letter to people who fight to be unapologetically themselves.

**SPONSOR**  
Adams Street Publishing

**AFTERPARTY**  
10pm-2am | Free  
\aut\ BAR



FRI 3/27





# Osbert Parker: New Adventures in Animation

*New Adventures in Animation* is a diverse program of mixed live-action and animated films spanning over 30 years of Parker's international career in film, TV and the creative arts. Selected films, experiments, private sketchbooks, and behind-the-scenes films will be shown for the first time, demonstrating a unique approach that creates new adventures in animation, one-of-a-kind imaginary worlds within commercials and short films, starting points for compelling narratives in long-form work.

## JUROR PRESENTATION



## 1 Clothes

London, UK | 1988 | 3 | digital

Stop-motion animation is used in an imaginative way to bring dancing clothes, objects, and musical instruments to life, with music by Bobby Sherwood "The Elks' Parade" (1942).

## 2 Film Noir

London, UK | 2006 | 4 | digital

"*Film Noir* kicks off with a fist smashing through a door window, and a hand reaching in to grab the doorknob, and then the shooting starts! After that, it's really all about the dark images of noir. Animated photos of cops and dames fight their way through a treacherous world of curtains, shadows, and murder. Wonderful. All of this to a period film soundtrack, with dramatic piano chords and horns. Osbert takes classic noir iconography and remakes it his own."—Cyberhal

## Pages from Osbert Parker's private sketchbook 1

UK/US | 1 | digital

Original artwork, sketches, collages, and set ups from *Film Noir*.

## Selection of Osbert Parker's TV commercials

UK/US | 7 | digital

Budweiser: *Let the Games Begin*; World Wildlife Fund: *Web of Life*; Nike: *Newspaper*; Coca-Cola: *School House*; Budweiser: *Summer Games*; MTV: *Blackboard*; A-Z of Belief; Budweiser: *Sports Fantasy*; Gatorade: *Michael Jordan—Life's a Sport, Drink it Up*

## Pages from Osbert Parker's private sketchbook 2

US/UK/Guyana | 2 | digital

3 Behind-the-scenes drawings, collages, photomontages, and set ups from London to Los Angeles film and TV productions.

## Sir John Lubbock's Pet Wasp

Osbert Parker and Laurie Hill  
London, UK | 2018 | 2 | digital

4 This film is inspired by the true story of Sir John Lubbock and his scientific writings on ants, bees, and wasps. Themes of environmental concerns, cultural displacement, and empathy can be found in this interpretation of Lubbock's story, still relevant today.

EDUCATION PARTNER  
Washtenaw Community College



## Making of Sir John Lubbock's Pet Wasp

London, UK | 2018 | 2 | digital

These animated shots, never shown before, throw a spotlight on the detailed stop-motion and go-motion effect (moving objects as the camera shutter is open) Parker and Hill employ, bringing the pet wasp to life in glorious color. Color bars seen within this making-of film are artifacts of digital frames deleted in-camera during the shoot and are part of the process.

## Brave

London, UK | 2017 | 2 | digital

*Brave* engaged and empowered a group of deaf and hearing-impaired young people, predominantly South Asian, in Rochdale, UK to explore and address issues of youth isolation and loneliness that are specific to this community. The young people wanted to share their stories to raise deaf awareness internationally.

## Life on the Move

London, UK | 2019 | 4 | digital

Stop-motion animation brings to life a multitude of migrant experiences. The film looks at personal, social, and economic factors as it explores why people move across borders. It disrupts the negative media depiction of migration as it visualizes internal and external migration routes.

## Making of Life on the Move

London, UK | 2019 | 3 | digital

Time-lapse camera captures Parker in his studio as he uses innovative 3D scanning and printing techniques to animate 3D figures and objects on maps.





3

### **World Wildlife Fund: Wonderful World?**

London, UK | 2004 | 3 | digital

5 *Wonderful World?* is a found footage film and a World Wildlife Fund cinema commercial. Archive film is juxtaposed with Louis Armstrong's seminal song to emotionally portray urgent threats to the environment, while presenting some solutions.

### **Bizarre Victorian Stories**

London, UK | 2018 | 1 | digital

Rarely shown, these short in-camera tests capture the unexpected and uncanny, shot on the same roll of 16mm film at different times. Cut-outs, objects, and left-overs— broken bits of wood from a deconstructed doll house. Pixilation (stop-motion using a live subject) as a happy accident occurs.

### **Found Faces**

London, UK | 2012 | 2 | digital

A TV pilot for the BBC that uses live action and digital animation to capture the secret life of objects with attitude.

### **Acid Attacks**

London, UK | work in progress | 3 | digital

6 Acid attacks take away more than a face. What does it take to survive and live with trauma? Is it possible to rebuild into a better self? Parker's hands, rigs, and rough green screen backgrounds are visible in this work in progress.

### **Photographs from Osbert Parker's private sketchbook 3**

London, UK | 1 | digital

Behind the scenes of the making of *Acid Attacks*, shot on three Super 16mm Bolex cameras simultaneously.

### **Visual Music**

London, UK | work in progress | 1 | digital

This in-camera stop-motion animation of everyday objects visualizes the improvised feel and sound of big band jazz. Inspired by Oscar Fischinger, Norman McLaren, and Len Lye.

### **Yours Truly aka Head Over Heels**

London, UK | 2007 | 8 | digital

7 Former glories escape from beneath lost layers of decayed emulsion. Re-assembled in a collage city of objects and clues, Frank's story gets told. As the two worlds of live action and animation collide, what will he sacrifice to save those he loves?

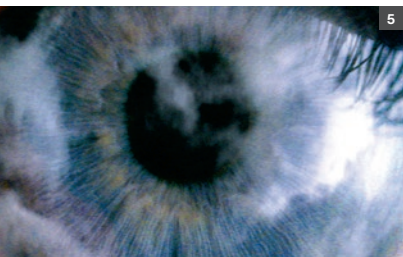
### **Making of Yours Truly aka Head Over Heels**

London, UK | 2007 | 4 | digital

Parker at work, making cut-outs with Laurie Hill, Meghana Bisneer, Yoshika Pitkin, and two junior assistants. Multiple black-and-white exposures of found footage and on-set animations capture the production's handmade process, creative energy, and playful experience.



4



5



6



7

# 7 Films in Competition



1

### **Horsey**

Frédéric Moffet

Montreal, QC | 2018 | 9 | digital

1 "Horses are lucky, they're stuck with the war, same as us, but nobody expects them to be in favor of it, to pretend to believe in it." This allegory recycles images from the past, still relevant to the present moment.

### **Something To Touch That Is Not Corruption Or Ashes Or Dust**

Mike Stoltz

Los Angeles, CA | 2020 | 7 | digital

2 Fences, zooms, blast beats, and oscillators search for possibility or perforation as walls close in, attempting to break free from patterns and spirals as bodies become contained.

### **Blue**

Laura Magnusson

Ann Arbor, MI | 2019 | 12 | digital

3 This silent, short film was shot entirely underwater on the seafloor of Cozumel, Mexico, 70 feet beneath the surface. Alone on an ocean "tundra," a woman arduously moves, exhales, and burrows through the afterlife of sexual violence. The medium of water, with its destructive potential and capacity to heal, holds the fullness of traumatic experience.

COMMUNITY PARTNER  
Nevertheless Film Festival





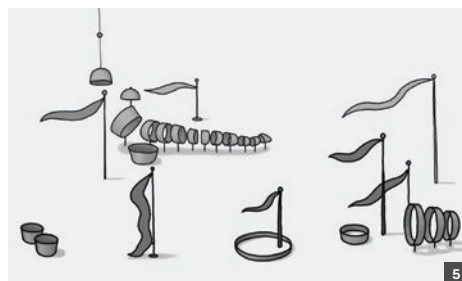
2



3



4



5



6



7

***a tiny place that is hard to touch***

Shelly Silver  
New York, NY | 2019 | 39 | digital

**NORTH AMERICAN PREMIERE**

**4** In a faceless apartment in Tatekawa, Tokyo, an American woman hires a Japanese woman to translate interviews about Japan's declining birth rate. The American woman is presumptuous in her knowledge of Japan; the Japanese woman suffers from a self-professed excess of critical distance. They grate, fight, and crash together in love or lust, at which point their story gets hijacked into science fiction.

***WIND***

Dana Sink  
Harrisburg, PA | 2019 | 2 | digital

**5** An exploration of movement and meaning.

***:-:-: (6-4)***

Ana Valdes  
Brooklyn, NY | 2017 | 2 | digital

**6** :-:-: (6-4) represents women as metaphorical dartboards for male aggression—it highlights the romanticization of sexual and gender-oriented violence.

***Umbilical Cord to Heaven (Talimpusod Patungo sa Paraiso)***

Don Josephus Raphael Eblahan Bagoio, The Philippines | 2019 | 13 | digital

**7** Past and present merge through body and land connections to awaken ancient mythologies and spiritualities. Set in the present-day Philippines, the film depicts fairies and gods returning to the land as they are called back and remembered by several individuals, proving the country's constant connection to its rich, complex history.

**FEATURE IN COMPETITION**

# Video Blues

**Presented with short in competition *Kopierwerk***



2



1

***Kopierwerk***

Stefanie Weberhofer  
Vienna, Austria | 2019 | 7 | 35mm

**NORTH AMERICAN PREMIERE**

**1** This film deals with, in a self-reflecting way, the obsolescence of analog media induced by digitalization. The narrative arc stretches from the beginning of reproduced writing all the way to the analog moving images: their triumph, their decline, and finally their continuing afterlife as a bright light of the avant-garde, reaching us through the pixel streams emanated by innumerable clouds.

***Video Blues***

Emma Tusell  
La Palma, Canarias | 2019 | 74 | DCP

**NORTH AMERICAN PREMIERE**

**2** Provocative and mysterious homemade images from the '80s, two voices, a woman and a man argue about what these images mean, two opinions about her past. Tusell reconstructs her family history through these videos, searching for meaning and identity.

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Metro Times

# 8 Films in Competition



**Candy Shop**  
Patrick Smith  
New York, NY | 2019 | 3 | DCP

**1** There are 11,926 pharmaceutical drugs available worldwide. This film shows 2,863 of them. Pills and capsules are choreographed into a cacophony of shape, color, and size, resulting in a satirical commentary about our cultural, recreational, and economic infatuation with prescription drugs.

**Barbara**  
Valeriy Pereverzev  
Moscow, Russia | 2019 | 2 | DCP

**2** A story about a single father who makes a living creating provocative performance art. In the eyes of society, his work and choices in raising his little daughter are unacceptable.

**this one weird trick**  
Joanie Wind  
Ferndale, MI | 2020 | 6 | digital  
**WORLD PREMIERE**

**3** A woman slogs through an identity mired with gendered stereotypes and consumer capitalism to attempt to discover her true self. What is "natural" or "original" becomes inaccessible, forgotten, and nonexistent.

**Muybridge's Disobedient Horses**  
Anna Vasof  
Vienna, Austria | 2018 | 4 | DCP  
**US PREMIERE**

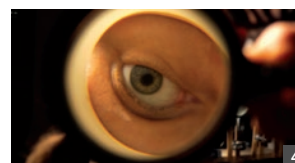
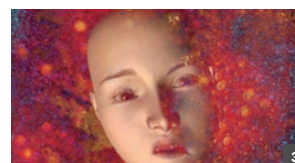
**4** In a series of four episodes, the artist Anna Vasof investigates the essence of cinematic illusion, looking into everyday life and what happens when she uses everyday objects and movements as cinematographic mechanisms.

**Immaterial Los Angeles**  
Christopher McNamara  
US/Canada | 2019 | 8 | digital  
**WORLD PREMIERE**

**5** The latest installment of an ongoing series of films about cities, *Immaterial Los Angeles* presents stereoscopic views of sites and non-sites in and around Los Angeles in the summer of 2019.

**Queering di Teknolojik**  
Timothy Smith  
London, UK | 2019 | 8 | digital  
**US PREMIERE**

**6** A message from the future is spoken by the collective digital voice of a group of queer artists and activists. This collaborative project speculates about the possibilities of a temporality yet to come. Did we manage to avert the impending environmental catastrophe? Which strategies of protest and resistance were the most effective? This is a message of hope.



**Realms**  
Benjamin Rinehardt  
Richmond, VA | 2018 | 8 | digital

**7** A journey through dark and hallucinatory worlds.

**I Have Sinned a Rapturous Sin**  
Maryam Tafakory  
London, UK | 2018 | 10 | digital

**8** What cures women of sexual promiscuity? Eating lettuce, of course. Fragments of Forough Farrokhzad's poem "Sin" are read out against Islamic clergies advising women on how to control their lust.

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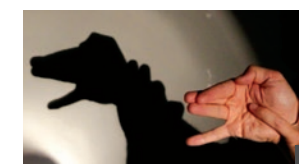
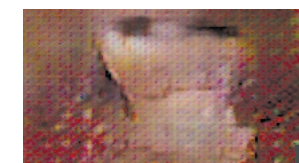


**Origin of Hair**  
Carrie Hawks  
Brooklyn, NY | 2019 | 1 | digital  
**WORLD PREMIERE**

**9** Speculating about the birth of rock and roll and the best curl pattern, this film explores Black queer identity and self-acceptance as a pathway to personal utopia. *Origin of Hair* culls from Sister Rosetta Tharpe's legacy as a Black queer woman in the '50s and '60s, claiming power through musical invention and radical self-love.

**Vertigo A.I.**  
Chris Peters  
Los Angeles, CA | 2019 | 5 | DCP  
**WORLD PREMIERE**

**10** An artificial intelligence computer watched the Hitchcock classic *Vertigo* twenty times in a row and then made its own disturbing movie.



**Emotions in Metal**  
Tommy Becker  
San Francisco, CA | 2019 | 21 | live cinema performance

**11** *Emotions in Metal* is a twenty-minute visual album by Tommy Becker, divided into eight vignettes that blend video, music, poetry, performance, and computer-generated design. The short works link thematically in their investigations into human-vehicle relationships. Whether performing instructional poetry in the garage, documenting the interiors of strangers' cars, or celebrating art world connections to the road, the work balances a playful humor with a critical eye on where society is currently parked.



# Disquiet American: The Animated Collage Films of Martha Colburn

**Presented by Eye Filmmuseum**

**Curated by Simona Monizza and Marius Hrdy**

Due to their shape-shifting quality, it is no easy feat to grasp Martha Colburn's animated collage films in one sitting. The ambiguous tension, between the comical

## SPECIAL PROGRAM

presentation of her handmade figurines and the deadpan thematic seriousness of the films themselves, allows

Colburn's work to transcend the extreme and the ridiculous into something more truthful and spellbinding. At the center of the experimental filmmaker's work lies a restless observer who understands art as a strategy for inner catharsis.

Born in 1972 between Gettysburg and Harrisburg in rural Pennsylvania, Colburn identifies her filmic expression as both biographical and autobiographical. Her cinema is metamorphic by nature and can be grouped into stages, both historically and formally.

Offering a plethora of abrasive, confrontational imagery, her work displays a virtuoso use of jump cuts, sonic distortion, found footage, collage, and direct manipulation of the film stock by means of scratching and painting over it. Historical cornerstones offer her an artistic reflection on imperialism, and the corroding effect of capitalism on social cohesion in the United States. Her practice simultaneously looks back and forth in a physical sense, through assembling and reassembling the materials used in her films to tell a story that focuses equally on histories past and present. In Colburn's universe, the world is two-faced.

Colburn's films should always be considered alongside their integration of music. Her use of music for inspiration, such as with lo-fi rock pioneer Jad Fair's Half Japanese, or her own band the Dramatics (not to be mistaken with the 1960s soul band), underlines the restless power and energy of her early films.

This program is the result of Eye Filmmuseum's long-term commitment to safeguarding and promoting artists' films. A selection of Martha

Colburn's films has already been made available digitally and distributed through the Short Film Pool. This compilation program is offered in both analogue and digital form and comprises new restorations and digitizations.

For this program we would like to acknowledge the precious contribution of Anthology Film Archive.

Simona Monizza is Curator of Experimental Film at Eye Filmmuseum in Amsterdam, where she is responsible for the archiving, preservation, research, and presentation of the experimental film collection. After graduating from the Selznick School of Film Preservation at the George Eastman House in 1998, she worked at the BFI and then joined Eye in 2000 as Film Restorer and then Collection Specialist. Currently, she is focusing on the preservation and promotion of experimental films made by women.

Marius Hrdy is a cultural worker, film programmer, and writer. He is a programmer of the Alchemy Film and Moving Image Festival and has recently co-curated a historical retrospective on Dutch experimental filmmaking in conjunction with Eye that premiered at the Austrian Filmmuseum in Vienna. His writing has appeared in the *Brooklyn Rail*, *Kino!*, *Jigsaw Lounge*, and *Jugend ohne Film*. He is an active member of the cinema collective Filmhuis Cavia in Amsterdam.



**What's On?**

Baltimore, MD | 1997 | 2 | 16mm

1 Set to the chaos-poetry of New York poet 99 Hooker, this film is a hyperspeed rant on the evils and absurdities of American television. An over-the-top tumble in a TV mindscape in which there are attacking baboons, a mutating Michael Jackson, game shows based on body parts, and more.

**Big Bug Attack**

Amsterdam, NL | 2001 | 3 | 16mm

2 An animated music video for Felix Kubin's "Groscher Lausangriff," featuring insects with faces of famous German spies flying about, while telephone tapping and ear-bugging techniques all flutter around in a rhythmic edit. Kubin best describes this: "The correct pronunciation would be 'Grosser Lausangriff,' which is a technical term for a widespread political action of bugging people's telephones. I swapped the 'sch' and the 's,' so now it is 'lausangriff,' and 'laus' means 'louse.' A lice attack. The funny thing is that in English the word 'bug' has this double meaning of an insect and spying on people's telephones."

**PARTNER**

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**Cat's Amore**

Baltimore, MD | 2002 | 2 | 16mm

3 A film revealing our animal instincts in a hot display of dancing half-human female cats and hungry-for-love dogs. Half naked, half furry cats bump and grind their hips and transform into human-like manifestations with too much make-up and sexy clothes. Meanwhile, panting, obsessed dogs look onto these scenes of seduction with drooling mouths and popping eyes. The soundtrack is a French version of "I Wanna Be Your Dog" by Jac Berrocal and friends.

**Skelehellavision**

Baltimore, MD/Amsterdam, NL | 2002 | 8 | 16mm

4 Using found pornography and literally scratching skeletons over the footage frame-by-frame, this film peers into a lust-filled Hell. Ass-licking bats, seething snakes, dancing lizards, and frightful females are a few of the stars in this exploration of the overheated depths of the afterlife. Colburn's carnivalesque soundtrack is a cut-and-paste of sounds and spooky movie singing.

**Little Dutch Thrill**

Amsterdam, NL | 2005 | 2 | Super 8 to DCP

A music video for the Rotterdam-based Scottish/Swiss/Dutch trio Lianna Flu Winks, *A Little Dutch Thrill* features cut-ups and paint animations mutating and collaging the erotic Belgian magazine *Gandalf*. That magazine's surreal, humorous sexuality resonates in the film, animating the pulsing erotica into a grotesque circus of sorts.

**XXX Amsterdam**

Amsterdam, NL | 2005 | 3 | Super 8 to DCP

5 This stop-motion animated film explodes with the energy of Amsterdam: national politics, overcrowding, the lifestyle of Amsterdammers—all set to the electronic music of Hilary Jeffery. Bubbling with energetic editing, with a cast of characters ranging from politicians to porn stars, the film bites at gentrification as bricks fill canal boats. This film was made for the Dutch Government to settle a disputed water bill while the filmmaker was living in the neighborhood known as the Baarsjes.

**Cosmetic Emergency**

Amsterdam, NL | 2005 | 8 | 35mm

A film essay on the current trend of cosmetic obsession and the immortal quality of painting, the film searches for "what's on the inside." Paint-on-glass animation, found footage, and documentary techniques portray topical news stories, such as the US military offering free cosmetic surgery, and musical film sequences. Music by New Zealand hip-hop artist Coco Solid, Half Japanese founder Jad Fair, British radio artist Mick Hobbs, and trombonist Hilary Jeffery. Also included is a rare appearance by the Dutch Ambassador of Cosmetic Surgery, Marijke Helwegen.

**Myth Labs**

New York, NY | 2008 | 8 | Super 8 to DCP

*Myth Labs* interweaves Puritan visions, folk art, religious allegories, and victims of the current methamphetamine epidemic. This is a film about fear, paranoia, faith, and salvation. *Myth Labs* takes place in the American frontier and wilderness. Overly fervent faith and addiction alike can both change one from mere mortal to Superman to scarecrow. Like a wolf in sheep's clothing, these two vices (or devices) of salvation can have devastating consequences.

**Dolls Versus Dictators**

New York, NY | 2011 | 11 | DCP

Commissioned by the Museum of the Moving Image, this stop-motion animation features dictators alongside American television and movie star dolls. The doll versions of these television stars were made for merchandising—the television industry's own form of propaganda. Hand-to-hand combat, feathers, pipe cleaners, and pom-poms are used to defeat the dictators. Soundtrack by Greg Saunier.

**Triumph of the Wild**

New York, NY | 2009 | 5 | 35mm

Exploring the impulse of hunting and the resilience of the people and animals in times of battle, this film covers over 400 years of history in five minutes using stop-action animation. Paintings and puzzles in the film evolve from animal to human, from hunted to hunter, and from war zone to wilderness.

**Day of the Dutch**

Amsterdam, NL | 2015 | 5 | DCP

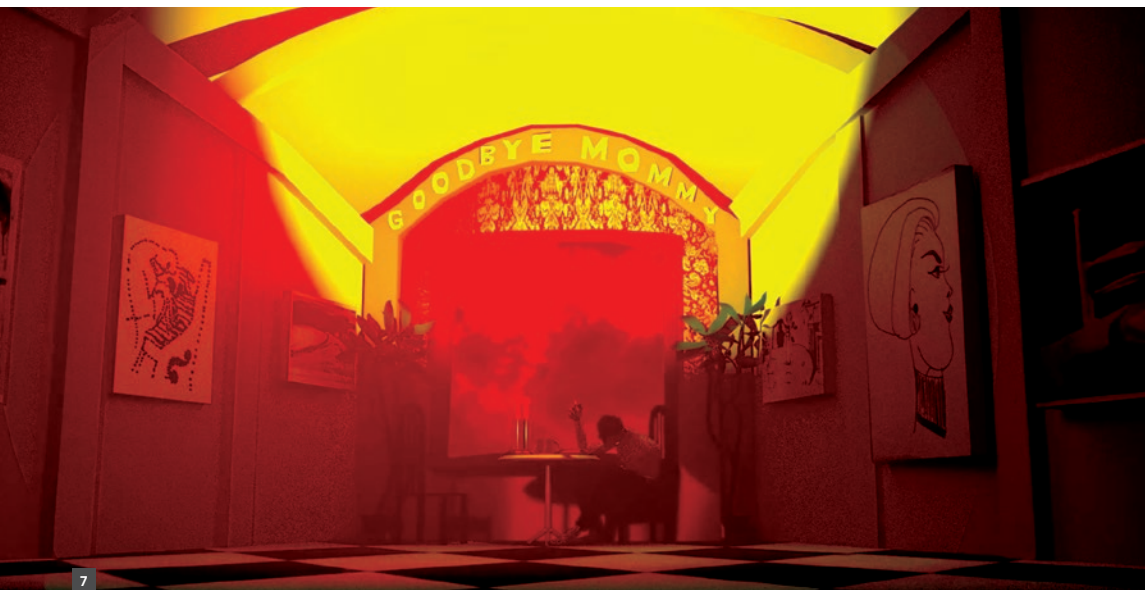
This animated video follows a day in the life of a living skeleton family in a Dutch home environment, where death is with life. Soundtrack by Felix Kubin and live composition by Felipe Waller and Slagwerk den Haag.





# 9 Films in Competition

ANIMATION



**Opens with  
Pat Oleszko:  
Presents/Presence**

## Asparagus

Suzan Pitt

New York, NY | 1979 | 19 | digital

NOT IN COMPETITION

**1** This candy-colored nightmare rocked audiences upon its release and catapulted maker Suzan Pitt to the front ranks of indie animation. Stunning cel animation propels its blank-faced protagonist into the world of the phallus, rendered here as a field of asparagus, which she deep throats, excretes, and flushes away...The film's stunning set piece occurs before a claymation audience who gape as the artist opens her Medusa's box to release rare wonders. A moving meditation on art

and the cost of reproduction, *Asparagus* remains, forty years after its release a benchmark of single-frame intensity.

"The animation constitutes one of the most important works of imagination seen in some time, filled with every possible animation technique, all exquisitely rendered, all calculated to produce incredible wonder in the heart of the viewer. It is a children's fairy tale for adults."  
—B. Ruby Rich

## The Ride

Huh Hyunjung

Seoul, Republic of Korea | 2019 | 9 | digital

**2** While running along the riverside, lights are slowly flowing, sparkling and making narratives of reflection and refraction.

## Nod. Wink. Horse.

Ollie Magee

Surrey, UK | 2019 | 5 | DCP

WORLD PREMIERE

**3** Self sabotage. Obstruction of narrative. A film behind a horse.

## There Were Four of Us

Cassie Shao

Hangzhou, China | 2019 | 7 | DCP

**4** In a room, there are four people.

## The Last Bottle

Max Majoros

Detroit, MI | 2019 | 2 | digital

**5** A cycle of disposal is revealed through the actions of industrious life forms on an unnamed bottle-shaped planet.

## Drawing. Dancing

Nicci Haynes

O'Connor, Australia | 2018 | 5 | digital

NORTH AMERICAN PREMIERE

**6** *Drawing. Dancing* is a short experimental animation that sits between visual and performing art. We seem to be watching a mysterious exchange between the drawing and the dancer, employing a body language positioned between choreography and combat.

## Goodbye Mommy

Jack Wedge

Katonah, NY | 2019 | 13 | digital

NORTH AMERICAN PREMIERE

**7** A detective is hired to go look for an exiled king.

## Aphasia or (It Fell Upon My Mind)

Brynne McGregor

Cincinnati, OH | 2018 | 3 | digital

**8** *Aphasia or (It Fell Upon My Mind)* documents the voices of seven individuals living with aphasia, using hand-painted rotoscoping and digital animation.

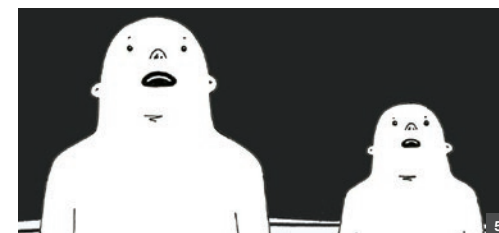
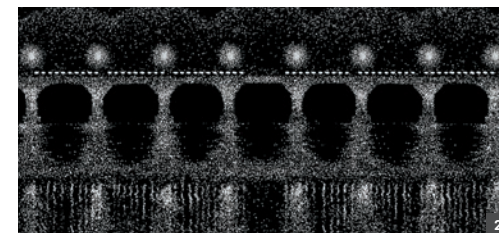
## Umbilical

Danski Tang

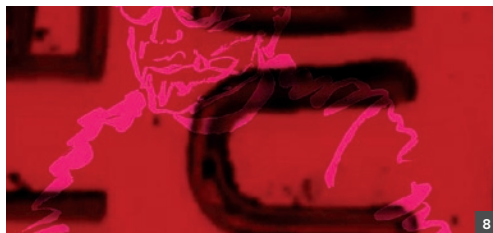
Los Angeles, CA | 2019 | 7 | digital

NORTH AMERICAN PREMIERE

**9** An animated documentary that explores how the filmmaker's parents' abusive relationship shaped her own experiences in a boarding school as a child in China. The societal pressures on her mother to hide her abuse, and her desire to protect her daughter, ultimately created a situation where the daughter was subjected to the same societal pressures. Shared desires for intimacy, safety, and normalcy have been constantly at odds with surrounding realities. Through a conversation as adults, mother and daughter learn to understand and support one another.

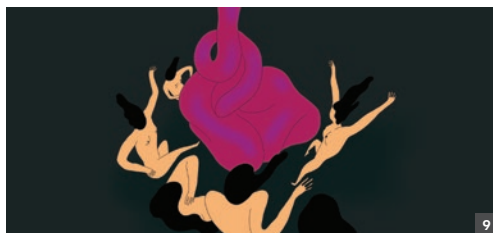




**Flesh**

Camila Kater  
São Paulo, Brazil | 2019 | 12 | DCP

**10** Rare, medium rare, medium, medium well and well done. Through intimate and personal stories, five women share their experiences in relation to the body, from childhood to old age.

**Motion At A Distance**

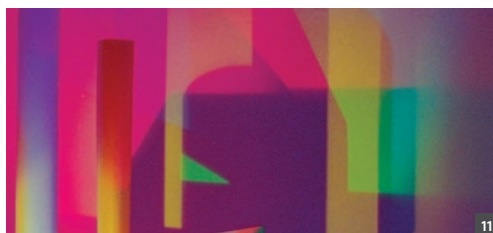
Lindsay Packer  
Brooklyn, NY | 2018 | 3 | 16mm

**11** Color takes ephemeral form into the sound space. Shadow shapes emerge, interact, and recede as luminous, temporary geometries call into the question the division between analog and digital ways of seeing and believing. Optical sound by Andrew Yong Hoon Lee guides Packer's light-based installation and performance work into the realm of film, creating abstract textures that evoke mood and memory.

**Lickalike**

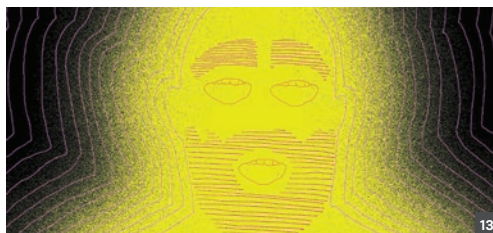
Rebecca Blöcher  
Hamburg, Germany | 2019 | 8 | DCP

**12** If man divides invisible, time-grown connections in nature, this has uncontrollable consequences. The collapse leads to a reorganization.

**Garnet Graves**

Flavourcel Animation Collective  
Vancouver, BC | 2019 | 4 | digital

**13** The twisting, neon discomfort of body parts pulsates and trembles from the depths of the deepest ocean up to the cold and unforgiving vastness of space. Bones and tendons dislocate from performer Devours's earthly queer vessel. A hand becomes the new building block of the universe: evolving from single cell, to fish, to mammal. Devours brings the genesis of a strange new planet of beard-based lifeforms.

**PARTNER**

U-M Penny W. Stamps School  
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Michigan Electronic Music Collective

**FEATURE IN COMPETITION**

# FUTURE LANGUAGE: The Dimensions of VON LMO

**FUTURE LANGUAGE: The Dimensions of VON LMO**

Lori Felker  
Chicago, IL | 2018 | 87 | DCP

*FUTURE LANGUAGE: The Dimensions of VON LMO* is a distorted portrait of an artist that explores storytelling, ego, delusion, conviction, and memory. VON LMO is a musician/artist and self-proclaimed alien hybrid who was a part of the late '70s New York No Wave music scene. Between trips to his home planet of Strazar and multidimensional travel, VON has also spent some very real time in prison and on the streets of Earth. Challenged with translating his Future Language for audiences across the galaxy, Lori Felker, filmmaker and VON LMO fan, gets sucked into VON's orbit and finds herself lost in his story.

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**10pm–2am | \$7,  
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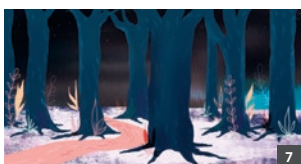
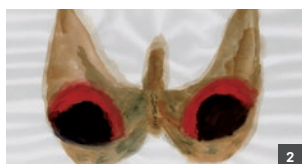
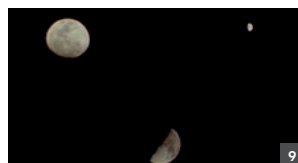
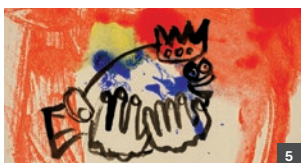
Featuring a live cinema performance  
by Kit Young and DJs from Michigan  
Electronic Music Collective



Sat 3/28

# 10 Films in Competition

ALMOST ALL AGES



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## Organic

Steven Woloshen  
Montreal, QC | 2019 | 3 | DCP

US PREMIERE

1 Joy, vitality, and a steampunk organ. A perfect recipe for direct cinema. *Organic* was created with the ancient mariner's technique called scrimshaw. This film was originally commissioned for the closing ceremonies of the 2019 Annecy International Animation Festival.

## MOTH

Allison Schulnik  
Sky Valley, CA | 2019 | 3 | digital

2 *MOTH* is a traditionally animated, hand-painted gouache-on-paper film. It is animated mostly straight ahead, with frames painted on paper almost daily for 14 months. The film seeded and bloomed from the simple act of a moth hitting the artist's studio window and continues as a wandering through the primal emotions of birth, motherhood, body, metamorphosis, nature, and dance.

## Louie's Antiques

Melissa McClung  
Northampton, MA | 2019 | 9 | digital

3 In Louie's shop, objects get a second life—and come to life.

## The Immortality of the Crab

Giacomo Manzotti  
Reggio Emilia, Italy | 2019 | 2 | digital

4 Experimental short shot on Super 8 film, made with in-camera editing and no post production. The synaesthetic research between sound and image is accomplished by connecting the animations, made on 1,125 cardboard frames, with a soundtrack produced using only cardboard sounds. "Thinking about the immortality of the crab" is a South American expression which indicates the act of daydreaming.

## The Flounder

Elizabeth Hobbs  
London, UK | 2019 | 6 | DCP

US PREMIERE

5 One day a humble fisherman catches an enchanted fish. Can the fish help him and his wife improve their lot? *The Flounder* is an adaptation of the Brothers Grimm tale "The Fisherman and his Wife."

## Someday

Páiraic Mc Gloughlin  
Sligo, Ireland | 2019 | 4 | digital

6 Our situation on earth is fragile, as individuals, as a people. And the planet itself is delicate. Nothing is certain—life can change dramatically for better or for worse in an instant. We may fear losing what we have, but we try to hold on.

## Chronosync

Sofia Laszlovszky  
Budapest, Hungary | 2018 | 8 | digital

7 Based on observations on the changing worldview of mankind, the story shows the weird connection between different cultures through time and worldview. Scenes contain associations on myths, legends, and scientific facts, which were in their time believed as reality. What is reality? Or is "reality" just as fragile, varying just as much as every individual's own view of existence?

## Freeze Frame

Soetkin Verstegen  
Brussels, Belgium | 2019 | 5 | DCP

8 Freeze frame: the most absurd technique since the invention of the moving image. Through an elaborate process of duplicating the same image over and over again, it creates the illusion of stillness. In this stop-motion film, identical figures perform the hopeless task of preserving blocks of ice. The repetitive movements reanimate the animals captured inside.

## Winter's First Moons

Kathleen Rugh  
Brooklyn, NY | 2018 | 3 | 16mm

9 Following the winter solstice, the longest nights of the year prevail. Filmed over numerous nights, different phases of the moon are brought together through multiple exposures on film and in-camera editing. Official NASA sound recordings from space help activate their actions. The stoic moon breaks free and gravitates at will.

## Katatjatuuk Kangirsumi (Throat Singing in Kangirsuk)

Eva Kaukai and Manon Chamberland  
Kangirsuk, QC | 2019 | 3 | DCP

10 Eva Kaukai and Manon Chamberland practice the Inuk art of throat singing in their small village of Kangirsuk. Their mesmerizing voices carry through the four seasons of their Arctic land.

## A Recipe for Tofu Scramble

Alex Fink  
Freemansburg, PA | 2019 | 2 | digital

11 A piece of tofu goes on a journey to find ingredients and create tofu scramble.

## Dignity of Pi

Tom Bessoir and Joshua Pines  
New York, NY/San Francisco, CA | 2019 | 3 | DCP

12 A transcendental film inspired by Marcel Duchamp's *Anemic Cinema*. The filmmakers set out to create a film composed within a circular frame. This circular composition led directly to using the number pi for the underlying structure. Having the digits of pi sung on the soundtrack is an homage to *Eisenstein on the Beach* by Philip Glass.



# 11 Films in Competition

## *Trees of Heaven*

Donald Harison  
Ypsilanti, MI | 2019 | 6 | digital

### WORLD PREMIERE

1 Invasive weed trees are coming soon to a yard near you.

## *Perdikaki*

Catriona Gallagher  
Hexham, UK | 2019 | 38 | digital

### WORLD PREMIERE

2 Three characters search for meaning in the growth of an overlooked urban weed. The Narrator pursues the plant to find the elderly woman first seen picking it, yet as observations accumulate a shadow researcher emerges. Their methods entangle and the focus blurs. Is the Kyria's knowledge being sought, or the Collector's? And, other than the symbolic plant, do the other figures exist at all?

## *In Her Boots*

Kathrin Steinbacher  
London, UK | 2019 | 6 | DCP

3 Heidi is experiencing strange things. While her granddaughter is visiting, she suddenly embarks on a hiking journey to the deepest parts of the Alps, revealing the reason for her devoted attachment to her hiking shoes. A story about Heidi's attempt to retain her identity and autonomy.

## *Non-Human Whispers, Episode 2*

Julian Gatto  
Buenos Aires, Argentina | 2018 | 9 | digital

### WORLD PREMIERE

4 *Non-Human Whispers* is an ongoing experiment seeking to answer an impossible question: can things speak their piece or are they forever bound to what we humans say for them? How can the camera—the object mimicking the human gaze—betray our intentions to form a secret alliance with these seemingly mute subjects? The tension arising from these unanswerable questions drives this ontological telenovela.

## *TARTAMUDEO*

Dave Rodriguez  
Miami, FL | 2019 | 4 | digital

5 *TARTAMUDEO*—a Spanish word for “stutter”—traces the connections between language, trauma, and cultural memory in a Cuban-American family. Assembled from archival fragments and refracted through methods of analog and digital synthesis, this short explores a shared loss of language between two generations—one spurned by violent revolution, the other by speech impediment.

## *Unsound*

Vivian Ostrovsky  
Miami Beach, FL | 2019 | 4 | digital

6 A Russian can say, “I hear the smell....” A maestro has a vision of what a symphony should sound like. Jean-Luc Godard “listens to the light.” In a silent film, how can one make the spectator see the sound? A vivid and noisy assemblage of archival and contemporary imagery meditating on the past and presence of film audio.

## *Kanockatonanok*

Nicolas Jimmy Awashish  
Opitciwan, QC | 2019 | 5 | digital

7 Made entirely of photographs, *Kanockatonanok* is an impressionist night journey through the Atikamekw village of Opitciwan.

## *I Dream of Vietnam*

Jiayu Yang  
Chicago, IL | 2020 | 17 | digital

8 Searching for the “open border” between China and Vietnam, Chinese filmmaker Jiayu Yang embarks on a journey to Vietnam and encounters a very different postwar society than the romanticized version. Taking the form of a lyrical, dreamlike essay film, it explores questions of popular memory and cultural exchange while raising questions about the politics of photography itself.

### SPONSOR

Maple Theater

### COMMUNITY PARTNERS

Digital Arts, Film and Television (DAFT)  
Huron High



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## FEATURE IN COMPETITION

*Faire-part*Presented with short in competition *Memoirs**Memoirs*Aaron Zeghers  
Winnipeg, MB | 2019 | 10 | 35mm

US PREMIERE

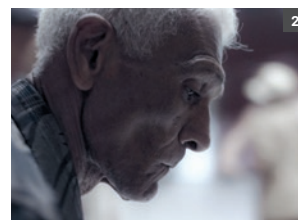
1 "There is history behind it and the history becomes the story and the story becomes the pattern and the pattern becomes rigidity." It's stories that we tell ourselves that make us, create and destroy us, immortalize and misrepresent us, damn us. Through three successive generations, reflections of reality are dusted off and presented as remaining fragments, archived via digital and analog processes. Fleeting thoughts on familial history, narrative traditions, human perception, and "the story" from known and unknown sources. Here for now, gone later.

*Faire-part*Anne Reijniers, Nizar Saleh,  
Paul Shemisi, Rob Jacobs  
Democratic Republic of the  
Congo/Belgium | 2019 | 60 | DCP

2 On the eve of postponed Congolese elections, two Congolese and two Belgian cineastes work on a film about Kinshasa and its resistance against the legacies of colonialism. The four filmmakers want to tell a story together, but having grown up on other sides of history, they have different views on how to tell that story. What should it look like? Who should be in it? For whom is it made? *Faire-part* is the search of four filmmakers for a way to portray the city. Through filming artistic performances in public space, they paint a provocative picture of Kinshasa and its relations with the rest of the world.

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U-M Lloyd Hall Scholars ProgramCOMMUNITY PARTNER  
Kickshaw Theater

## 12 Films in Competition



**Last Week at Ed's**  
Lawrence Kasdan  
and Meg Kasdan  
Los Angeles, CA |  
2019 | 39 | DCP

NOT IN COMPETITION

1 *Last Week at Ed's* documents the final emotional week of a beloved West Hollywood diner as staff and longtime customers prepare to say goodbye to the 60-year-old institution.

**Firefly**  
Claudia Claremi  
Madrid, Spain | 2019 | 17 | DCP  
NORTH AMERICAN PREMIERE

2 In Cuba, the flight of fireflies in the night is said to be like a meeting of miniature specters, weakened fires, or wandering souls. Isabel invokes them and triggers the dance.

**The Eyes of Summer**  
Rajee Samarasinghe  
Colombo, Sri Lanka | 2020 |  
15 | DCP

3 This film was shot in the filmmaker's mother's village in Southern Sri Lanka—shortly after the civil war in 2010. Collaboratively developed with family members there, a narrative was improvised around an investigation into the mother's interactions with spirits in the community during her childhood.

**Seven Elegies**  
Peter Sparling  
Ann Arbor, MI | 2019 | 8 | digital

4 A set of improvisational movement "utterances" shot against a black backdrop suggested an echo effect in editing. The results suit my obsession with painting and the stroke of the brush as an

extension of danced motion. Thollem's music struck an elegiac note, and I immediately thought of the recent loss of a poet and old friend, Ulf Goebel.

**Ascensor**  
Adrian Garcia Gomez  
New York, NY | 2019 | 8 | digital  
US PREMIERE

5 *Ascensor* is an exploration of grief, longing, and mysticism through a queer lens. It documents a syncretic ritual that culls from the magical reverberations in Mexican culture to process the unexpected loss of a dear friend. The repetition of the ritual eventually leads to the transcendence of physical space, transforming unrelenting ache into shining resilience.

SPONSOR  
Edge Hill University  
COMMUNITY PARTNER  
The Ann Arbor Art  
Center



# Women Make Movies Workshop Films: Community Women at Women Make Movies Tell Universal Cinematic Stories

Curated and presented by Ariel Dougherty

In 1969, filmmakers Ariel Dougherty and Sheila Paige founded Women Make Movies, a non-profit organization that established a community media workshop for women in the Chelsea neighborhood of Manhattan. Secretaries, housewives, and retirees came to the WMM workshop to make movies, short black-and-white films, shot without sound on a wind-up Bolex. The stories presented are personal yet universal, reflecting the women's varied experiences.

## SPECIAL PROGRAM

Ariel Dougherty is a teacher, filmmaker, producer, mentor, and advocate for women-directed media/culture of all stripes. *Sweet Bananas* (director, 1973) and *!Women Art Revolution* (producer, 2010) are among the hundreds of films she has worked on. She writes at the intersections of women-identified media, especially film production and media justice, women's human rights, and funding for media. She is fine-tuning a new work, *Running Dogs*. Currently, she is completing a book, *Feminist Filmmaking Within Communities*, which surveys 25 girl-centered contemporary film teaching programs in the US, alongside a look back at parallel activities in the 1970s.



## Fear

Jean Shaw  
New York, NY | 1973 | 6 |  
16mm transferred to digital

1 A sequence of harsh events culminates in a triumphant confrontation with a rapist as a young woman has a birth of courage.

## Just Looking

Suzanne Armstrong  
New York, NY | 1973 | 5 |  
16mm transferred to digital

An older woman is seduced into an unpredictable and adventurous afternoon by a series of friendly and determined people.

## For Better or Worse

Judith Acuna  
New York, NY | 1973 | 6 |  
16mm transferred to digital

Professional by day, domestic by night, a newlywed pediatrician finds herself on a double shift.

## Domestic Tranquility

Harriet Kriegel  
New York, NY | 1973 | 7 |  
16mm transferred to digital

2 The film revolves around the conflict of a mother of three who enjoys motherhood but feels thwarted by having given up her career as an artist. Art is now an item she dusts.

## Songs, Skits, Poetry and Prison Life

40 participants in a video workshop  
at Bedford Hills Correctional Facility  
Bedford Hills, NY | 1974 | 26 |  
EAIJ video transferred to digital

3 With a series of vignettes, women prisoners express what life is like on the inside. The films presented were produced in a 12-week program during the summer of 1973 through the America the Beautiful Fund.



## SPONSOR

The Graduate Ann Arbor

## EDUCATION PARTNER

The College of Arts and Letters  
at Michigan State University

## COMMUNITY PARTNER

Final Girls

## Healthcaring

Denise Bostrom and Jane Warrenbrand  
New York, NY/Somerville, MA | 1976 | 32 |  
16mm transferred to digital

In this bold and sensitive documentary, women of all ages and backgrounds speak candidly about their experiences with the healthcare system. It centers on women working to implement alternative and more effective health care. Now a classic, *Healthcaring* was created as a new model educational film by women who had come up through the Women Make Movies workshop.



## SPECIAL PROGRAM

# Welcome to Commie High

**Welcome to Commie High**  
 Donald Harrison  
 Ypsilanti, MI | 2020 | 93 | digital

WORLD PREMIERE

*Welcome to Commie High* explores an experiment in public education—Ann Arbor's Community High School—from its humanistic, antiestablishment origins in the early '70s through its survival into the '90s, when sudden demand for this alternative, small school led to a phenomenon of lines, camping, and lottery systems. Now standing as one of the only remaining public schools of this wave of the free school movement, we see how the "Commie High" model has evolved and continues to reflect the world around it.

**SPONSOR**  
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**COMMUNITY PARTNER**  
 Community High

## FEATURE IN COMPETITION

# Home In The Woods

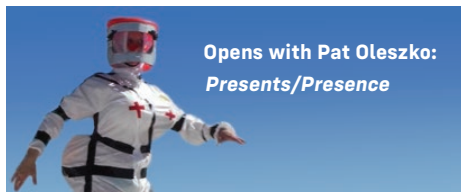
**Home In The Woods**  
 Brandon Wilson  
 Scotts Mills, OR | 2018 | 97 | digital

Baby spiders take their first wobbly steps. Human hands work in the garden. Waterfalls get tangled up in space and time. *Home In The Woods* is an immersive portrait of a place viewed from different perspectives and scales. A contemplation of the cycles, patterns, and relationships that exist in the forest near the filmmaker's home. Filmed over the course of two years in Marion County, Oregon.

**SPONSOR**  
 Festivant/InfoReady  
**COMMUNITY PARTNER**  
 Locally Sourced



# 13 | Films in Competition



Opens with Pat Oleszko:  
*Presents/Presence*

## Central Square

Daniel Rowe  
Boston, MA | 2019 | 3 | digital

**1** Abstract animation inspired by commutes through Central Square in Cambridge, MA. This film explores the sensory experience of moving through public spaces, the curiosity and anxiety that comes from being in the middle of a city. Loops and cycles are used to experiment with the timeless quality of space that one returns to each day, and how they can start to feel stuck in time.

## Ankebût

Ceylan Özgün Özçelik  
Istanbul, Turkey | 2020 | 5 | DCP

WORLD PREMIERE

**2** A woman, released from prison, drifts between nightmare and reality.

## noonwraith blues

Kamila Kuc  
London, UK | 2020 | 3 | digital

WORLD PREMIERE

**3** Ominous cinegrams of Albrecht Dürer's *Melencolia* print, intercut, like cascading scythes, with depictions of a woman in a field, evoking repetitions that exist in harvest rituals, as well as in gestures of madness. Specters of familial anxieties creep into this loose take on the myth of Poludnica ("Noonwraith" or "Lady Middy"), a Slavic harvest spirit that could cause madness in those who wandered the fields alone.

### SPONSOR

U-M Institute for the Humanities

### COMMUNITY PARTNER

Michigan Psychoanalytic Society

## Deszcz

Piotr Milczarek  
Lodz, Poland | 2019 | 5 | DCP

**4** *Deszcz* ("the rain") is a simple animated film on collective consciousness. It talks about how the lack of accountability for our actions pushes us to thoughtlessly follow the crowd, which may lead to a tragedy. The film also depicts a struggle of an individual with collective hypnosis and the consequences for both the individual and the crowd.

## Back Yard

Arlin Golden  
Oakland, CA | 2019 | 7 | digital

WORLD PREMIERE

**5** When I moved into a new home I found myself spending a lot of time in the back yard. I quickly learned my neighbor spent a lot of time in his yard too.

## Terror Fervor

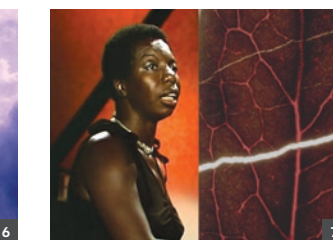
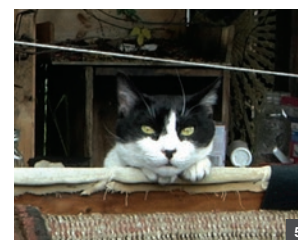
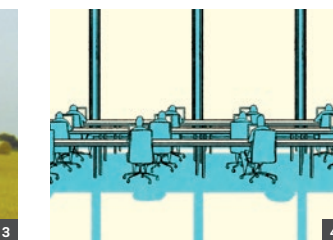
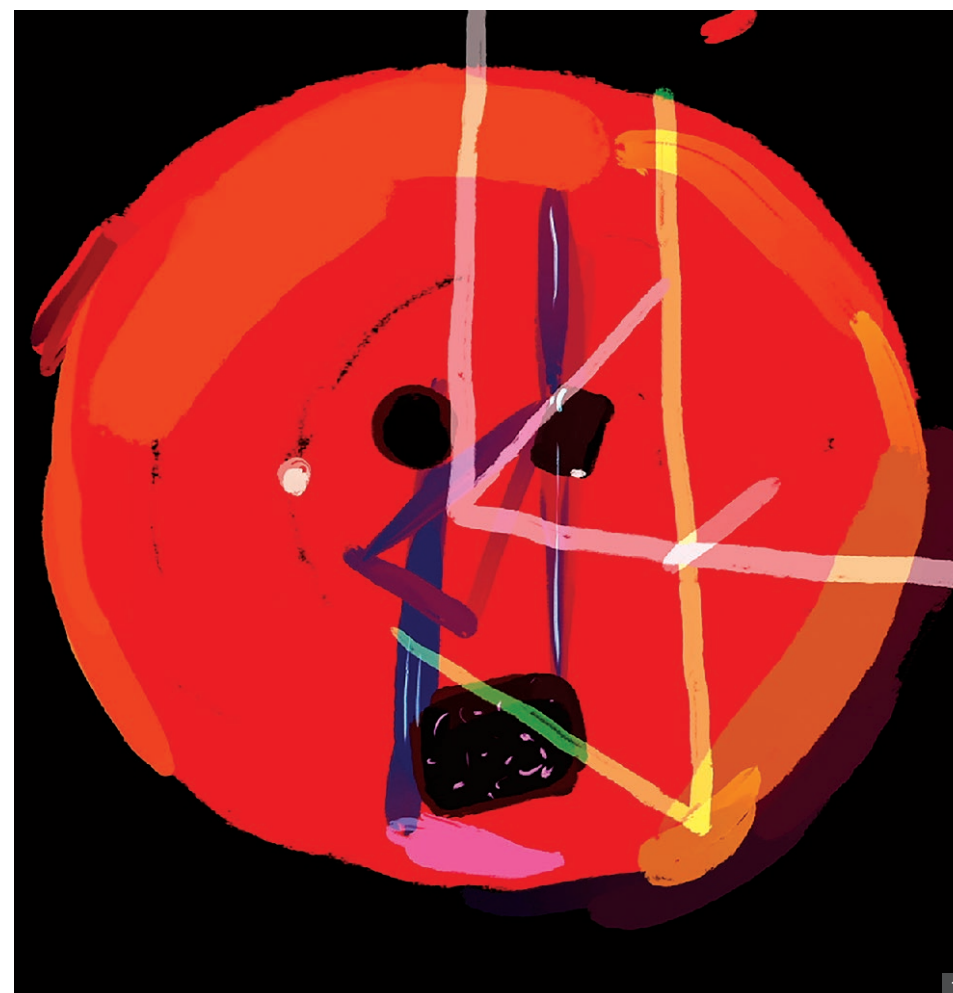
Phoebe Parsons  
Vancouver, BC | 2019 | 6 | digital

**6** Informed by experimental films from the 1960s and '70s, *Terror Fervor* takes the viewer on a psychedelic, non-linear voyage through the vices of seven characters. This wordless journey plunges the viewer into an experience that is hard to classify and hard to forget.

## The Giverny Document

Ja'Tovia Gary  
Dallas, TX | 2019 | 41 | DCP

**7** Filmed on location in Harlem and in Claude Monet's historic gardens in Giverny, France, *The Giverny Document* is a multi-textured cinematic poem that meditates on the safety and bodily autonomy of Black women. Filmmaker Ja'Tovia Gary unleashes an arsenal of techniques and materials, including direct animation on archival 16mm film, woman on the street interviews, and montage editing techniques.



# Filming in the Dark: Early Experiments from Taiwan

Curated by Markus Nornes and Wood Lin

Brought to the AAFF with support from the Taiwan Film Institute and Taiwan Docs

*Filming in the Dark: Early Experiments from Taiwan* consists of a selection of newly discovered experimental films from 1960s Taiwan. Modernity hit different parts of Asia unevenly. In the art world, its full force was blunted first by prewar colonialism and then by postwar dictatorships. When the American experimental scene was lively enough to support the creation of a festival like AAFF in 1963, Taiwanese artists were under the grip of martial law and knew of these developments only through reading, word of mouth, and travel. Inspired by the countercultures they only heard about, groups of young artists began creating an experimental film culture constructed from their imaginations. They made experimental documentaries about their world, animated films, fictional features, and even expanded cinema works using multiple screens and helmet-mounted projectors. Most of these films are lost. However, through the concerted effort of the Taiwan International Documentary Film Festival (TIDF) and the Taiwan Film Archive, a sampling of these early experiments was recovered from closets, garages, trunks, and dusty shelves. The Ann Arbor Film Festival is proud to present a sampling of these long-lost films. Wood Lin, programming director for TIDF and one of the leaders of the team that researched this unknown history, introduces the program.

Markus Nornes is a professor of Asian cinema at the University of Michigan. Most of his work is on Japanese cinema, particularly the documentary tradition. He has published widely on the Japanese pink film, Korean *Hallyu*, Taiwanese cinema, Chinese film festivals, and film translation. His latest book is a co-edited reader of Japanese film theory.

Wood Lin was born in Taiwan in 1981, and earned his master's degree in sound and image management at the National University of Tainan Department of Fine Arts in 2006. He has been a juror for many international film festivals, including DMZ International Documentary Film Festival (South Korea), International Film Festival Rotterdam (The Netherlands), Ji.hlava International Documentary Film Festival (Czech Republic), Dokufest (Kosovo), Hong Kong International Film Festival, Golden Horse Film Festival and Awards (Taipei), and Taipei Film Festival. He has worked at the Taiwan Film Institute as program director of TIDF since 2013.

## SPECIAL PROGRAM



### The Archer

Richard Yao-chi Chen

USA/Taiwan | 1963 | 5 | DCP from 16mm

**1** The first experimental animation film in Taiwan, *The Archer* is based on the ancient Chinese legend of Houyi, who shoots nine suns from the sky but leaves the tenth. The soundtrack features a telling of the tale by American children after hearing the director tell it once. They reprocess the story, folding it into domestic sensibilities ("king" thus becomes "president"). Chen's animation echoes this blending of China and America.

### Through the Years

Richard Yao-chi Chen

USA/Taiwan | 1964 | 11 | DCP from 16mm

**2** A grizzled old man in the deserts of California relates some local history, including the lore that every mile of train track cost the life of a Chinese migrant worker. Richard Chen combined studio-bound fiction with vérité sequences shot between Lone Pine and Death Valley. A desert place inviting metaphors and tall tales, the once-lively scene is now dominated by empty space and ghost towns trapping tourists.

### The Mountain

Richard Yao-chi Chen

Taipei, Taiwan | 1966 | 19 | DCP from 16mm

**3** Returning to Taiwan after graduating from UCLA film school, Richard Chen found a home in the emergent experimental theater and film scene. Lovingly shot, *The Mountain* is a documentary centering on three art students (Huang Yong-song, Mou Ten-fei, and Huang Gui-rong) who would later become major artists. Here they discuss their views on modern art, the Vietnam War, life under the dictatorship, and their inner dreams—including the California dream.

### Modern Poetry Exhibition/1966

Chang Chao-tang

Taipei, Taiwan | 1966 | 12 | DCP from 8mm

**4** By the mid-1960s, a new wave of modernism in the art world was butting up against the conservatism of martial law. This is a fragmentary document of an incident where a group of new artists each chose their favorite modernist poem, transforming it into an installation. The exhibition was to open in the bustling center of Taipei. However, police forced it to move to National Taiwan University's Fu Bell, where it was closed again, ultimately ending up in a field.



**Today****Han Hsiang-ning****Taipei, Taiwan | 1965 | 4 | DCP from 8mm**

5 Han Hsiang-ning's short is a headless doll film. The sensuous figure of the doll plays in the waves, gets beached, and constantly strikes sculptural poses for the camera. The headless figure is beaten by the waves, rolling in the sand and surf in an endless space where sea and sky join as one. It flickers in and out of view between the waves until her arms stretch out from the vast emptiness and she is cleansed.

**Run****Han Hsiang-ning****Taipei, Taiwan | 1966 | 5 | DCP from 8mm**

6 On a fine morning in 1966, director Han chased Xi De-jin around an empty traffic circle with an 8mm camera. The runner, racing towards some unknown finish line, finds himself engulfed in motorcycles. His visage is doubled and multiplied and temporally warped along the way. The director moved to New York City the following year, making 8mm films and later becoming a renowned artist of photorealistic paintings.

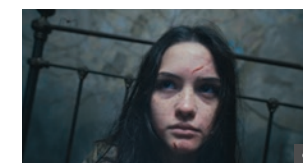
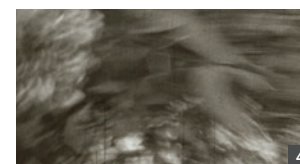
**Alienation****Chiu Kang-chien****Taipei, Taiwan | 1966 | 6 | DCP from 8mm**

7 A naked boy jerks off, accompanied by lines of poetry and a caterpillar on the wall. Director Chiu was a famous screenwriter and one of the founders of *Theater Quarterly*. Regarding this film, he recalled, "A young intellectual sees a man in a construction site trying with all his might to push a cart. He wants to help but is unable to, and can only watch from a distance. I am interested not in the act of masturbation, but in his self-reflection, his privacy, his thought of sex after he returns home."



COMMUNITY PARTNER  
Riverside Arts

# 14 | Films in Competition



SPONSOR  
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Decriminalize Nature Ann Arbor



**SPENCER'S SLIGHTLY  
IMPERFECT PEEP SHOW  
AKA MICRO-BURLESQUE**

Gary Schwartz  
Detroit, MI | 2019 | 2 | digital  
WORLD PREMIERE

1 Two obsolete and forgotten microscopes make one last fling at fame and fortune on the tawdry burlesque stage.

**Cage Match**

Bryan Lee  
Walnut, CA | 2019 | 9 | DCP

2 A businessman enters the elevator for another day at work.

**The Deepest Hole**

Matt McCormick  
Spokane, WA | 2020 | 12 | DCP

3 While the Space Race, the Arms Race, and a myriad of other Cold War competitions are common knowledge, few know that the United States and Soviet Union also faced off to see which country could dig the deepest hole. This lack of public awareness is particularly surprising, seeing that one of the countries may have inadvertently discovered Hell in the process.

**The Lilac Game**

Emma Piper-Burket  
Detroit, MI | 2019 | 4 | DCP

4 This film is a celebration of springtime and an interactive game the audience is encouraged to play. Volume one of *Films for a Future*, a series of handmade and hand-processed 16mm nature films, is intended for future viewers living in a time when the natural world no longer exists as it does today.

**I Want**

Anne Isensee  
Berlin, Germany | 2019 | 2 | DCP

5 "You can't always get what you want..." sang the Rolling Stones once upon a time, though they consistently proved the opposite. A young

woman wants a whole lot too. Being heard would be pretty nice for starters.

**Tokyo Story**

Hal Torii  
Shibuya, Japan | 2019 | 2 | digital

WORLD PREMIERE

6 The starting point for this film was the question, "Should I become a parent?" Having come from a troubled home, and never having felt loved by his father, the director wonders what kind of father he would be. Or if he should even become one. A *shajo* (young girl) gives birth, despite never having given motherhood a thought. Indifferent, she leaves her breasts behind, forcing her son to fend for himself. Desiring love, the man-boy sets out in the sampled city to find his mother, who gives him an icy-cold greeting before self-destructing. These are the experiences of fear, desire and loneliness of young people in Japan. This is their Tokyo Story.

**Three considerations before  
choreographing the End**

Chele Isaac  
Madison, WI | 2019 | 10 | digital

WORLD PREMIERE

7 This meditative and impressionistic narrative contemplates a journey towards, and the possible transcendence of, losing one's mother.

**Respiration**

Sasha Waters Freyer  
Richmond, VA | 2018 | 4 | 16mm

8 An experimental, feminist collage of river naiads and backyard deities; nothing noticed is lonely. From inspiration to expiration, breathing is the only work to be enacted now.

**Witch Trilogy 13+**

Ceylan Özgün Özçelik  
Istanbul, Turkey | 2019 | 15 | DCP

NORTH AMERICAN PREMIERE

9 A fourteen-year-old girl communicates with a spider in a dark basement without knowing the time and place.

**Scenes from the Periphery**

Derek Taylor  
Middlebury, CT | 2019 | 3 | digital

10 An aerial survey of the filmmaker's place of origin, this film is a frame-intensive search for home, place, and direction. Edited in-camera on Super 8, changing position two frames at a time, the movements of lines and masses offer a renewed look at this once lost but now rediscovered locale in a continuing quest for a sense of provenance.

**Leaking Life**

Shunsaku Hayashi  
Osaka, Japan | 2019 | 15 | DCP

11 Thousands of them are packed in a bag. The hand dragging the bag has never been seen from their angle. The track on sand is easily erased by waves. Touching the surface of the sea, they grow a new skin.

**Spectral Landscape**

Luis Macias  
Barcelona, Spain | 2019 | 25 | live cinema performance

12 A landscape. Without color and movement. Only a landscape. At that beautiful moment between reality and dreaming, an incorporeal animal emerges from the darkness and light. Dark, violent, and self-assured, it shares its fears of nature's despair. But don't be afraid—it's an animal just like you. Did you see it? Wake up and open your eyes.

**FEATURE IN COMPETITION**

# Dream Journal 2016–2019

**Dream Journal 2016–2019**

Jon Rafman  
Montreal, QC | 2019 | 94 | digital

NORTH AMERICAN PREMIERE

This single-channel video explores the effects of technology and information overload on the contemporary psyche. Set in a virtual tech-noir urban space populated by strange hybrids of non-humans and augmented people, part of the expansive, fractured narrative focuses on the continued adventures of Xanax Girl and her search for her companion—a hybrid dog/seal with the head of a boy—who has been abducted. The film, which arose from the artist's daily practice of animating his dreams using hobbyist 3D software, weaves together deep-web imagery with hardboiled detective story tropes and repressed libidinal fantasies to create a nightmarish vision of an internet addict's unconscious. The film features an original score by Oneohtrix Point Never and James Ferraro.



**COMMUNITY PARTNER**  
New Media Caucus

**AFTERPARTY**

**11pm–1:30am | Free  
Blue LLama Jazz Club**

Featuring local musicians from Blue LLama Jazz Club and visuals by David Olson



Sun 3/29



# Screendance

Curated and presented by Terri Sarris and Peter Sparling

Inspired by the 75th anniversary of Maya Deren and Talley Beatty's seminal dance film *Choreography for Camera* (1945), and celebrating the global proliferation of dance on camera festivals, the AAFF introduces a program of screendances to the festival. This selection of works offers a retrospective sweep of the hybrid form, from Ed Emshwiller's *Thanatopsis*, featured in the first AAFF in 1963, to more recent works shot in Great Britain, Congo, Israel, Canada, and Detroit. Curated by Terri Sarris (U-M Film, TV, and Media Department) and Peter Sparling (Emeritus Professor, Department of Dance), both local media artists and a longtime teaching team of U-M's interdisciplinary screendance course.

Terri Sarris teaches media production, including courses on screendance and the AAFF, at U-M. She co-taught (with Markus Nornes and filmmaker Kazuhiro Soda) a course on direct cinema documentary, and produced *The Big House*, a feature-length film on Michigan Stadium, which has screened nationally and internationally. She continues to create films and digital media, many of which have screened at the AAFF. Sarris has been a juror and moderator at the Traverse City Film Festival, and a curator and adjudicator of screendance programs for the Echo Park Film Center, the Mini Microcinema in Cincinnati, and the Detroit Dance Film Festival.

Recipient of the 1998 Governor's Michigan Artist Award, Peter Sparling is Rudolf Arnheim Distinguished University Professor Emeritus of Dance and an Arthur F. Thurnau Professor Emeritus at the University of Michigan. A graduate of Interlochen Arts Academy and The Juilliard School, Sparling danced with the companies of José Limón and Martha Graham. He directed Michigan's own Peter Sparling Dance Company from 1993–2008. His dances for video have been selected for the New York Dance on Camera Festival, Lisbon's InShadow Festival, Court Métrage/Cannes Film Festival, DANCE:FILMS Glasgow, ADF's Dance Film & Video Festivals, and the Ann Arbor Film Festival.



**Choreography for Camera**  
Maya Deren and Talley Beatty  
US | 1945 | 2 | 16mm

"I intend this film mainly as a sample of film-dance, that is, a dance so related to camera and cutting that it cannot be performed as a unit anywhere but in this particular film. In the short space (limited by the financial problems of film production) of the film, I have been able to suggest the potentialities of such a form. It is my hope that film-dance will be rapidly developed and that, in the interest of such a development, a new era of collaboration between dancers and filmmakers will open up—one in which both would pool their creative energies and talents towards an integrated arts expression."—MD

**Thanatopsis**  
Ed Emshwiller  
US | 1962 | 5 | 16mm

*Thanatopsis* features images of a motionless man (Mac Emshwiller) and an indistinct dancing woman (Becky Arnold). The title is from the Greek *thanatos* ("death") and *-opsis* ("sight"), the word often translated to mean "meditation on death." Ed Emshwiller was a special guest of the first Ann Arbor Film Festival, and screened this film at AAFF in 1963.

**Measure**  
Dayna Hanson and Gaelen Hanson  
US | 2001 | 7 | 16mm

**1** Intricate, pattern-based choreography serves as an expressive language between a man and a woman in this moody meditation on rhythm and relationship. Set in the run-down hallway of an abandoned school, *Measure* was the first of several dance films created by Dayna Hanson and Gaelen Hanson of the Seattle-based dance theater company 33 Fainting Spells.

**SPONSOR**  
Ann Arbor T-shirt Company  
**COMMUNITY PARTNER**  
Screendance International





2

### **Well Contested Sites**

**Amie Dowling and Austin Forbord**  
US | 2013 | 13 | digital

**2** *Well Contested Sites* is a dance theater film that explores the experiences faced by those who are incarcerated. The film is a collaboration between Bay Area performing artists (some of who were previously incarcerated), choreographer Amie Dowling, and filmmaker Austin Forbord.

### **Of Remnants**

**Nicholas Pilarski and Julia Smith Eppsteiner**  
US | 2013 | 3 | digital

*Of Remnants* explores an act of trauma experienced by the film's co-creator and film lead. The development process aimed to remove language from the vernacular to delve into corporeality and embodied memory as a remnant of the dancer's lived experience. The film premiered at the Eye Filmmuseum (The Netherlands). A version of the film was presented at MoMA's *Inventing Abstract* exhibition through Abstract Currents and selected for the short film program at the Windsor International Film Festival.

### **A Juice Box Afternoon**

**Lily Baldwin**  
US | 2014 | 7 | digital

**3** *A Juice Box Afternoon* tells the story of Anne Morrow Lindbergh through her own writing as she comes of age, meets Charles Lindbergh, and experiences flight in more ways than one.

It is a regular Sunday afternoon and Kate, the Neighbor, decides to read a book on her New York City stoop. This regular day is different. Her imagination cracks the book open, and Kate falls into the story she's reading: it is a romantic and violent dreamscape with dance and pop-song mashups that ignites Kate's mundane.

### **T.I.A. (This is Africa)**

**Matthieu Maunier-Rossi**  
France/Congo | 2016 | 7 | digital

**4** Amidst some popular areas of Brazzaville, one possible way to freedom. Created, filmed, and recorded in 48 hours in Brazzaville, Congo, *T.I.A. (This is Africa)* features choreographer and dancer Aïpeur Foundou, who blends contemporary dances with traditional Congolese movements. Featuring an original poem written by Ronan Chéneau and recited by storyteller Ella Ganga.

### **Black Box**

**Shamel Pitts and Aviv Maaravi**  
US/Israel | 2017 | 10 | digital

A creative collaboration between performance artist Shamel Pitts and Israeli commercial director Aviv Maaravi. After witnessing the live performance of Pitts's *Black Box*, Maaravi relocated the original intimate setting, placing it in the vast desert of Israel as its environmental landscape and backdrop. Written, narrated, and performed by Shamel Pitts.



4



3



6

### **Time Reversal Symmetry**

**Evann Siebens**  
Vancouver, BC | 2018 | 8 | digital

### **FILM IN COMPETITION**

**5** Originally shot on 16mm, this film uses pedestrian dance to represent the oscillating tensions between matter and antimatter. Siebens worked with scientists at TRIUMF, Canada's lab for particle and nuclear physics, playing with concepts of charge-parity, time translation, mirroring, and asymmetry. She was interested in the cinematic potential of time reversal and its meaning for the aging female body.

### **The Shadow Drone Project**

**Charles Linehan**  
UK | 2018 | 10 | digital

Shot in the morning or late afternoon sunshine, the aerial viewpoint offers a unique cinematic perspective of dynamic patterning.

### **Syzygy**

**Joanna McNamara**  
US | 2019 | 2 | digital

**6** An exploration of time and place through the agency of corresponding bodies.



## FEATURE IN COMPETITION

# What We Left Unfinished

Presented with short in competition *Green Ash (Ceniza Verde)*

## *Green Ash (Ceniza Verde)*

Pablo Mazzolo

Buenos Aires, Argentina | 2019 | 10 | 35mm

1 The Hênia-Kâmîare aboriginals inhabited the current territory of the Sierras de Córdoba for at least 1600 years. In 1575, the resistance led by cacique Onga was cornered and defeated by the Spanish conquering troops. Hundreds of Hênia-Kâmîare women, children, and elders jumped off the top of the Colchoquí mountain in order to avoid being enslaved. This was the biggest collective suicide in the territory currently known as Argentina.

## *What We Left Unfinished*

Mariam Ghani

Brooklyn, NY | 2019 | 71 | DCP

2 *What We Left Unfinished* tells the incredible and mostly true story of five unfinished feature films from the Communist era in Afghanistan, and the people who went to crazy lengths to keep making films in a time when films were weapons, filmmakers became targets, and the dreams of constantly shifting political regimes merged with the stories told onscreen. Archival fictions, present-day recollections, and Afghanistans both imagined and real slip and slide into each other in a film that reminds us that nations are inventions, and films can reinvent them.



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# Unseen Migrations

Curated and presented by Jacob D. Barreras and Deborah Greer

Exploring new definitions of experimental film, writing, movement, and performance, Counterpath Press and the Unseen Festival present *Unseen Migrations*, invoking notions of the resistant, the excluded, and the unacknowledged. Interweaving five films, three movement performances, song, and spoken word, physical and metaphysical elements collide and form an explosion of art, light, and sound. Colorado-created and inspired artworks conjure and co-mingle onstage and onscreen to create a cohesive and experiential theatrical display.

## SPECIAL PROGRAM

Jacob D. Barreras is an experimental film and video projectionist and film programmer. He has a unique passion for programming films from new and emerging filmmakers, as well as works ranging throughout the history of avant-garde cinema. He is the film curator for the Unseen Festival, as well as the Head Academic Projectionist for the University of Colorado Department of Cinema Studies & Moving Image Arts.

Deborah Greer, currently living in Denver, CO, is an arts entrepreneur with a passion for experimental cinema.

## *neither this nor that*

Vivian Kim

Boulder, CO | 2020 | 5 | dance performance

This or that? Black or white? Masculine or feminine? Hip-hop or contemporary? Reserved or loud? Big or small? Men or women? In a society that asks people to choose between one thing and another, neither this nor that is a self-exploration of the in-betweens of all binaries.



## *Sweet Fictions/Your Magic is Broken*

Tameca L Coleman

Denver, CO | work in progress | reading

Coleman reads from her manuscript-in-progress *Sweet Fictions/Your Magic is Broken*. The series of poems will interlace with improvised songs, some of which start with poems already written, such as Anne Sexton's "Balance Wheel," or old jazz ballads, such as "Don't Take Your Love From Me," and serve to narrate a thread through Unseen Migrations' poetic arc of film and dance.

## *Colaptes Auratus*

Laurids Andersen Sonne

Boulder, CO | 2018 | 5 | digital

1 Somewhere along the road between Exit 44 and Buena Vista, an instance was chiseled in time.

## *Gathering Moss*

Erin Espelie

Boulder, CO | 2018 | 5 | digital

2 "The world now sacrifices everything to speed. Quiet seems to be regarded as a detestable condition to be expurgated by any means which applied science can devise."—F. Percy Smith, director, *Gathering Moss* (1933)

## *Man of the People*

Amir George

Chicago, IL | 2019 | 17 | digital

3 *Man of the People* is a political thriller surrounding the legacy of Chicago mayor Harold Washington. A complex unfolding of his two campaign runs, leading to his sudden and mysterious death during his second term.





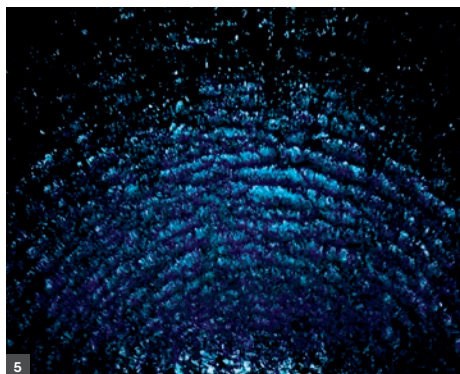
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**performance****Keith Haynes****Houston, TX | 2020 | 7 |****dance performance**

This piece investigates the ways in which Black gay men are seen as objects and then as subjects. These men are not only viewed as objects to be ridiculed and villainized, but as insatiable studs, fetishized sexual objects, and symbols of evil and ugliness.

**Everything I Whispered to Dorothy****Fitzgerald****Denver, CO | 2019 | 10 | digital**

4 This film is dedicated to the memory and spirit of the filmmaker's grandmother, Dorothy. A contemplation on the expressive power of love: one situated within the Black/African-American cultural context and that honors past expressions while looking to

create new expressions free from cultural trappings. The film seeks to ask, "What is love when is it situated in and, thus, expressed from a specific culture context?"

**the presentation is a presentation Of a presentation, pt. 2: I'M A CLOSET/ARTIST****rick h m****Boulder, CO | 2020 | 10 |****dance performance**

A series of multimodal performances that interrogate American identity politics and the presentation of selves. How do we present our/selves in performative contexts (scenarios that conjure audience), and further, how might testimonial and (a) historical (re)contextualization offer us a hybrid means of practicing self-determination, as well as deconstructing

notions of a centered, stabilized "self"? pt. 2: *I'M A CLOSET/ARTIST* restages the fluidity of gender embodiment necessary for the artist's navigating of various social worlds. Through fusing queer social dance, comedy, and improvisation, the artist aims to convey both the powers and futilities inherent in having to be many things at once. Choreography and performance: rick h m. Music: Ayesha Erotica, The Books.

**Meridian****Calum Walter****Chicago, IL | 2019 | 15 | digital**

5 *Meridian* follows the last unit in a fleet of autonomous machines sent to deliver an emergency vaccine.

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**FEATURE IN COMPETITION**

# Serpentarius

**Serpentarius****Carlos Conceição****Vila do Conde, Portugal | 2019 | 85 | DCP****US PREMIERE**

A young man drifts through a post-disaster African landscape looking for his mother's ghost.

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# 2 | Awards

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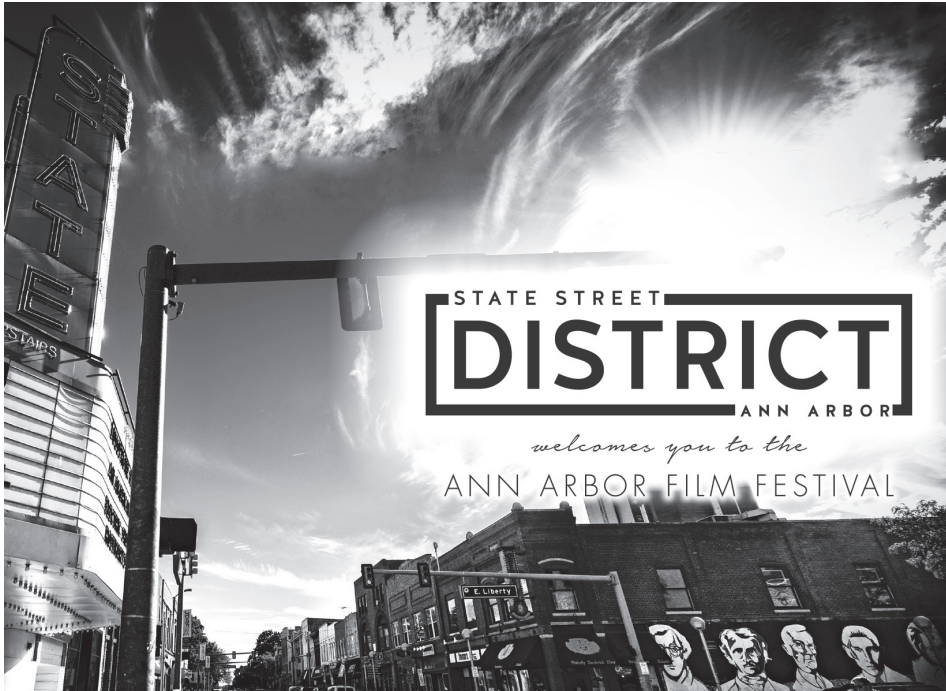


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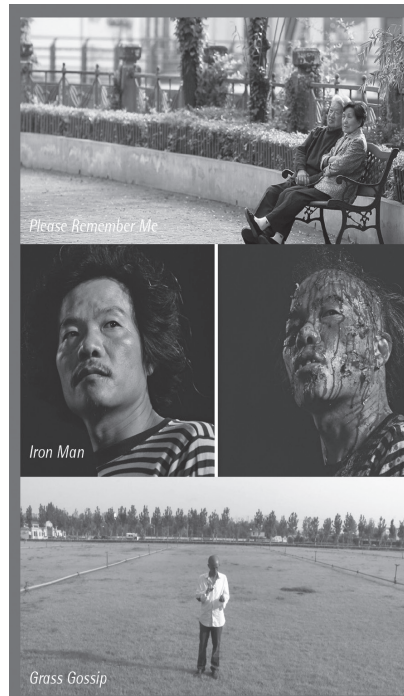
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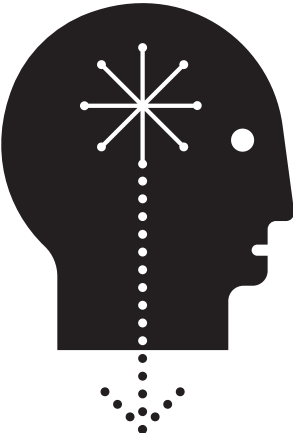
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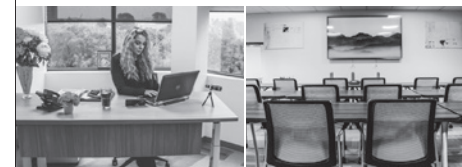
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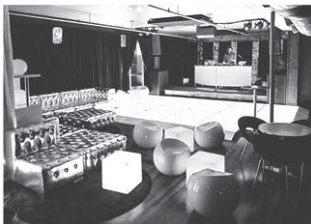
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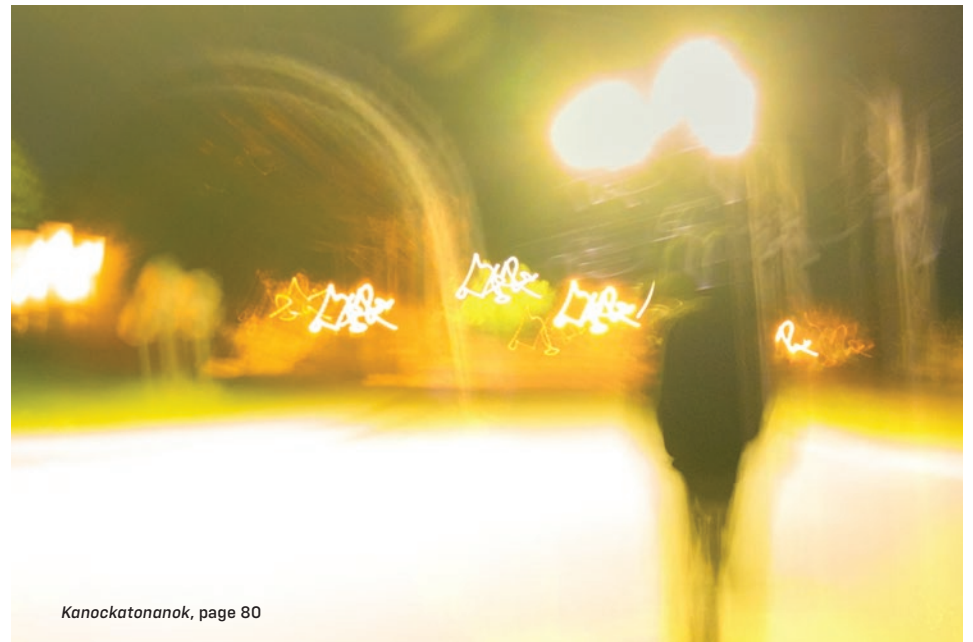
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