

**FLEX
FEST**

WELCOME TO THE SEVENTH ANNUAL INSTALLMENT OF THE FLORIDA EXPERIMENTAL FILM FESTIVAL

This may be my last time writing the convocational remarks at the start of the FLEXfest program guide. We/I have been doing this now since 2004 as an all-volunteer effort with a shifting cast of characters and almost no budget. It is both a labor of love and one of the Labors of Hercules. As frayed as I am from the long march up to the festival—which started in May with the circulation of the call for entries and continued through the fall with the previewing of our 750 entries and concluded with the incredible push to actually coordinate all the (seemingly endless) logistics involved in making the festival happen—I’m really excited to have been part of this for the past seven years. We do this out of our love for experimental film, of course, but we also do this out of our love for you, the Gainesville community that has been so supportive of our programming efforts over the years, and for you (others), the bigger experimental filmmaking community that makes the work that we show here.

I continue to worry that my comments in these first pages might give the impression that I’m a one-man band, throwing the festival together through the sheer force of my will; that couldn’t be further from the truth. We’ve got an incredible crew of folks who find time between their two or three other jobs to pour all they’ve got left into the festival, and I really want to recognize their efforts here. I need to start by recognizing Natalie Nix, Amanda Justice, and Alisson Bittiker, all of whom have shouldered an incredible amount of the burden from day one and have provided much needed injections of enthusiasm at points where my own was starting to wane. Also stepping up in a big way in the weeks leading up to the festival was Kristin Reeves, who has coordinated the rolling out of the red carpet for our guests.

But beyond that there's a really great group of people too numerous to name who contributed by opening their homes, offering up their bikes, providing suggestions, soliciting donations for the filmmakers, wrangling with University bureaucracy to secure our minimal funding (thanks Kyle!), and, of course, helping to program the films you'll see this weekend. Even just having a full room of eager faces in my living room for one of our meetings provided much needed sustenance on this long journey. You'll see these folks all around you, likely scrambling to make sure the FLEX gears keep turning, but if you see one standing still for a moment, pat her (or him) on the back and let her know that you appreciate her efforts. Thanks too to Eastman Kodak, our continued generous sponsor, and to all of our amazing local sponsors, who have done what they can to make our guests feel welcome.

I'm really excited to be writing these words in the final days before the festival arrives. The circus is coming to our little town, and I'm sure it really will be The Greatest Show on Earth. I hope you'll be as excited about what you see this weekend as we are in anticipation of it.

Yours (one more time),
Roger Beebe
FLEX Artistic Director



FLEX 2011 SCHEDULE

THURSDAY, FEBRUARY 17

7PM

THE TOP SECRET SPACE

CURATED SHOW: Mark Toscano

The Maltese Cross Movement (8:00/16MM/1967) Keewatin Dewdney
Logos (2:00/16MM/1957) Jane Conger Belson Shimane
Brummer's (10:00/16MM/1967) David Bienstock
S.W.L.A. (6:00/16MM/1971) Rob Thompson
Aether (4:00/16MM/1972) Daina Krumins
Mirror People (5:00/16MM/1957) Kathy Rose
Picasso (3:00/16MM/1973) Chris Langdon
King David (9:00/16MM/1970) Robert Nelson & Mike Henderson
Turning Over (13:00/VIDEO/1975) Morgan Fisher
SF Trips Festival--An Opening (9:00/16MM/1967) Ben Van Meter
Dufus (8:00/16MM/1970/73) Mike Henderson
Throbs (7:00/16mm/1972) Fred Worden

9PM

THE TOP SECRET SPACE

CURATED SHOW: Vanessa Renwick

Toxic Shock (3:00/16MM/1983)
Britton, South Dakota (9:00/16MM TO VIDEO/2003)
9 is a secret (6:00/VIDEO/2002)
Portrait #1: Cascadia Terminal (6:00/16MM TO VIDEO/2005)
Portrait #2: Trojan (5:00/35MM TO VIDEO/2006)
Portrait #3: House of Sound (11:22/35MM TO HD/2009)
Hope and Prey (22:00/3 CHANNEL VIDEO INSTALLATION)

11PM

PALOMINO/BOCA FIESTA BACKYARD

OPENING NIGHT PARTY/LIVE VIDEO
PERFORMANCE BY DAN ANDERSON

FRIDAY, FEBRUARY 18

7PM

THE TOP SECRET SPACE

NEITHER HERE NOR THERE

2005 Census (2:00/HDV/2005-2010/USA) Bryan Boyce
Utopia, Part 3: The World's Biggest Shopping Mall (13:09/HD/2009/USA) Sam Green
Sincerity: The Character of Ronald Reagan (6:22/Video/2010/USA) Chris Royalty
White House (8:00/DV/2009/USA) Georg Koszulinski
Common Ground (27:00/DVcam/Dec. 2008/USA) Vera Brunner-Sung
Ella (13:00, MiniDV, 16mm/Feb. 2010/USA-Guatemala) Taylor McIntosh

9PM

THE TOP SECRET SPACE

THE PROGRAM IN WHICH...

Triumph of the Wild (5:20/Video/2008/USA-Netherlands) Martha Colburn
Iron-Wood (7:00/16mm/2009/Australia) Richard Tuohy
Toward the Blue (9:40/Super 8mm & MiniDV/Jun. 2009/USA) Randy Caspersen
Somewhere Only We Know (5:15/Video/2009/USA) Jesse McLean
Sparkle Plenty (5:30/Film/Video hybrid/2009/USA) Kerry Laitala
The Laying on of Hands (8:20/Video/2010/USA) Nick Twemlow
Make Them Jump (11:00/16mm/Jan. 2010/USA) Kelly Spivey
Earl (9:05/HDV/2008/USA) Nick Harvey
Beaver Skull Magick (5:53/Standard Def./2010/Netherlands-Canada) Steve Reinke

11PM

THE TOP SECRET SPACE

MERRY-GO-ROUND:

AUDIOVISUAL PROJECTION INSTALLATION BY
PATRICK NUGENT AND SARA SCHNECKLOTH

SATURDAY, FEBRUARY 19

1PM

THE HIPPODROME THEATER

35MM-MARATHON

Horizontal Boundaries (23:00/35mm/2008/USA) Pat O'Neill
Trypps #7 (Badlands) (10:00/S16mm/2010/USA) Ben Russell
Trees of Syntax, Leaves of Axis (10:00/35mm/2009/Japan-Canada) Daichi Saïto
Desert 79 (19:06/35mm/2010/Norway) Anna Abrahams
Lumphini 2552 (3:00/35mm/Sep. 2009/Thailand) Tomonari Nishikawa
Strips (6:00/35mm/Jan. 2010/Canada) Félix Dufour-Laperrière
Coming Attractions (25:00/35mm/2010/Austria) Peter Tscherkassky

FLEX 2011 SCHEDULE (CONT)

SATURDAY, FEBRUARY 19

7PM

THE TOP SECRET SPACE

FOR THE LOVERS

Sweet Clover, A Homecoming (17:25/Super 8mm/May 2010/USA) Jen Heuson
Nilda (8:14/Super 8mm/Mar. 2010/Philippines) Joy A. Aquino
Everytime (10:31/Digital Video/2010/Netherlands) Boersen & Lukács
Der Spiegel (4:55/Digital Video/2007/Israel-Germany) Keren Cytter
Father Lover Friend (7:55/HD Video/2010/USA) Lindsay Foster
Fantasy Suite (7:17/Digital Video/Jul. 2009/USA) Kent Lambert
The Voyagers (16:30/DV/Jun. 2010/USA) Penny Lane

9PM

THE TOP SECRET SPACE

AUGENBLICK

Varfix (8:23/HD/Jan. 2010/Japan) Kotaro Tanaka
...These Blazing Stars! (14:27/16mm/2011/USA) Deborah Stratman
New Year Sun (3:00/16mm/2010/USA) Jonathan Schwartz
Day/Night (Devil's Milhopper) (4:56/16mm/Apr. 2009/USA) Andres E. Arocha
Retrograde Premonition (5:00/HD/2010/USA) Leighton Pierce
Light from the Mesa (7:00/Super 8mm/2010/USA) Paul Clipson
Rayning (7:00/16mm/2010/USA) Robert Todd
Head Garden (3:50/Digital Video/2009/USA) Lilli Carré
Compressive/Percussive (18:00/Digital Video/2010/USA) Scott Stark

11PM

ALLEY GATORZ

TRASHY BOWLING AFTER PARTY



SUNDAY, FEBRUARY 20

4PM

THE TOP SECRET SPACE

HERE AND THERE

Scene 32 (5:00/16mm and HD to digital/2009/India-USA) Shambhavi Kaul
Twin Propellers (3:00/Super 8mm, 2010/USA) Jason Halprin
5 Lessons and 9 Questions About Chinatown (9:54/ HD/ Feb. 2010/USA) Shelly Silver
Long for the City (9:10/Super 8mm/2008/USA) Jem Cohen
The Indian Boundary Line (41:00/16mm, 8mm, Super 8mm/2010/USA) Thomas Comerford

7PM

THE TOP SECRET SPACE

PEOPLE, FOR A CHANGE, AND BIRDS

Mugs (4:00/Mini DV/2008/USA) Ronnie Cramer
Irma (13:00/HDTV/2010/Mexico-USA) Charles Fairbanks
Villa 31 Buenos Aires (5:00/DVC Pro/2010/Spain) Chus Dominique
Immokalee, My Home (16:00/Super-8mm/Nov. 2009/USA) Kevin T. Allen & Jennifer L. Heuson
AM/PM (9:00/16mm/2010/USA) Brigid McCaffrey
Avó (Muidumbe) (10:49/DV-CAM/2009/Portugal) Raquel Schefer
Destination Finale (9:15/8mm/2008/Germany) Philip Widmann
The Commoners (12:30/HDV/Jul. 2009/USA) Jessica Bardsley and Penny Lane

9PM

THE TOP SECRET SPACE

LOOK/TOUCH

Posthaste Perennial Pattern (3:38/16mm/2010/USA) Jodie Mack
Piel Canela (3:30/16mm/2010/USA) Linda Scobie
Sutrapeze (5:30/HD/2010/Netherlands) Pim Zwier
Esthesia (4:12/Video/Jun. 2010/USA) Kyle Sullivan
Flyscreen (8:00/16mm/2010/Australia) Richard Tuohy
Way Fare (6:30/DV/2009/Germany) Sylvia Schedelbauer
Horizon Line (1:00/HDV/USA) Katherin McInnis
Trilogía Sin Título (12:00/Super 8/2008-2009/Argentina) Pablo Marín
Tokyo--Ebisu (5:00/16mm/Sep. 2010/Japan) Tomonari Nishikawa
How Should You Pick Up the Ball and Throw It? (2:00/16mm/2009/USA) Zach Iannazzi
TUSSELMUSCLE (5:00/16mm/Nov. 2009/USA) Steve Cossman
Collide-O-Scope (3:24/Super 8mm/Jan. 2010/England) Naren Wilks
Unsubscribe #1: Special Offer Inside (4:30/16mm/2010/USA) Jodie Mack
28.IV.81 (Bedouin Sparks) (2:49/16mm/Jan. 2009/USA) Christopher Harris

11PM

THE TOP SECRET SPACE

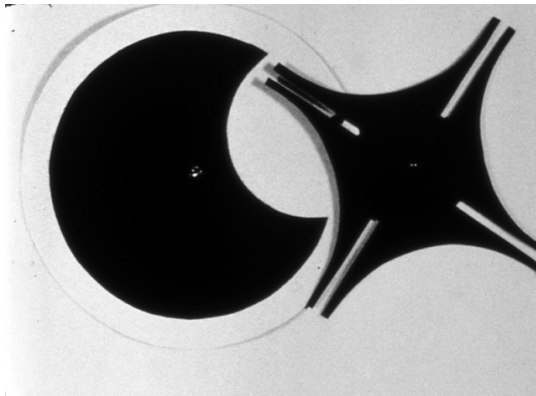
WRAP UP AFTER PARTY AND AWARDS CEREMONY
LIVE VJ PERFORMANCE BY AMANDA JUSTICE

THURSDAY, FEBRUARY 17

9pm The Top Secret Space

**CURATED SHOW: MARK TOSCANO
SIX MORE WEEKS OF WINTER**

A hand-picked program of experimental film restorations from the Academy Film Archive. All films showing in restored 16mm prints from the Academy Film Archive unless otherwise noted. Notes by MT.



THE MALTESE CROSS MOVEMENT

Keewatin Dewdney
8:00, 16mm, 1967

I was introduced to this masterpiece thanks to filmmakers Konrad Steiner and Dan Barnett. A brilliant exploration of the power of film and its native intermittence to break down and recompose language and meaning.

LOGOS

Jane Conger Belson Shimane
2:00, 16MM, 1957

I didn't work on restoring this film, but love it dearly. Jane was based in San Francisco and married to Jordan Belson at the time, and this is one of her two finished films (the other one, Odds & Ends, appears on the NFPF's Treasures IV DVD if you want to see it). Logos is only two minutes long, but it's a punchy abstract piece with a great electronic soundtrack by the legendary Henry Jacobs.

BRUMMER'S

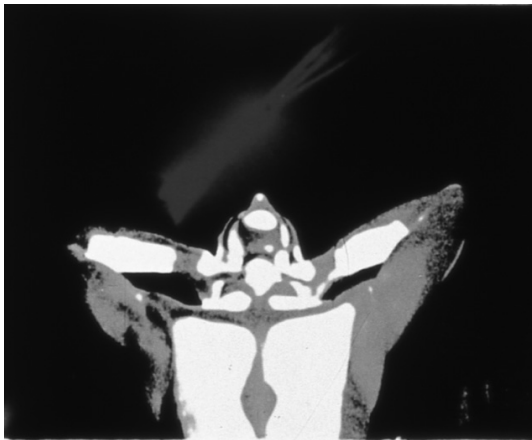
David Bienstock
10:00, 16MM, 1967

A totally forgotten film, one of only three made by the tragic David Bienstock. David was very influential as the first Whitney Museum film curator, but sadly took his own life at the age of 29 in 1973. Brummer's, his final work, was an NYU student film in which he investigated the possibility of cubism in narrative cinema.

S . W . L . A .

Rob Thompson
6:00, 16MM, 1971

Restoration still in progress. We'll be screening a vintage Kodachrome print. This is a beautiful example of the way in which the film restoration process is also an archaeological process. I'll tell the story of this one in person at the show. Thanks to the iotaCenter for permission to screen their print. (The title stands for "South West Los Angeles".)



AETHER

Daina Kruminis
4:00, 16MM, 1972

I decided to screen this film of Daina's, instead of her more well-known *The Divine Miracle* from 1973, partly because it's an almost totally unseen film, and it's wonderfully bizarre and beautiful. Original soundtrack by Rhys Chatham.

MIRROR PEOPLE

Kathy Rose
5:00, 16MM, 1974

An insane soundtrack and one of Kathy Rose's most beloved shorts, this restoration recaptured the beauty of the original Kodachrome prints, something that had been lacking since the '70s.

PICASSO

Chris Langdon
3:00, 16MM, 1973

I could probably say more about this film than any other on the program, and most likely will on the evening of the show.

KING DAVID

Robert Nelson & Mike Henderson
9:00, 16MM, 1970/2003

A very little-known Robert Nelson film, made in collaboration with his old friend Mike Henderson. Hanging out one day, they just decided to walk around the neighborhood and make a film with no pre-planning, and no idea of what they'd encounter. The original film was more of a pure document that ran about 18 minutes. In 2003, Nelson re-edited it and produced this version, which is a longtime favorite of mine.

TURNING OVER

Morgan Fisher
13:00, VIDEO, 10/17/75

In addition to his powerfully insightful and poetic explorations of the film medium, Morgan Fisher also made a pair of videos. *Turning Over* was never shown publicly until its relatively recent unearthing following a discussion he and I had about his video work. Shot on 1/2-inch open reel video, in a single take in San Francisco on October 17, 1975, it's one of Morgan's funniest and most unexpected works.

SF TRIPS FESTIVAL

Ben Van Meter
9:00, 16MM, 1967

Ben Van Meter was a major Bay Area filmmaker of the 1960s and '70s, his films screened all over the place, he co-founded Canyon Cinema, and taught at the San Francisco Art Institute. However, since pulling his films out of distribution in the late 1970s, his work has been very rarely seen. This remarkable film is a succession of three unedited 100ft. Ektachrome camera rolls, each one triple-exposed in-camera over the three nights of the historic Trips Festival, which took place January 21-23, 1966. Amazingly,

all superimpositions were done in the shooting, and the only edits were the joining together of the three rolls. The sound was recorded at the festival and layered in a similar way. Ben calls this film "a documentary from the point of view of a goldfish in the punchbowl."

DUFUS

Mike Henderson
8:00, 16MM, 1970/73

Mike Henderson is celebrated as a painter and blues musician, but he also made about two dozen extraordinary 16mm films in a variety of modes. Coming to film from the fine arts, and with no formal film background other than his buddy Robert Nelson's encouragement, Mike's body of work is sharp, powerful, funny, weird, and not remotely like any other. *Dufus* (originally entitled *Art*) is a hilarious and affecting piece about self identity, Black identity, and the meaning of life.



MARK TOSCANO BIO

Since 2003, filmmaker, curator, and preservationist Mark Toscano has worked at the Academy Film Archive in Los Angeles, where he spends a large portion of his time conserving and restoring experimental films by dozens of different artists.

THROBS

Fred Worden
7:00, 16MM, 1972

A fond favorite to close out the show. Fred made this beauty while still a grad student at Cal Arts.

Realizing that a lot of the films we've worked on restoring have probably not shown anywhere in or even near Florida, I put together a program of films for FLEX that in some ways represent the outer fringes of my activities. In other words, these are lesser known films of which I'm particularly fond, and which represent the bizarre diversity of the artists we've worked with. I additionally decided to weight the program a fair amount towards the strange, surprising, and amusing. This is not a sensible program of films in any way.

THURSDAY, FEBRUARY 17

9pm The Top Secret Space

**CURATED SHOW: VANESSA RENWICK
PERSONAL WORK**



TOXIC SHOCK

3:00, 16MM, 1983, USA

Penetration up the wazoo, blood, fire, gas, needles, tampons, liquid power and cocktails of the burning sort. My experimental response to sweating out near death with Toxic Shock Syndrome.



BRITTON, SOUTH DAKOTA

9:00, 16mm to video, 2003

Score by Johnne Eschleman/

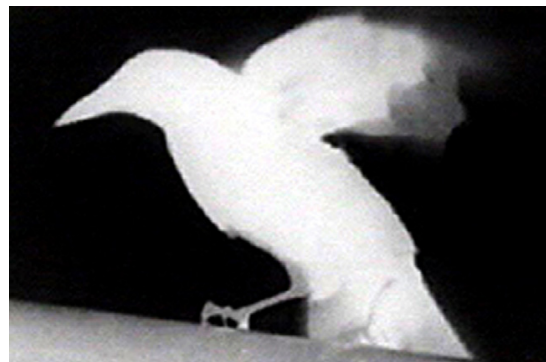
Cinematographer: Ivan Besse (shot in 1938)/ Footage obtained from The Prelinger Archives / Rick Prelinger for the DeComposer Film and Music series programmed by Bill Daniel and Vanessa Renwick in Portland, Oregon

Ivan Besse was the Strand movie theater manager in Britton, S. Dakota during the Depression. He had a 16mm camera and went about town shooting people at their various activities during the day. He would show the footage before features and newsreels as a way to lure the people into the theatre.

Most of the 2 1/2 hours of footage that he shot is of people walking down the street, there are also scenes of a barn being moved, a corn husking contest and kids running out of school.

The footage that really stood out to me was these 8 minutes of portraits of children. They had no idea of what a movie camera was.

The lack of narrative invites dressing these cinematic dolls with futures, now histories. The melancholic drone of the accompanying organ music tends to lead them into sad tragic finery.

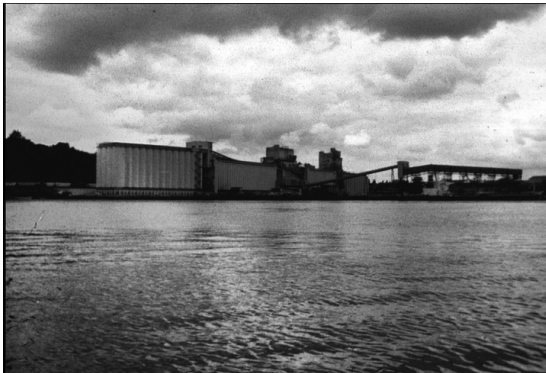


9 IS A SECRET

6:00, VIDEO, 2002

Score by Donovan Skirvin

“Renwick recounts a sad time in her life, when a friend was dying and she suddenly became aware of the presence of crows. The dark birds in turn point her to the practice of counting crows, which is both a children’s rhyming game and a form of divination in which the number of crows suggests events in the future. Eight crows auger death: nine crows reference a secret. Renwick combines these fragments with glimpses of imagery- a bed, the crows captures as silhouettes, a man’s twisted body - to craft a lyrical and moving essay that works its magic through poetic accretion rather than narrative logic.” -Holly Willis, L.A. Weekly



The Portrait Series is part of an ongoing series of filmed places, stories and histories of Cascadia with scores by musicians living in the Pacific Northwest.

A mesmerizing stare with a hypnotic score at the most efficient grain terminal at the port of Vancouver, B.C.. The terminal is serviced by the Canadian Pacific Railway and can unload up to 300 cars in 24 hours which is equal to approximately 25,800 tons of prairie grain. Cascadia Terminal... this place, a grain elevator in Vancouver, B.C....a place where many kids used to hang out and get high and make out, a ruin of sorts, even though it is still operating. A large industrial space within the city, on the water, giving one the feeling of space, of being maybe further out in the country. There even used to be a squat there in an industrial bldg. near the property for a bit.

Since shooting this film Cascadia Terminal has become tied up with “homeland security” type port issues, and it is not possible to go and hang out there anymore.

PORTRAIT #1: CASCADIA TERMINAL

6:00, 16MM TO VIDEO, 20005

Cinematography and editor: Vanessa Renwick/Online editor: Tim Scotten/Score by Tara Jane O’Neil



PORTRAIT #2: TROJAN

5:00, 35MM TO VIDEO, 2006

Score by Sam Coomes of Quasi/
Shot by Eric Edwards

Trojan Nuclear Facility, Oregon's powerful iconic landmark, goes adios.



PORTRAIT #3: HOUSE OF SOUND

11:22, 35MM to HD, 2009

Cinematography: Eric Edwards/
Score: Jef Brown/Edit: Vanessa Renwick/Online edit : Tim Scotten/
Film transfer: Jim Barrett-Downstream

“Circling the empty corner where a historic Portland record store once stood among a strip of black jazz clubs, Portrait #3: House of Sound is a testimonial to a community and cultural space recently demolished. The beautiful black and white 35mm footage, subtly tinged with loneliness, both juxtaposes and compliments the rich, vibrant voices sampled from a radio broadcast tribute to the record shop. The film moves between laughter, fond memories, melancholy and finally, conviction that despite physical destruction, the House of Sound will never die.”-MIXFEST



HOPE AND PREY

22:00, 3 channel video installation

Cinematography by Bob Landis and Vanessa Renwick/score by Daniel Menche/score available on Soleilmoon

Hope and Prey features stunning wildlife cinematography of animals hunting and being hunted. In

composing 3 reels to play side-by-side in a panoramic view the view is like that out in nature, it's a wide landscape where a predator could come at you from anywhere. It is also playing with the fact that predators have eyes on the front of their heads, while prey have eyes on the side of their heads. In this installation the audience definitely has to keep an eye out for danger. The adrenal-pumping dramatic and sometimes brutal nature cinematography is transformed and elevated through black and white high-contrast recomposition and a hyper-dynamic score by Portland's infamous underground composer, Daniel Menche.

VANESSA RENWICK BIO

Founder and janitor of the Oregon Department of Kick Ass

Daughter of the American Revolution

Born 1961 in Chicago, Illinois.
Film / Video / Installation artist.
Lives in Portland, Oregon

A filmmaker by nature, not by stress of research. She puts scholars to rout by solving through Nature's teaching problems that have fretted their trained minds. Her iconoclastic work reflects an interest in place, relationships between bodies and landscapes, and all sorts of borders. Working in experimental and poetic documentary forms, she produces films, videos and installations that explore the possibility of hope in contemporary society. She is a naturalist, born, not made : a true barefoot, cinematic rabblouser, of grand physique, calm pulse and a magnetism that demands the most profound attention.

FRIDAY, FEBRUARY 18

7 pm The Top Secret Space

NEITHER HERE NOR THERE

2005 CENSUS

Bryan Boyce
2:00, HDV, 2005-2010, USA

A fragment of a stumbled-upon vérité street scene is transformed into a mysterious meditation.



UTOPIA, PART 3: THE WORLD'S BIGGEST SHOPPING MALL

Sam Green
13:09, HD, 2009, USA

Built in 2005, more than twice the size of the Mall of America, the South China Mall outside of Guangzhou in southern China was designed as a celebration of middle-class consumption

and spectacle. Often evoked as a symbol of China's economic emergence as a superpower, the reality is much more complex. Four years after it opened, the South China Mall sits almost empty, a foreboding metaphor for the future of global capitalism.



SINCERITY: THE CHARACTER OF RONALD REAGAN

Chris Royalty
6:22, Video, 2010, USA

The White House Military Office provides video documentation of a president's daily activities, including press conferences, state functions, and private events. While the majority of this footage is not made public during a president's time in office, it is later made available in the public domain via the National Archives. Sincerity draws upon WHMO footage from 1984 and 1985 surrounding Ronald Reagan's re-election to the presidency, and examines issues of authenticity, privacy, and performance in the maintenance of public identity.



WHITE HOUSE

Georg Koszulinski
8:00, DV, 2009, USA

Three compositions in a single shot investigate the people, politics, and space in front of the White House.



ELLA

Taylor McIntosh
16mm, 2010, USA-Guatemala

In the summer of 2009, just two and a half years after my sister's adoption, I traveled to Guatemala City, Guatemala. For five weeks I helped a wonderful teacher named Brenda with children at an inner city school. Their parents worked in or around the Guatemala City garbage dump. Although this took up the majority of my time, my main motive for traveling to my sister's birthplace was to take these photographs and make this film for her. These are the images and sounds that I captured in a place she could have called home.



COMMON GROUND

Vera Brunner-Sung
27:00, 16mm and Super 8mm, 2008, USA

Abandonment, decay; demolish, rebuild: Common Ground follows the life cycle of land in Southern California to observe the way economics are shaping the terrain. A portrait of place and process, where perspectives shift to question our relationship with the past, designs on the future, and notions of progress in today's world.

FRIDAY, FEBRUARY 18
9 pm The Top Secret Space

THE PROGRAM IN WHICH...

TRIUMPH OF THE WILD

Martha Colburn
5:20, Video, 2008, USA-
Netherlands

This is a chronological film of
American beginning with the
American Revolution, and WW1 & 2.



IRON - WOOD

Richard Tuohy
7:00, 16mm, 2009, Australia

Iron-Wood is an abstract visual
exploration of the deeply fissured
'cog-like' bark of the Australian
tree Eucalyptus Sideroxylon.



TOWARD THE BLUE

Randy Caspersen
9:40, Super 8mm & MiniDV,
2009, USA

Looking back at Super 8 film
footage of his West Hollywood
neighborhood, a filmmaker wonders
how his dreams fit into the world
of gay porn stars in this short
experimental documentary about
dreams, gay erotica and leaving
Los Angeles.

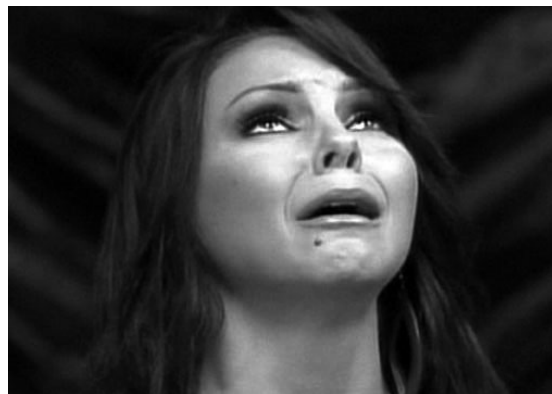


Image copyright of the artist, courtesy of
Video Data Bank

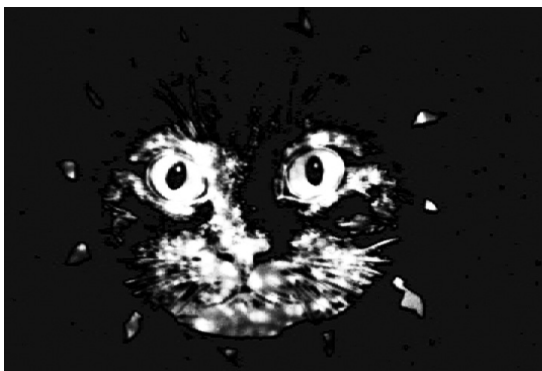
SOMEWHERE ONLY
WE KNOW

Jesse McLean
5:15, Video, 2009, USA

Standing on the brink of elimination,
the suspense threatening to fracture

their composure, contestants wait and see if they will be going home. The audience at home is also waiting...Part two of the Bearing Witness Trilogy.

Bearing Witness is a trilogy concerned with how we, as a culture, watch ourselves, especially in moments of great emotional significance. With footage culled from mainstream media and television, the single-channel videos (The Eternal Quarter Inch, Somewhere Only We Know, The Burning Blue) distill moments of sincerity from perhaps insincere sources (televangelists, reality show contestants, screensavers, B-movies). This trilogy puts pressure on the infrastructure of disturbing images, particularly those that represent what might have normally been private experiences made public for the sake of entertainment. Located in interstitial spaces, these videos continually shift the role of the viewer between voyeur and participant.



SPARKLE PLENTY

Kerry Laitala
5:30, Film, Video hybrid, 2009, USA

Shot in an airport when I had a lot of time to kill, Sparkle Plenty is a small self-portrait, whose title comes from a nickname my grandpa had for me when I was quite young.



THE LAYING ON OF HANDS

Nick Twemlow
8:20, Video, 2010, USA

A son searches for his mother in a world populated with men crawling on their hands and knees, chained to leashes; women writhing in biblical ecstasy; giants falling to their knees after being dealt a death touch. The Laying on of Hands is a personal journey that takes place at the crossroads of two unusual worlds: that is of martial arts death dealers and the world of biblical healers.



MAKE THEM JUMP

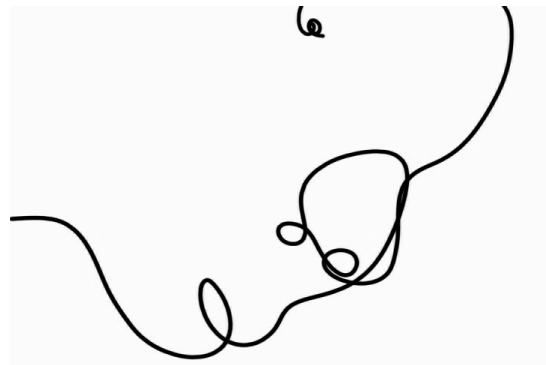
Kelly Spivey
11:00, 16mm, 2010, USA

Optically printed from found footage of animals with children, with subliminal messages, this experimental film uses snippets from discarded educational films including a bullfrog-jumping contest, a story of a child in Harlem project who finds an abandoned duck, and a girl whose best friend is a cow. Repetition, time and sound manipulation, and not least of all – humor, all reside within the film frames of this project. Inspired by the Rachel Carson quote: “It is a wholesome and necessary thing for us to turn again to the earth and in the contemplation of her beauties to know the sense of wonder and humility,” the film digs frame by re-photographed frame for the underlying, yet now tenuous beauty in nature and our awkward, yet increasingly poignant relationship with animals.

EARL

Nick Harvey
9:05, HDV, 2008, USA

Earl is a documentary about an older male exhibitionist who poses nude for art classes. What began as a movie about an atypical figure model quickly transcended into something more complicated and sexually explicit. Earl seeks to use academia in order to bridge his two disparate worlds: that of his religious life and that of his sexual desires. Through the legitimization of his actions, he pushes himself to the extremes of sexuality and exhibitionism thus forcing the viewer to wonder, “What will he do next?”



BEAVER SKULL MAGICK

Steve Reinke
5:53, Standard Def., 2010,
Netherlands-Canada

The relation between man and nature. A bear in an infamous Internet clipping and an ‘Indian’ in an old Canadian television series. Where two worlds collide.

SATURDAY, FEBRUARY 19

1 pm The Hippodrome Theater

35MM - MARATHON

HORIZONTAL BOUNDARIES

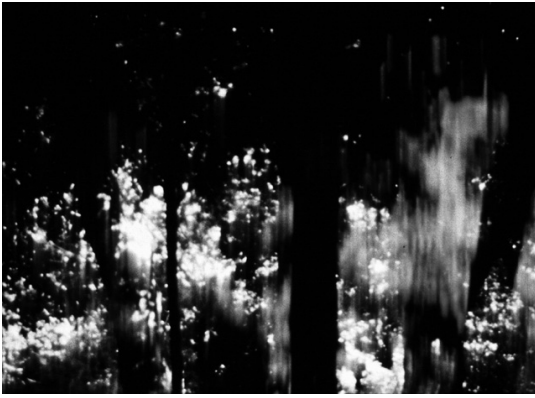
Pat O'Neill
23:00, 35mm, 2008, USA

The film expands on O'Neill's unique form of image making, developed through a mastery of optical printing—the pre-digital foundation of cinematic special effects. In *Horizontal Boundaries*, the chaotic sprawl of Los Angeles is paralleled through a flurry of layered and fragmented scenes representing both cultural and topographical signifiers. Of the work, O'Neill has written, "The 'boundaries' in question turn out to be frame lines, the divisions between two images, one above the other on a strip of 35mm film. The projector gate is adjustable up or down in order to produce a single uninterrupted image: in this film the frame line is integrated into the compositional language of the piece". Within this barrage of celluloid imagery, the City of Angels is represented simultaneously as physical place, an idea and an image—all of which exist simultaneously and in varying degrees of blissful discord.

TRYPPTS # 7 (Badlands)

Ben Russell
10:00, 16mm, 2010, USA

Trippts #7 charts, through an intimate long-take, a young woman's LSD trip in the Badlands National Park before descending into a psychedelic, formal abstraction of the expansive desert landscape. Concerned with notions of the romantic sublime, phenomenological experience, and secular spiritualism, the work continues Russell's unique investigation into the possibilities of cinema as a site for transcendence.



TREES OF SYNTAX, LEAVES OF AXIS

Daïchi Saïto
10:00, 35mm, 2009, Japan-Canada

Trees of Syntax, Leaves of Axis, is the second collaboration, after All That Rises, with composer/violinist Malcolm Goldstein, who composed and performed for the film the original structured improvisation score, "Hues of the Spectrum." The film explores familiar landscape imagery Saïto and Goldstein share in their neighborhood at the foot of Mount-Royal Park in Montréal, Canada. Using the images of maple trees in the park as the main visual motif, Saïto creates a film in which the formations of the trees and their subtle interrelation with the space around them act as an agent to transform viewer's sensorial perception of the space portrayed. Entirely hand-processed by the filmmaker, Trees of Syntax, Leaves of Axis, with the contrapuntal violin by Goldstein, is a poem of vision and sounding that seeks certain perceptual insight and revelation through a syntactical structure based on patterns, variations and repetition.

DESERT 79

Anna Abrahams
19:06, 35mm, 2010, Norway

Part two of a trilogy about the cultural significance of the European landscape, Desert 79 looks over the edge of the known world. Three stammering reports by polar travelers, filmed in various tints of white: (1) The Greek Pytheas was the first to describe the Arctic Ocean (330 BC). (2) Admiral John Ross met the only inhabitants of the universe on an unknown Arctic coast (1819). (3) After his hot air balloon crashed on its way to the North Pole, the Swedish inventor Andree embarked on a long journey by foot over the ice cap (1897).



LUMPHINI 2552

Tomonari Nishikawa
3:00, 35mm, 2009, Thailand

Images were shot by a still camera, Nikon F3, entirely at Lumpini Park in Bangkok. The

hand-processed visual shows organic patterns found in the monumental park, constructing systematic yet emotional rhythms on the screen. The sound is from visual information on the optical soundtrack that also was captured while taking pictures by the still camera, may produce the sense of the existence of a recording device at the location. Lumphini is the name for Lumbini, a Sanskrit word for the birthplace of the Buddha in Nepal, and 2552 is the Buddhist year (Buddha Era) of 2009.



STRIPS

Dufour-Laperrière
6:00, 35mm, 2010, Canada, Félix

In Strips, a vintage erotic film is cut into strips and then reassembled. As these filmstrips are displaced and manipulated, a shift from figuration to abstraction is occurring. A playful look at what is shown and hidden in the image, on the appearance of an eroticism and on the ideas of presence and absence. In cinemascope.

COMING ATTRACTIONS

Peter Tscherkassky
25:00, 35mm, 2010, Austria

Using screen tests for commercials that were not meant to be preserved, Tscherkassky, the master of found footage, composed Coming Attractions in minute darkroom work. He adopted a variety of approaches in the individual chapters and, understandably, reveled in the absurd character of his raw material. Associations and cross connections are created, some of them mischievous and others with a deeper meaning: from the “Ballet Monotonique” of the daily grind at work, inspired by Léger, and actresses in advertising films who are doomed to mechanically repeat the same actions again and again, to the downright surreal scene of a model with an inflatable hood drier and a saxophone, not to forget a farewell scene in which two seemingly bewildered Pasolini actors encounter a sheepishly grinning tractor driver from a dumpling-mix commercial. This amusing cinematic cross-section presented as a cryptic visual poem, or poem of visuals, showing (un)conscious missteps is amusing, lighthearted and playful.

SATURDAY, FEBRUARY 19

7 pm The Top Secret Space

FOR THE LOVERS



SWEET CLOVER, A HOMECOMING

Jen Heuson
17:25, Super 8mm, 2010, USA

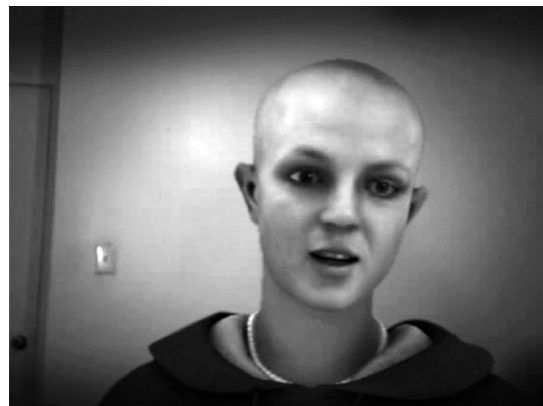
For Filmmaker Jen Heuson, the Black Hills of South Dakota hold much more than national icons. The Hills are home to a family pilgrimage dating back almost a century. Following the death of her grandmother, Jen takes her grandfather Harvey on one last trip to the Black Hills. Through Super-8mm film and non-synchronous audio recordings, Sweet Clover unravels the landscapes of memory, nostalgia, and imagination they encounter along the way.



NILDA

Joy A. Aquino
8:14, Super 8mm, 2010, Philippines

Memory is composed of fragments. In most instances, people take time to remember pieces of their memory to coherently tell a story of the past or simply have a sense of history in them. This film revolves around the idea of creating a new recollection that is unexpectedly fresh, diverse (but still whole) and honest. It is an adaptation of Angelo Lacuesta's Nilda, one of his short stories from his book White Elephants. "As we remember, we see fragments." These scattered pieces create a feeling of disjunction, yet once people look deeply into them they will realize that these images are not that severed at all.



EVERYTIME

Boersen & Lukács
10:31, Digital Video, 2010,
Netherlands

This video work is a re-interpretation of 'Everytime', a pop song released in 2004 by Britney Spears, a tragic ballad about love and loss. A few years later, Spears suffered from a breakdown due to a variety of personal and professional struggles and was admitted to several drug rehabilitation facilities. Around that time, she also shaved her head as an act of rebellion. Persijn Broersen and Margit Lukács address issues of identity, virtualisation and mediatisation in their work. Their interpretation of 'Everytime' shows one simple shot of a static, alienating, bald-headed Britney, extremely unnatural and unnerving at the same time. The sound and the expressions on her face are derived from a young Belgian girl who recorded her own, heartfelt version of the song and placed it on YouTube. The girl performs in an angelic and innocent way—but it's unsettling how her sincere facial expressions are edited into an entirely virtual Britney, a 3D animation created by a Chinese designer who doesn't master the English language and with whom Broersen and Lukács communicated through technical language and Google translations only.



DER SPIEGEL

Keren Cytter
4:55, Digital Video, 2007, Isreal-
Germany

Der Spiegel is a performative cabaret, which takes place around a waiting woman, who is accompanied by two cavaliers in a small apartment, while a scantily dressed valkyrian choir give their opinion with a never-ending fugue of comments and advise. The camera circles round in figure eights and attempts to escape out of the window, but without success. Within five minutes, Keren Cytter brings about her caricature of women's magazine fantasies, and of the love-seeking women as a melodramatic archetype. But her feminist commentary is not formulated as a negative opposition to the set of social and aesthetic conventions that her works take a swipe at. On the contrary, the film is playful and delivered with plenty of tongue in cheek, with a visual language which in a teasing and provocative way breaks down the fourth wall.



FATHER LOVER FRIEND

Lindsay Foster
7:55, HD Video, 2010, USA

An inexplicable chemistry unites them for nine days on the road. Beginning in Slab City, California, an outsider's haven (where they meet) and commencing at her birthplace in Seattle, Washington, they explore the dynamics of attraction. [subtext: They plan to conclude their journey by meeting her estranged father. Halfway up the coast, they learn that he died the day they left Slab City.]



FANTASY SUITE

Kent Lambert
7:17, Digital Video, 2009, USA

A strange meditation on mainstream American heterosexual romance.



THE VOYAGER

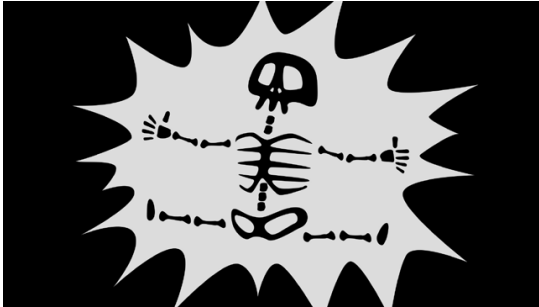
Penny Lane
16:30, DV, 2010, USA

In the summer of 1977, NASA sent Voyager 1 and Voyager 2 on an epic journey into interstellar space. Together and alone, they will travel until the end of the universe. Each spacecraft carries a golden record album, a massive compilation of images and sounds embodying the best of Planet Earth. According to Carl Sagan, "[t]he spacecraft will be encountered and the record played only if there are advanced space-faring civilizations in interstellar space. But the launching of this bottle into the cosmic ocean says something very hopeful about life on this planet." While working on the golden record, Sagan met and fell madly in love with his future wife Annie Druyan. The record became their love letter to humankind and to each other. In the summer of 2010, I began my own hopeful voyage into the unknown. This film is a love letter to my fellow traveler.

SATURDAY, FEBRUARY 19

9 pm The Top Secret Space

AUGENBLICK



VARFIX

Kotaro Tanaka
8:23, HD, 2010, Japan

A video for music “Varfix” composed by Kensuke Fuji. This music sounds somewhat monophonic, so this video was made such as polyphony in contrast. Animation can make events not only simple but easy to understand. Each elements used in this video separate from the meaning which they have originally, they are used only for representing something dynamic.

...THESE BLAZEING STARRS!

Deborah Stratman
14:27, 16mm, 2011, USA

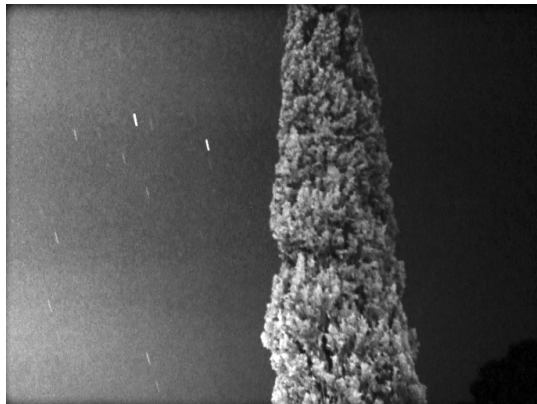
A film about comets and their historic ties to divination.



NEW YEAR SUN

Jonathan Schwartz
3:00, 16mm, 2010, USA

For listening to the sound of ice thinning with its brightness that comes



**DAY/NIGHT
(DEVIL'S MILHOPPER)**

Andres E. Arocha
4:56, 16mm, 2009, USA

One hundred feet deep hole dwarfs invaders with visions of immeasurably tall trees in an almost pristine natural setting. How do you see it? Inspired by nature, Day/Night (Devil's Millhopper) limits itself to this setting and explores it through different eyes.



RETROGRADE REMONITION

Leighton Pierce
5:00, HD, 2010, USA

“Retrograde Premonition” looks and sounds like floating mind—the vicissitudes of thought, feeling, and the senses. Not limited by the portrayal of actual events, this video works to encourage a roaming consciousness through images and sounds that may or may not be present.

LIGHT FROM THE MESA

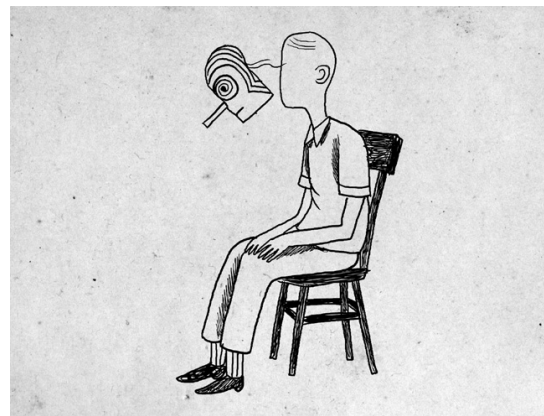
Paul Clipson
7:00, Super 8mm, 2010, USA

Blurring the distinction between where a sound ends and an image begins, this “filmtrack” for a composition by the band Barn Owl merges sonic and visual rhythms in movement and color towards a climax that closely resembles the experience of the band’s live performances.

RAYNING

Robert Todd
7:00, 16mm, 2010, USA

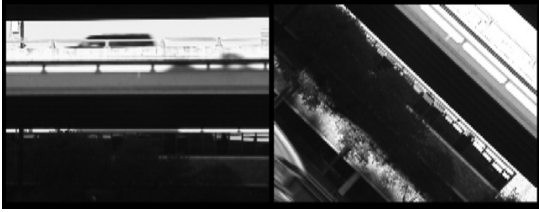
Layered, double-exposure images in high contrast black-and-white: 16mm maestro Robert Todd gives the film material itself more space in Rayning, yet still uses his camera with great sensitivity. ‘Light rayns-rains-reigns across a dream of tranquility that thickens, darkens and evaporates.’



HEAD GARDEN

Lilli Carré
3:50, Digital Video, 2009, USA

An indecisive man loses his head and follows it.



COMPRESSIVE/ PERCUSSIVE

Scott Stark
18:00, Digital Video, 2010, USA

Compressive/Percussive is a double-projector performance using two digital video projectors. The imagery is taken from a double-decker interstate freeway a few blocks from my current residence in Austin, Texas. At certain times of day, this horrific structure, which years ago laid waste to a thriving neighborhood and divided the city between the haves on the west and the have-nots on the east, comes alive with a mesmerizing interplay of light, shadow and rapidly moving vehicles. The sequences are all randomly edited using a random sequence generator I developed for Final Cut Pro, which cuts between 4 and 10 frames in length.

SUNDAY, FEBRUARY 20

4 pm The Top Secret Space

HERE AND THERE



SCENE 32

Shambhavi Kaul
5:00, 16mm and HD to digital, 2009,
India-USA

Scene 32 maps the terrain that lies between a given place and the objects that represent it. The salt fields of Central Kutch are examined through High Definition video and hand processed Hi contrast 16mm film to become another thing altogether: neither a specific location in India nor its representation, but a rebuilt world of precipices and gullies, untouchable textures and unfathomable scale. Nature becomes an inhospitable territory of longing invested with the memories of imagined events.

TWIN PROPELLERS

Jason Halprin
3:00, Super 8mm, 2010, USA

The two legs of a round-trip flight are shown simultaneously. Patterns formed by the sun reflecting off the surface water flow outward across the two images, and the propellers from each wing lumber towards a convergence.



**5 LESSONS AND 9 QUESTIONS
ABOUT CHINATOWN**

Shelly Silver
9:54, HD, 2010, USA

You live somewhere, walk down the same street 50, 100, 10,000 times, each time taking in fragments, but never fully registering THE PLACE. Years, decades go by and you continue, unseeing, possibly unseen. A building comes down, and before the next one is up you ask yourself 'what used to be there?' You are only vaguely aware of the district's shifting patterns and the sense that, since the 19th century, wave after wave of inhabitants have moved through and transformed these alleyways, tenements, stoops

and shops. 10 square blocks, past, present, future, time, light, movement, immigration, exclusion, gentrification, racism, history, China, America, 3 languages, 13 voices, 17,820 frames, 9 minutes, 54 seconds, 9 questions, 5 lessons, Chinatown.



Image copyright of the artist, courtesy of Video Data Bank

LONG FOR THE CITY

Jem Cohen
9:10, Super 8mm, 2008, USA

Long for the City is a short portrait of Patti Smith in the city where she lives. Patti recites the very first poem-song she ever wrote, and then a later one, "Prayer", from the early 1970s. We take a walk in her changing neighborhood, and I ask her what she saw. Footage was shot in the moment, as well as drawn from the archive I've gathered over many years. Long for the City can be considered a non-musical companion piece to the music short, Spirit, which we collaborated on in 2007. It had its premier as an installation in Patti Smith's show, Land 250, and Fondation Cartier in Paris.



INDIAN BOUNDARY LINE

Thomas Comerford
41:00, 16mm/8mm/Super 8mm,
2010, USA

Over the last eight years, Chicago musician and filmmaker Thomas Comerford has been at work on a series of quietly-observed films that contemplate the entwined social, political, and environmental histories of Chicago (Figures in the Landscape, 2002; Land Marked/Marquette, 2005). The Indian Boundary Line (2010) follows a road in Chicago, Rogers Avenue, that traces the 1816 Treaty of St. Louis boundary between the United States and 'Indian Territory'. In doing so, it examines the collision between the vernacular landscape, with its storefronts, short-cut footpaths and picnic tables, and the symbolic one, replete with historical markers, statues, and fences. Through its observations and audio-visual juxtapositions, The Indian Boundary Line meditates on a span of land in Chicago about 12 miles long, but suggests how this land and its history are an index for the shifting inhabitants, relationships, boundaries and ideas of landscapes – as well as the consequences – which have accompanied the transformation of the 'New World'.

SUNDAY, FEBRUARY 20

7 pm The Top Secret Space

PEOPLE, FOR A CHANGE, AND BIRDS



MUGS

Ronnie Cramer
4:00, Mini DV, 2008, USA

One hundred celebrity mug shots morph into one another. A minimalist electronic soundtrack heightens the hypnotic effect the images create.

Irma is an intimate musical portrait of Irma Gonzalez, the former world champion of women's professional wrestling. Produced collaboratively by Ms. Gonzalez (who is in her 70s) and filmmaker Charles Fairbanks (who is 30), Irma moves between observational and performative modes to surprise viewers and test their preconceptions regarding age, ability, and gender. Featuring original music written and performed by Ms. Gonzalez, Irma's story surges with love and deceit, masculine strength, feminine charms, and an extraordinary sense of humor.



VILLA 31 BUENOS AIRES

Chus Dominique
5:00, DVC Pro, 2010, Spain

Villa 31 Buenos Aires is a film about life in its most physical sense, life that, despite everything else, beats in every corner of the planet. Villa 31 talks about happiness, suffering, and learning from both, and happens, perhaps by chance, in one of several precarious settlements in Buenos Aires: Villa 31.



IRMA

Charles Fairbanks
13:00, HDTV, 2010, Mexico-USA



IMMOKALEE, MY HOME

Kevin T. Allen & Jennifer L. Heuson
16:00, Super-8mm, 2009, USA

Immokalee, My Home is a portrait of life in Immokalee, Florida, the heart of industrial agriculture in the United States and home to its largest population of migrant farm workers. Through visits to carnivals, churches, tomato fields, and workers' homes, a narrative emerges. The surface story is of one community's struggle for farm worker rights. Florida farm workers live in slave-like conditions. Some are beaten, not given food or water, or not paid. Yet, they continue to come. This is the deeper tale revealed. Ultimately, it is a tale of migration, of immigration, and of the persistent hope for a better life.



A M / P M

Brigid McCaffrey
9:00, 16mm, 2010, USA

Off hours spent wandering a ghost town in the Mojave Desert, a young Sikh discusses his situation at an intimate distance.



AVÓ (MUIDUMBE)

Raquel Schefer
10:49, DV-CAM, 2009, Portugal

Portrait of a colonial family in Mozambique, ex-Portuguese colony, in 1960. A sequence of 8mm familiar footage is the point of departure of an experimental documentary about the relationship of the film's director with an imaginary territory – the town of Muidumbe, in Mozambique, in 1960, just before the beginning of the Colonial War, where her family used to live and her grandfather was head of the Administrative Post. Granny (Muidumbe) portrays the director's gradual transformation into her grandmother as an aim to explore and deconstruct the discursive lapses between text (family letters), postcolonial memories and archive images, searching for the signs of an unknown obsessive territory.



survive in the New World was the European Starling, now among the commonest – and most despised – birds in America. The Commoners is an essay film about European Starlings, poetry, the rhetorical relationship between nationalism and environmentalism, and the paths people forge through history as they attempt to improve the natural world.

DESTINATION FINALE

Philip Widmann
9:15, 8mm, 2008, Germany

A man, presumably of Vietnamese origin, travels Europe. Shortly after, American troops enter the ground war in Vietnam.



THE COMMONERS

Jessica Bardsley and Penny Lane
12:30, HDV, 2009, USA

In 1890, a wealthy eccentric man named Eugene Schieffelin collected every bird ever mentioned by Shakespeare and released them into Central Park. The only one to

SUNDAY, FEBRUARY 19

9 pm The Top Secret Space

LOOK/TOUCH



POSTHASTE PERENNIAL
PATTERN

Jodie Mack
(3:38/16mm/2010/USA)

Rapid-fire florals and morning
birdsongs bridge interior and
exterior, design and nature



PIEL CANELA

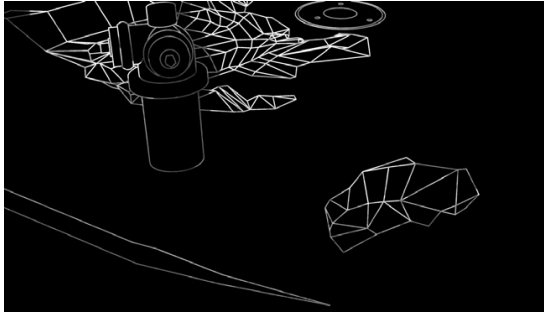
Linda Scobie
3:30, 16mm, 2010, USA

A communication of luminance,
texture and skin. To recall the
moments that are absent from our
collective conscious, but engrained
in our memory- a dog's paw, a
lover's touch, children jumping
ocean waves, ripples of light
dancing in a pool. The art of all
things now.

SUTRAPEZE

Pim Zwier
5:30, HD, 2010, Netherlands

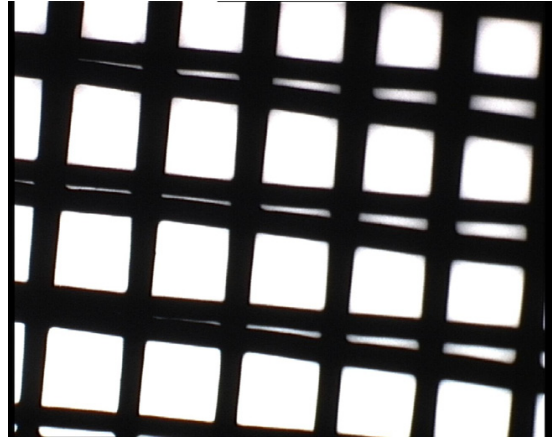
Moving between the floor and
ceiling of her living room, Sue
performs an extraordinary daily
ritual in a domestic setting. We see
memorabilia of her flying above the
streets of London. The creaks of
ropes and the sound of breathing
drown out the intimate silence.



ESTHESIA

Kyle Sullivan
4:12, Video, 2010, USA

Esthesia is an experimental animated short film about rediscovering the fundamental structures and spatial relationships inherent in the mundane objects of everyday life. By way of 3D animation rotoscoping technique, Esthesia deconstructs the properties of perspective, forcing the viewer to re-analyze their traditional understanding of form and space. This deconstruction is taken to an additional level through the use of a 3D camera tracking program in the creation of this film. Throughout the piece, computer software is allowed to develop its own understanding of three-dimensional space from a two-dimensional image. This results in the film representing not only an altered view of human perspective, but a structural re-interpretation of a conventional image plane as well. Esthesia was created for the senior capstone animation project at DePaul University in Chicago.



FLYSCREEN

Richard Tuohy
8:00, 16mm, 2010, Australia

Flyscreen is a camera-less 'rayogram' film, made by layering fly-screen material onto raw 16mm stock and then exposing to light. The sound heard is the optical sound of the images passing the 16mm optical sound head. It is very Australian.

WAY FARE

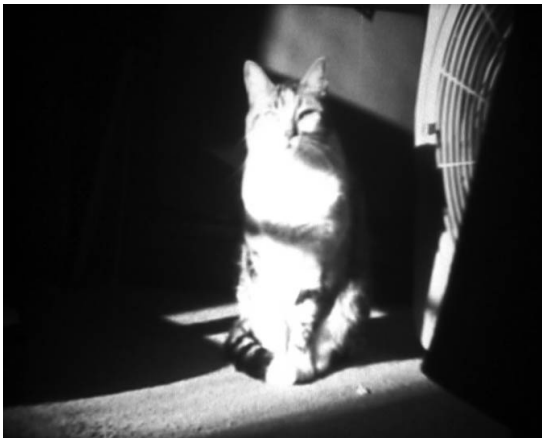
Sylvia Schedelbauer
6:30, DV, 2009, Germany

A layered tone poem of found images and woven soundscapes renders a shifting psychogram, a nomadic passage across spaces in an out of time.

HORIZON LINE

Katherin McInnis
1:00, HDV, 2009, USA

Horizon Line excavates the relationship between social and natural geography of Eastern State Penitentiary, one of the first prisons in the United States. The walls were painted to reflect the horizon line outside the walls; the prison's decay has turned this two dimensional land and sky into intricate textures and layers: a physical incarnation of the passage of time.



TRILOÍA SIN TÍTULO

Pablo Marín
12:00, Super 8, 2009, Argentina

Three diary films made according to structural parameters and completely edited in camera. The first part (Focus) was shot entirely by single frame and varying the zoom lens to create a surrounding and vibrating 360 view of my city, as seen from my rooftop. In the second part (Snoopy) this procedure is replaced by fast hand held shots of my house and my family until a long take-portrait of a cat completes this daily color mosaic. Finally, (Parte tres) is

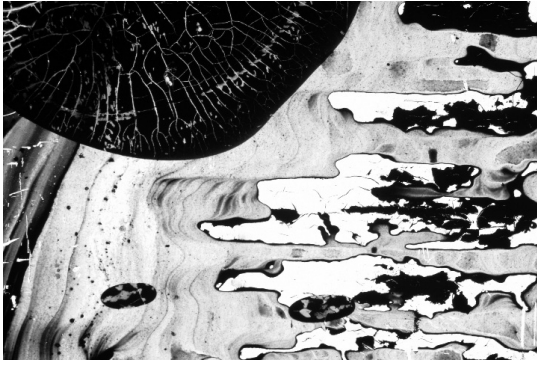
an attempt to create equilibrium between the two previous parts. For this, I physically masked the film camera gate and rewound the Super 8 roll three times to achieve a constant multiple (triple) frame of my working space and materials, again, all shot frame by frame. The idea of these films is to try to incorporate structural/formal film into the realm of the autobiographical/intimate cinema.



TOKYO - - EBISU

Tomonari Nishikawa
5:00, 16mm, 2010, Japan

JR (Japan Railway Company) Yamanote Line is one of Japan's busiest lines, consisting of 29 stations and running as a loop. The film shows the views from the platforms of 10 stations in Yamanote Line, from Tokyo Station to Ebisu Station clockwise. The in-camera visual effects and the layered soundtrack may exaggerate the sense of happenings at the locations. The visuals and sound also exhibit the shooting and recording methods and equipment.



HOW SHOULD YOU PICK UP THE BALL AND THROW IT?

Zach Iannazzi
2:00, 16mm, 2009, USA

Tumbled syllables are bolts and bullets from the blue.



TUSSLEMUSCLE

Steve Cossman
5:00, 16mm, 2009, USA

The work presented is a reflection on humanity's ecological relationship and the ritual of restoration. The violent pulse speaks with a sense of urgency and chaotic struggle while the hypnotic arrangement keeps us in blinding awe to its condition. TUSSLEMUSCLE is composed of 7,000 single frames, which were

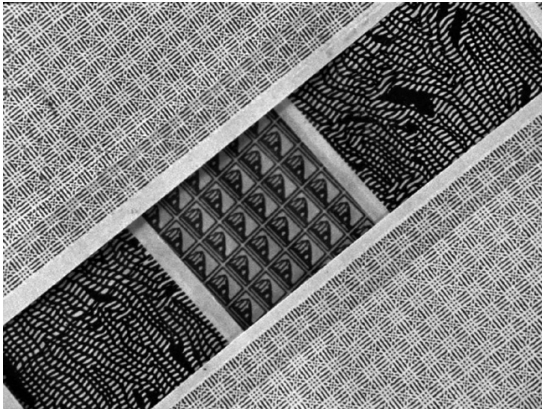
appropriated from view-master reel cells. Each frame was hand-spliced to create a linear film-strip. Jacob Long created the score.



COLLIDE-O-SCOPE

Naren Wilks
3:24, Super 8mm, 2010, England

Using four Super-8 cameras, a man in a white room replicates himself. He and his clones have until the cartridges in the cameras run out before they disappear. Collide-O-Scope is an experimental video piece that exploits the aesthetic and technology of the silent film era and combines it with a latest digital manipulation technique. The work was created using one person, one take, and one shot.

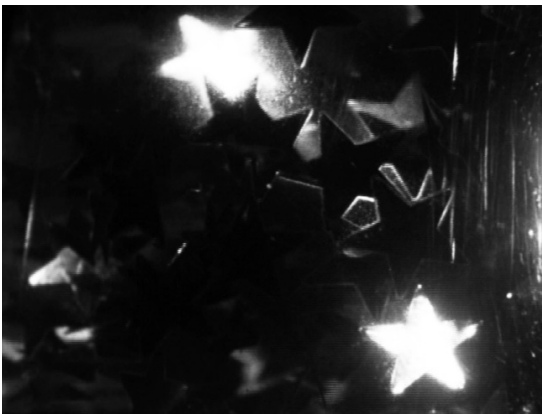


UNSUBSCRIBE #1: SPECIAL OFFER INSIDE

Jodie Mack

4:30, 16mm, 2010, USA

Formal studies of domestic objects that enter the home via unwanted junkmail ask questions and seek answers about cinema, life, and (as always) love.



28.IV.81 (BEDOUIN SPARKS)

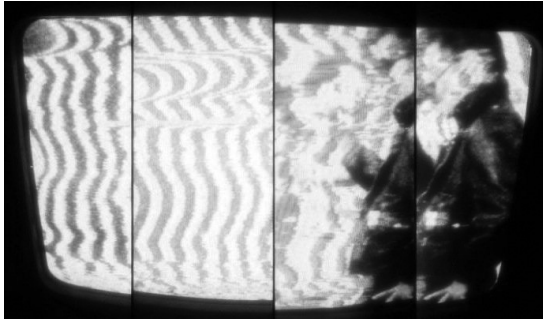
Christopher Harris

2:49, 16mm, 2009, USA

Approximates a small child's fantasy world in the dark. In a series of close-ups, the nightlight is transformed into a meditative star-spangled sky. An improvisation, edited inside the camera and shot on a single reel. The stars swirl in silence.

SPECIAL GUEST PERFORMANCES

DAN ANDERSON



CINESPLOSION REMIX PARTY

Thursday, February 17, 11PM
Boca Fiesta/Palomino Backyard

Filmmaker and curator, **Dan Anderson**, visits FLEX for the first time from Hot Springs, Arkansas with his live analog video party. Bring your found thrift store VHS tapes to be mixed LIVE during the set! Anyone dressed in ALL WHITE receives a free VHS or DVD!

Dan is founder of Minnesota's Bearded Child Traveling Film Festival, and also the current festival director of the Arkansas Underground Film Festival and 20th Hot Springs Documentary Film Festival. He studied experimental film at the University of Colorado, and has screened work nationally and internationally.

PATRICK NUGENT



MERRY-GO-ROUND

Friday, February 18, 11PM
The Top Secret Space

This artwork contains adult content. Viewer discretion is advised.

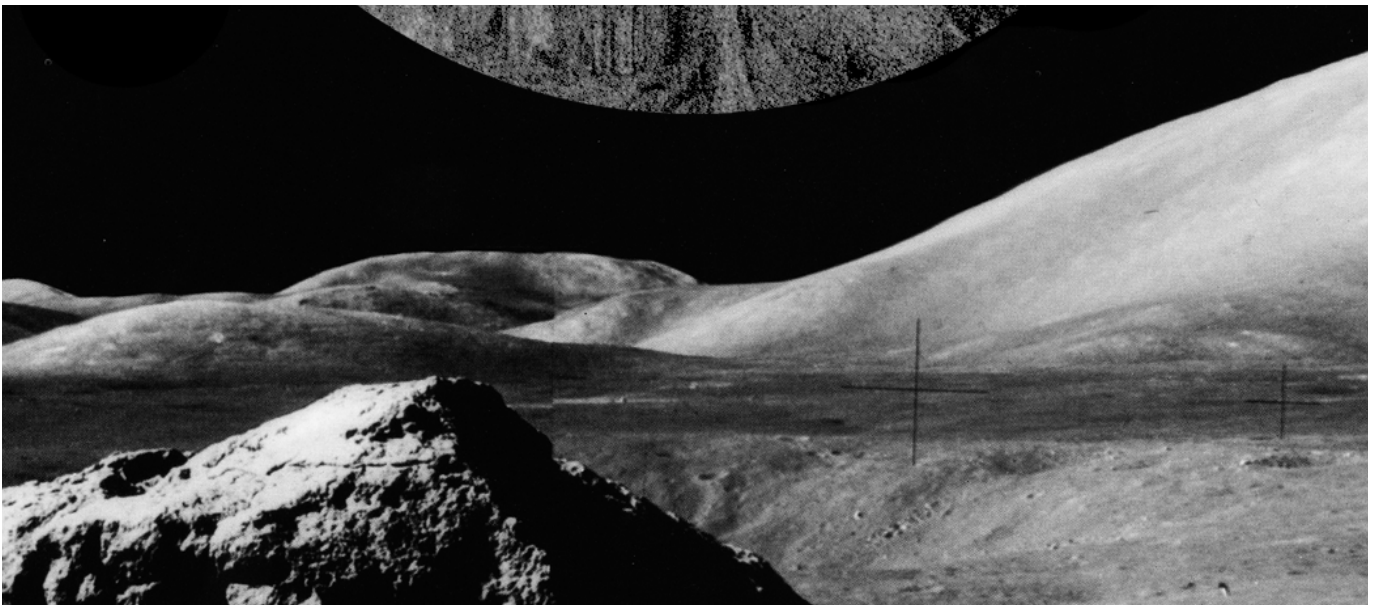
Sexuality is complex, nonstandard, and evokes ardent and disparate opinions from everyone. Columbia, SC based artists Sara Schneckloth and Patrick Nugent combine their chosen media, drawing and video, in Merry-Go-Round, an audiovisual projection installation that considers the cultural norms and imagery of the erotic body.

Sara Schneckloth works in a variety of media as a way to explore the potential of contemporary drawing practice. Currently residing in South Carolina, Schneckloth holds an MFA from the University of Wisconsin at Madison, and has lived and worked in Iowa, Chicago, Seattle, San Francisco, and Cape Town, South Africa. Her drawings have been shown throughout the US and South Africa. Her essays on drawing theory and practice have appeared in the journal of visual culture and the Manifest International Drawing Annual.

Drawing on the visual culture of science, Schneckloth creates images that speak to the physical and emotional processes of remembering. The notion of the gesture factors strongly into her work, figuring as both the mark on the page and as an invitation for viewers to intimately interact with her drawings.

Patrick Nugent is a Columbia, SC based video artist interested in assemblage, remix, and music-video aesthetics. Often drawing from hundreds of hours worth of archival and found footage, his work is an attempt at tapping into the collective themes of popular culture. Filtered through experience as an editor and motion graphics designer, these images are made to collide in beautiful and stimulating ways.

A recent graduate of the University of South Carolina with an emphasis on both psychology and media arts, Nugent highlights the role of science and the mind as it relates to the everyday anxieties of life.



THE FILMMAKERS

Anna Abrahams was born in Oslo (1963). After attending the European School in Bergen (Holland) she studied psychology at the University of Leyden, where she acquired her bachelor's degree. Then she studied film at the University of Amsterdam. In 1988 she concluded her studies with a master's degree (cum laude). Anna Abrahams has lectured at several institutes and written articles for magazines on film and other art forms. Her book on the films of Andy Warhol was published in 1989 by Wiederhall. In 1990 she decided to focus on making independent films. With this aim in mind, she founded the Rongwrong Foundation with Jan Frederik Groot.

Kevin T. Allen is a filmmaker and sound artist. He has created sound installation work for the Canadian Centre for Architecture, Third Coast International Audio Festival, Film(less) Festival, and Deep Wireless Festival of Radio Art. Kevin's films have shown at the Museum of Modern Art, Ann Arbor Film Festival, and Portland Documentary and Experimental Film Festival. His Film KIEU won first prize at the 2006 Black Maria Film Festival and was featured on Michigan Public Broadcasting, Kevin just finished shooting his next project, Luthier, a documentary of an aging instrument maker in Patagonia.

Joy A. Aquino started tinkering around with her medium as a kid with a hi8 – shooting home videos and simple documentaries. But it was the final scene in Erik Matti's Scorpio Nights 2 that brought her to the realization of her calling. Aquino recently graduated from the University of the Philippines Film Institute where she trained in different fields of film production, video installation and conceptual photography. She is currently doing her apprenticeship under a film/commercial director. Her insistent curiosity about the vast possibilities of interrelation between entities and layers has lead her from one thing to another, arriving now, at the moment, to video art and installation. Nilda (2010) is her thesis film in the university. Aside from this, she has mounted 3 video installations in the last 3 years. The following pieces are Flesh, Bones and Ants (2007, 2008), Rotational Illuminations in Four Parts (2008) and Tonal Crypts (2009). The filmmaker looks forward to more projects in the years to come.

Andres Arocha. Born in Columbia, Andres Arocha moved to South Florida in 1999. Andres is a Film and Media Studies student under the English Department at the University of Florida, minoring in Mass Communications and Theatre Production. His interests include narrative and experimental filmmaking, and photography.

Jessica Bardsley is a video artist and filmmaker presently completing her MFA in Film and Video, and New Media at the School of the Art Institute of Chicago. She specializes in experimental non-fiction forms, and her work has screened at a variety of venues including the Antimatter Film Festival, Video_Dumbo, Dallas Video Festival, Hot Springs Film and Video Festival, the Athens International Film and Video Festival, the Big Sky Documentary Film Festival, the DIA Art Foundation, and Anthology Film Archives. Jessica earned her B.A. in Cultural Studies at the New College of Florida in 2008.

Vera Brunner-Sung is a Los Angeles based non-fiction filmmaker interested in the way personal and social history is channeled through landscape and the built environment. In addition to making moving image work, she is an educator and writes criticism about film and art.

Lilli Carré was born in 1983 in Los Angeles, and currently lives in Chicago. Her animated films have screened in festivals throughout the US and abroad, including Sundance Film Festival and the aurora Film Festival. Her books of comics are Tales of Woodsman Pete, The Lagoon, and Nine Ways to Disappear. She also contributes comics to the Fantagraphics anthology Mome and to The Believer magazine. Bits of her work can be seen at www.lillicarre.com.

Randy Caspersen received his BFA in Film and Video Production from the University of Wisconsin-Milwaukee. He spent many years in Los Angeles working in television and making short films. His work has played in film festivals on five different continents. Two of his recent narrative films were picked up for distribution by FRAMELINE including Dolls (2008) which played in over forty international festivals. He has just finished post-production on his thesis film Sylvia's Spell and will soon receive his MFA in Film and Video Production from Columbia College Chicago.

Paul Clipson works primarily in film, video and on paper, collaborating on films, live performances and installations with sound artists and musicians, projecting largely improvised in-camera edited experimental films employing multiple exposures, dissolves and macro imagery that bring to light subconscious preoccupations and unexpected visual forms. His films have screened around the world and throughout the U.S., including at the Cinémathèque Française, the Rotterdam Film Festival and the NYFF Views From The Avant Garde.

Jem Cohen is a New York-based filmmaker/media artist whose works are built from his own ongoing archive of street footage, portraits, and sound. His films and installations often navigate the grey area between documentary, narrative, and experimental genres.

Martha Colburn is a filmmaker and multimedia artist. Born in Pennsylvania, she now lives and works between Holland and New York City. Although Ms. Colburn's style is unmistakably her own, the scope of her work is broad and difficult to encapsulate; her expertise (especially in stop-motion animation) have led to teaching, speaking, and lectures at film forums and universities worldwide. (From marthacolburn.com)

Thomas Comerford (b. 1970, Richmond, VA) is a media artist, musician, and educator residing in Chicago. Trained in sculpture, performance, and the classics, he began making films in the early 1990s. In 1997, he embarked on an influential series of films, made with a pinhole motion picture camera and homemade microphone, under the title Camera Obscura (1997-2002). His recent films are site-specific to Chicago and explore the evidence, revision, and erasure of histories in the landscape. His work has screened at many festivals and venues, including the Gene Siskel Film Center, Anthology Film Archives, San Francisco Cinematheque, and the London Film Festival. Comerford has also toured the

THE FILMMAKERS

(Thomas Comerford, Cont.) United States with his films, screening in spaces ranging from church basements and backyards to regular old movie theaters. As songwriter, singer, and producer for the rock band Kasper Hauser, Comerford has performed his music around the Midwest and eastern U.S. and released three LP records. He currently teaches film production, DIY exhibition and punk rock history at the School of the Art Institute of Chicago.

Steve Cossman was born in Maywood, California. He received his BFA from Albright College, and went on to study animation in the Czech Republic at FAMU. He worked as an art mover and artist assistant in New York for a few years after school. He currently lives and works in Brooklyn, NY. He now runs Mono No Aware, which he calls an “Annual Exhibition of Expanded Cinema”.

Ronnie Cramer. Artist/Musician/Filmmaker Ronnie Cramer has been active in the arts community for over thirty years. His paintings have been exhibited in galleries and other venues across the country, his music has achieved airplay on over 100 radio stations nationwide and his critically-acclaimed films have been screened at festivals around the world. He has also been featured as a guest lecturer on art and media at numerous museums and universities.

Keren Cytter was born in Tel Aviv, Israel in 1977. She studied at The Avni Institute in Tel Aviv and at de Ateliers in Amsterdam before moving to Berlin, where she currently lives. Cytter’s work has been the subject of numerous solo exhibitions at venues including the Hammer Museum, Los Angeles; Tate Modern Turbine Hall, London; X Initiative, New York; Witte de With Center for Contemporary Art, Rotterdam; Museum Moderner Kunst Stiftung Ludwig, Vienna; KW Institute for Contemporary Art, Berlin; and Kunsthalle Zürich. Her work has been included in such prestigious group exhibitions as Making Worlds, the 53rd Venice Biennale, Italy; The Generational: Younger than Jesus, New Museum, New York; and Television Delivers People, Whitney Museum of American Art, New York.

Chus Domínguez (Léon, Spain, 1967) is a visual artist who uses video and film as tools and documentary as language. He works with elements coming directly from reality to construct a narrative from them are among experimental and poetic. His video and film pieces have toured international festivals.

Félix Dufour-Laperrière was born in 1981, in Chicoutimi. He studied, lives and works in Montreal. Strips is his seventh film. He co-founded the online gallery lappentis.com.

Charles Fairbanks is a wrestler and filmmaker. His recent work focuses on pro wrestling in Mexico, where the artist fought as the One-Eyed-Cat with a camera built into his mask. Fairbanks grew up in rural Nebraska until a wrestling scholarship took him to Stanford, where he studied Art and the History of Science. In 2010 he received his MFA from the University of Michigan, was selected by Werner Herzog to take part in the first Rogue Film School, and was awarded the Flaherty Seminar Fellowship. He is currently wrestling and filming toward his first feature.

Lindsay Foster was born in Seattle, Washington (1980) and currently lives and works in Seattle and Los Angeles. She received her B.A. in Sociology from the University of Puget Sound in 2003, studied photography and film at Rockport College/Maine Media Workshops in 2004, and earned her MFA from CalArts in 2008. Her work has recently been shown at Kinipsu Gallery in Bergen, Norway, The National Center for Contemporary Art in Saint-Petersburg, Russia, the 700IS Film Festival, Iceland, The Los Angeles County Museum of Art, PDX Film Festival, Portland, OR, Kontainer Gallery, Los Angeles, Open Center, Los Angeles, Angels Gate Cultural Center, AIR Gallery, New York, Los Angeles Center of Contemporary Art and the Torrance Art Museum. Foster is also the founder of TMHR (The Motor Home Residency), a mobile artist residence that will commence this year. She plans to begin residence at the HISK, Belgium in 2011.

Sam Green is a San Francisco-based documentary filmmaker. His film *The Weather Underground* was nominated for an Academy Award in 2004, broadcast nationally on PBS, and included in the Whitney Biennial. Green's most recent documentary *Utopia in Four Movements* premiered at the 2010 Sundance Film Festival and is currently screening widely. His other films include *Utopia Part 3: the World's Largest Shopping Mall*, *lot 63*, *grave c*, *The Rainbow Man/John 3:16*, *N-Judah 5:30*, and *Pie Fight '69*. Green received his master's degree in journalism from the University of California, Berkeley, where he studied documentary with acclaimed filmmaker Marlon Riggs. He has received grants from the Creative Capital, Rockefeller and Guggenheim Foundations, as well as the National Endowment for the Arts. He is currently an Artist in Residence at the Exploratorium Museum in San Francisco.

Jason Halprin is a filmmaker, curator, and writer currently based in Chicago, Illinois, where he teaches cinematography at Columbia College. He grew up in the small ranching town of Beulah, Colorado, and studied History at CU-Boulder and Film at UW-Milwaukee. His films focus on details of movement, texture, line and shape inherent in our surroundings, while borrowing visual tropes from travelogue, home movies, and structuralist film. Mainly working in Super 8mm, he also strays into 16mm, video and installation work. Previous screenings have included *Media City 14*, the Austrian Film Museum, the Images Festival, the Chicago Underground Film Festival, and in alleyways in Buenos Aires and Paonia, Colorado, USA.

Christopher Harris' award-winning experimental films have explored post-industrial urban landscapes, black outlaws, the cosmic consequences of the sun's collapse and a child's nightlight. His work has screened at festivals, museums and cinematheques throughout North America and Europe including the International Film Festival Rotterdam (2005, 2008, 2010), the VIENNALE- Vienna International Film Festival, the Edinburgh International Film Festival, the Leeds International Film Festival, the San Francisco Cinematheque and Rencontres Internationales Paris among others.

THE FILMMAKERS

Nick Harvey is a Chicago based film and video artist interested in thinking about American culture, sexuality, consumption, conviction and other appetites in relation to human behavior. He yearns to make the familiar seem strange and often uses provocative moments to alter the perceptions of his viewers and audience. With a background in biopsychology, Nick acts as an anthropologist or auto-ethnographer through direct observation and his camera lens in order to better conceive his own culture and surroundings in a search for greater truth and meaning.

Jennifer L. Heuson is a filmmaker, scholar, and activist. She has conducted fieldwork in Southeast Asia, South America, and the United States. Jennifer's works include: *Sounds of the Amazon*, a sound ethnography of the Peruvian Amazon; *Welcome*, a documentary about tourism in Asia; and *Colors of New York City*, an audio-visual exploration of race in New York City. She is currently investigating tourist soundscapes of the Black Hills of South Dakota and shooting an experimental ethnography about cowboys, Indians, family and the politics of memory.

Zach Iannazzi A wide-eyed child-like wonder at the variety of nature, wedged into a pyramidal ray of light.

Shambhavi Kaul is a filmmaker and editor. Her award-winning work has been shown both nationally and internationally at a number of prestigious venues such as the New York Film Festival, The International Film Festival Rotterdam, the Ann Arbor Film Festival, the Black Maria Film Festival, the European Media Arts Festival, the Full Frame Film Festival and the San Francisco Cinematheque. Shambhavi lives and works in the U.S. in Durham, N.C., where she also teaches courses at Duke University's Arts of the Moving Image program.

Georg Koszulinski's work spans a wide range of forms and styles, from documentary and narrative features to avant-garde films and videos. Upon graduating from the University of Florida in 2003 with a degree in English/Film & Media Studies, his directorial debut, *Blood of the Beast* (2003), marked one of the earliest "no-budget" feature films to gain international DVD distribution (Alpha New Cinema). *Silent Voyeur* (2004) followed, premiering at the historic Anthology Film Archives in NYC. His experimental works, *Desinformatsia* (2002), *America in Pictures* (2007), *Road to Katahdin* (2008) and *Fragments from an Endless War* (2008) have screened at museums, festivals and microncinemas worldwide, earning numerous awards and accolades along the way. His documentary features, *Cracker Crazy* (2007) and *Immokalee U.S.A.* (2008) garnered numerous awards including a "Notable Video of the Year" nomination from the American Library Association, and top honors from numerous international film festivals. Both documentaries air regularly on the Documentary Channel.

Kerry Laitala. San Francisco filmmaker Kerry Laitala is a gem of the cinematic underworld. Her long engagement with the avant-garde processes of cinema

position her as one of the most informed process-based artists working within the medium. Harnessing glimmering, fluorescing light, macabre artifacts and an array of abandoned filmic devices and conventions, her films are a deep transgression into the al/chemical side of cinema. – The Horse Hospital (From <http://kerrylitala.net/about.html>)

Kent Lambert lives and works in Chicago. His videos have been screened at festivals across the world and at such venues as Other Cinema in San Francisco and the Institute of Contemporary Arts in London. His pop and Roommate will release its third album Guilty Rainbow in early 2011.

Penny Lane is a filmmaker and video artist whose work has shown at Rotterdam, San Francisco International, Images Festival, Women in the Director's Chair, AFI FEST, Antimatter, Impakt, Dallas Video Fest and MOMA's Documentary Fortnight. Currently she is a visiting professor in art at Williams College and in pre-production on a feature documentary about goat testicles and Mexican radio. And yes, Penny Lane is her real name.

Margit Lukács was born in Amsterdam, The Netherlands, in 1973 and Persijn Broersen was born in Delft, The Netherlands in 1974. They currently live and work in Amsterdam. They both studied Graphic Design at the Gerrit Rietveld Academy in Amsterdam from 1994-1998, and completed Masters degrees in Design and Fine Arts at the Sandberg Institute in Amsterdam from 1998-2001. Their work has been exhibited throughout the Netherlands and in various other countries including China, India and Japan, and they participated in the International Artists Studio Program in Stockholm, Sweden, in 2005. Broersen and Lukács create videos that employ footage in a number of ways, including scenes they have filmed themselves, images appropriated from television news reports, and digitally animated segments to create flowing, smoothly edited montages. Some of their pieces are highly narrative and seem almost autobiographical, while others specifically resist presenting a coherent narrative in order to critique how the media makes it impossible for viewer to critically reflect on the images they present. Utopic and dystopic fantasy landscapes operate in a number of ways in Broersen and Lukács's work, showing how various narratives presented by the mass media and general culture come to constitute whole worlds for the people who absorb them.

Jodie Mack is an independent animator, curator, and historian-in-training who received her MFA in film, video, and new media from The School of the Art Institute of Chicago in 2007 and currently teaches animation at Dartmouth College. Combining the formal techniques and structures of abstract/absolute animation with those of cinematic genres, her handmade films use collage to explore the relationships between graphic cinema and storytelling, the tension between form and meaning.

Pablo Marín was born in 1982 in Buenos Aires, Argentina. Besides teaching and writing on film he's a film/video curator and filmmaker. His films were premiered at several TIE festivals and tour programs (Denver) and shown at International Film Festival Rotterdam, London Film Festival, Austrian Film Museum, Anthology Film Archives (New York City), Starting from Scratch (Netherlands), Millennium

THE FILMMAKERS

(Paul Marín, Cont.) Film Workshop (NYC), Pleasure Dome (Canada), Malba (Argentina), Avanto Festival (Finland), no.w.here (England), Pacific Film Archive (Berkeley), amongst others. In 2009, he was invited as a visiting artist to FAC's Found-footage Workshop in Montevideo, Uruguay, and as a filmmaker and lecturer to the exhibit Displacement: Cinema out of site, Gallery of Contemporary Art, University of Colorado at Colorado Springs.

Brigid McCaffrey is a Los Angeles-based filmmaker working primarily in 16mm. Her documentaries develop a relationship with people and places situated in social and geographical peripheries, and have been screened in Rotterdam, London, Lisbon, New York, Los Angeles and elsewhere.

Katherin McLinnis' work in video, photography, and public practice explores liminal public spaces, and how histories are embedded in landscapes and urban environments. Institutions – prisons, hospitals, forms of transit – that structure both natural and social geographies are another area of investigation. Her projects have been shown in festivals (New York Film Festival, San Francisco International Film Festival, Slamdance, Ann Arbor Film Festival) as well as in museums and galleries. She received her MFA from California College of the Arts in 2002 and currently teaches at Queensborough College (CUNY) and Museum of the Moving Image.

Jesse McLean's work is motivated by a deep curiosity about human behavior and relationships, especially as presented and observed through the mediation of found footage. Her recent work interpolates the production, proliferation, and consumption of televisual experience, investigating how this transfer of information creates a bind of complex relationships between maker and viewer. Interested both in the power and the failure of the mediated experience to bring us together, her work asks the viewer to walk the line between voyeur and participant.

Pat O'Neil. Los-Angeles based filmmaker Pat O'Neill (b. 1939) has enjoyed a career spanning five decades. In addition to producing many experimental films of his own, he founded Lookout Mountain Films which created visual effects for many Hollywood features, including George Lucas' Star Wars trilogy. O'Neill's work has been exhibited internationally at museums and galleries including The Walker Art Center and MoMA, as well as multiplexes around the world. On December 30, 2008, his film Water and Power was selected for preservation, by the Library of Congress, by being added to the National Film Registry.

Tomonari Nishikawa started filmmaking in 2001, and his film and video works have been screened at film festivals, including Berlinale, Edinburgh International Film Festival, FLEX: Florida Experimental Film/Video Festival, International Film Festival Rotterdam, Media City Experimental Film and Video Festival, New York Film Festival, and Toronto International Film Festival. He also makes film installations, and one of such works, Building 945, received the 2008 Museum

of Contemporary Cinema Foundation Grant. Nishikawa served as a member of the 2008-10 Board of Directors for Canyon Cinema, and he works as a guest advisor/curator for Yebisu International Festival for Arts & Alternative Visions in Tokyo. He currently teaches as a visiting artist at Binghamton University.

Steve Reinke (b. 1963, Canada) is a conceptual video artist whose works have been exhibited at museums and festivals worldwide such as the Museum of Modern Art (New York), the International Film Festival Rotterdam and the Tate museum (London). He is currently associate professor of Art Theory & Practice at Northwestern University.

Chris Royalty earned an MFA from The School of the Art Institute of Chicago in film and video, where he developed installation-based video projects about politics and media. He also holds a bachelor's degree from the University of Richmond in studio art. Chris was born in Kentucky, grew up in North Carolina, and currently lives in Brooklyn, NY.

Ben Russell is an itinerant media artist and curator whose films, installations, and performances have been presented in spaces ranging from 14th Century Belgian monasteries to 17th Century East India Trading Co. buildings, police station basements to outdoor punk squats, Japanese cinematheques to Parisian storefronts, and Chicago bathtubs to Viennese boats. He has had solo screenings and exhibitions at the Museum of Contemporary Art Chicago, the Rotterdam Film Festival, the Wexner Center for the Arts, and the Museum of Modern Art. A 2008 Guggenheim Fellowship and 2010 FIPRESCI award recipient, Ben began the Magic Lantern screening series in Providence, Rhode Island, is co-director of the artist-run space BEN RUSSELL in Chicago, and he currently teaches in the School of Art and Design at the University of Illinois in Chicago.

Daïchi Saïto. Originally from Japan, Daïchi Saïto currently lives in Montreal, Canada. After studying philosophy in the US and Hindi and Sanskrit in India, he turned to filmmaking in Montreal. He is a co-founder of the Double Negative Collective, a Montreal-based artist filmmaking group dedicated to experimental cinema.

Sylvia Schedelbauer's interest in filmmaking is fueled by the need to explore the personal and cultural effects of her half-German and half-Japanese heritage. At the crossroads of disparate cultures, she finds herself continually oscillating between different places of belonging while mediating inter-cultural relationships. Her films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage.

Raquel Schefer (Oporto, Portugal, 1981) is a visual artist and an academic researcher. She is a PhD candidate in Cinematographic Studies at the Université de la Sarbonne Nouvelle – Paris 3. She has directed short movies and videos that were presented in several international film festivals and exhibitions such as the FIDMarseille, the Berlinale Talent Campus or the Marmara Triennial. She published the book “El Autorretrato en el Documental” (“Self-Portrait in Documentary”) in Argentina, where she finished a Master in Documentary

THE FILMMAKERS

(Raquel Schefer, Cont.) Cinema in 2006. She has also published articles in academic publications and magazines. She is a research collaborator of the CIAC (Center for the Research into Arts and Communication) of the University of Algarve, in Portugal. Her first solo exhibition was inaugurated in June at the Demolded Video Project Gallery in Santander, Spain. Her film *Granny* (Muidumbe) received the award for the best film in competition at FUSO Festival. In her works and research, she explores the self-referentiality, the strategies of appropriation of found-footage, and the relationship between history and subjectivity in cinematographic representation. To know more – www.raquelschefer.com.

Linda Scobie is a filmmaker, projectionist, and curator of an experimental film screening series called *Mustache Cinema*. She has volunteered with such organizations as the San Francisco Cinematheque, Canyon Cinema and Artist Television Access. Linda is dedicated to the creation of spaces for celluloid exhibition and maintaining education for the arts.

Shelly Silver. Using an irreverent mixture of fiction, documentary and experimental genres, Shelly Silver's work in film, video, installation and photography is funny, poetic and formally beautiful, seducing the viewer into pondering such difficult issues as the cracks in our most common assumptions, the impossibility of a shared language, and the ambivalent and yet overwhelming need to belong – to a family, a nation, a gender, an ideology. Silver's art has been exhibited and broadcast widely throughout the U.S., Europe and Asia. Screenings and installations have been mounted by venues such as the Museum of Modern Art in New York, the International Center of Photography in New York, the Museum of Contemporary Art in Los Angeles, the Yokohama Museum, the Pompidou Center, the Kyoto Museum, the London Institute of Contemporary Arts, the Museo Reina Sofia, and the London, Singapore, New York, Moscow, and Berlin film festivals. Her work has been broadcast on BBC/England, PBS/USA, Arte, Planete/Europe, RTE/Ireland, SWR/Germany, and Atenor/Spain. Silver's numerous fellowships and grants include awards from the Guggenheim Foundation, the NEA, NYSCA, NYFA, and DAAD, the Jerome Foundation, the Japan Foundation and Anonymous was a Woman. She is based in New York where she is an Associate Professor of Visual Arts in the School of the Arts, Columbia University.

Kelly Spivey has been making experimental films since 1998. Her work has been screened nationally and internationally and has won awards. Several of her film projects have received support from the Queens Council on the Arts, The New York State Council on the Arts, and she was a New York Foundation on the Arts Fellow in 2005. She works in New York City in post-production sound and picture editing and video preservation at MercerMedia.

Scott Stark has made over 70 films and videos since the early 1980s, and has created numerous installations, performances and photo-collages as well. His work has shown nationally and internationally in venues as diverse as New York's Museum of Modern Art, the San Francisco Cinematheque, the International

Film Festival Rotterdam, the Tokyo Image Forum, and many others. His 16mm film *Angel Beach* was invited into the 2002 Whitney Biennial, and in 2007 he received a Guggenheim Fellowship. He now lives in Austin, Texas. He is the webmaster for Flickr (www.hi-beam.net), the web resource for experimental film and video. More information is available at www.scottstark.com.

Deborah Stratman is a Chicago-based artist and filmmaker interested in landscapes and systems. Her films, rather than telling stories, pose a series of problems - and through their at times ambiguous nature, allow for a complicated reading of the questions being asked. Many of her films point to the relationships between physical environments and the very human struggles for power, ownership, mastery and control that are played out on the land. Most recently, they have questioned elemental historical narratives about freedom, expansion, security, and the regulation of space. Stratman works in multiple mediums, including photography, sound, drawing and sculpture. She has exhibited internationally at venues including the Whitney Biennial, MoMA, the Pompidou, Hammer Museum and many international film festivals including Sundance, the Viennale, Ann Arbor and Rotterdam. She is the recipient of Fulbright and Guggenheim fellowships and she currently teaches at the University of Illinois at Chicago.

Kyle Sullivan is a graduate of DePaul University with a Bachelor of Science degree in Animation. During his time at DePaul, Sullivan became fascinated with experimental film and phenomenology. He likes to work through structural principles, using rules to guide his creative process.

Kotaro Tanaka. Born in Tokyo, Japan in 1973. Filmmaker, VJ (video jockey), part-time instructor of movie. Exhibits his works in the country and overseas. His main theme in his work is 'gazing'. He is trying to expand the meaning and the concept of it. Also his theme is how to narrate 'stories' without common scripts, by just audio-visual. He thinks that he has to try new narrative of cinema and believes that he has what he can do for cinema so much.

Robert Todd (1963) lives and works in Boston. He is a filmmaker, painter and teacher. His films have been screened nationally and internationally. As a steady filmer, he creates an immense oeuvre of 16mm films. (From International Film Festival Rotterdam)

Peter Tscherkassky (b. 1958, Vienna, Austria) is an experimental filmmaker who works with found footage film. He has been making films since the early 1980s while studying philosophy and writing his doctoral thesis: *Film as Art- Towards a Critical Aesthetics of Cinematography*. He is a founding member of Sixpack Films, has organized several international avant-garde film festivals in Vienna and international film tours as well as publishing and giving lectures on the history and theory of avant-garde film.

THE FILMMAKERS

Richard Tuohy is one of the most active experimental filmmakers currently working with film in Australia. His film 'Iron-Wood' won first prize (ex aequo) at 'Abstracta 2009' experimental film festival in Rome. He is also one of the founding directors of the Australian International Experimental Film Festival. He runs Nanolab in Australia – the specialist small gauge film processing laboratory. While his academic background is in philosophy, Richard has been a practicing filmmaker since 1987.

Nick Twemlow's first short film played at several film festivals, including the inaugural Tribeca Film Festival and Microcinema International. He is a graduate of Iowa Writer's Workshop, a former Fulbright Fellow to New Zealand, and is coeditor of Canarium Books, a poetry publisher. His writing has appeared in *Filmmaker*, *Best American Nonrequired Reading 2009*, *A Public Space*, *Boston Review*, and elsewhere. He returned to filmmaking last year, and is a student in the MFA program in Film and Video production at the University of Iowa, where he is also poetry editor for *The Iowa Review*.

Philip Widmann graduated in Cultural Anthropology and Visual Communications and works with film and video. Together with Karsten Krause he founded the audiovisual production cooperative Works Cited in 2008 and since 2009 is a member of the artist-run film lab Labor Berlin. Philip lives and works in Berlin and Hamburg.

Pim Zwier (1970) was trained as a teacher in drawing and crafts and studied at the Piet Zwart Institute in Rotterdam. Zwier worked for several initiatives for visual art in the public space and works as a filmmaker and visual artist. (From Ourense International Film Festival)

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