

FLEX FEST 2014



**FLORIDA EXPERIMENTAL
FILM & VIDEO FESTIVAL**

FEBRUARY 21-23, 2014

**THE WOOLY
20 NORTH MAIN STREET
GAINESVILLE, FL 32601**

WWW.FLEXFEST.ORG



SCHEDULE AT A GLANCE

FRIDAY, FEBRUARY 21	
7PM	DOUBLE NEGATIVE (<i>Montreal</i>): Daïchi Saïto
9PM	UNCONSCIOUS ARCHIVES (<i>London</i>): Sally Golding Live expanded cinema performance.
SATURDAY, FEBRUARY 22	
2PM	ROUNDTABLE DISCUSSION that will present an overview of the structure of each of these local scenes before exploring in depth the different organizational and funding models that they use.
7PM	[+] (<i>Tokyo</i>): Rei Hayama
9PM	TRINCHERA ENSAMBLE (<i>Mexico City</i>): Elena Pardo, Morris Trujillo, Rafael Balboa Expanded cinema performance. Live score by Seattle-based experimental musician Eric Ostrowski.
SUNDAY, FEBRUARY 23	
2PM	ROUNDTABLE focused on local scenes in a global context, exploring the tensions and ironies as well as the opportunities presented by work circulating beyond their local and national contexts.
7PM	LABORBERLIN (<i>Berlin</i>): Guillaume Cailleau
9PM	BRAQUAGE (<i>Paris</i>): Sébastien Ronceray

Welcome to FLEXfest 2014. This is officially, irrevocably (finally) the last time that I'll be offering up these words of welcome, as I've moved north to test my mettle against the Ohio winters. If this has to be my last FLEX, what a great note to go out on with our incredible slate of international guests. I'm thrilled to say too that I'm leaving the festival in very good hands, with Alisson Bittiker assuming the few remaining duties that she hasn't already taken over for me. Alisson's long been the behind-the-scenes MVP of FLEXfest, and this year is no different. She's labored hard to coordinate the logistics, negotiate the bureaucracies, etc., and the festival wouldn't exist without her. She's been ably assisted by Lindsey Jones, who also spearheaded UFLEX's pre-fest look back at some of the greatest hits of years past. Fabiana Di Maso has returned to do all the amazing design work that you've seen in this program, on our posters, and on our t-shirts. Natalie Nix has been on board yet again, and I expect you'll be seeing more of her next year as she steps up to assume some part of the load I'm unloading. There is a cast of other folks who've helped in big ways and small, and I want to extend my thanks to them as well one last time.

Gainesville has been wonderfully supportive of the programming we've done over the years, and I hope that will continue to be the case even if I'm no longer banging the drum. If any of you feel excited about moving from audience to organizer, now might be a great time to step up. And if any of you want to support the festival but don't have the time to volunteer, I'd also encourage you to donate to our cause, which you can do either here tonight or via our website at flexfest.org. The festival has been generously supported by a number of units around the university (see all their info at the back of the program), which is why we're able to make the festival free this year, but we've had to break the piggybank in order to make this the best festival it could be, so your financial support would be truly helpful as FLEX moves on toward the 2015 fest.

I promised to keep these comments brief this time to allow Alisson some room for her own words here. Let me just end by thanking all the volunteers and all the audiences we've had over these last 10 years. It's been yeoman's work at times, but I've always felt our labors were appreciated, and that's kept me going year after year. From here on, I'll be cheering from the sidelines for the next decade of FLEX.

Truly/Yours/Thanks/&c.,
Roger (Beebe)
FLEXfest Founder/Artistic Director

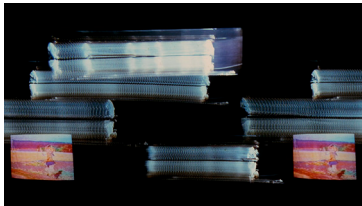
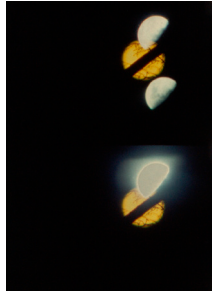
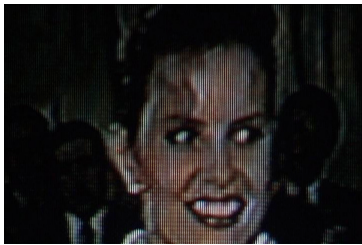
I'm not one for public displays of emotion, or gratitude for that matter, but I have to say that it has been a real honor and a privilege to work with and learn from Roger Beebe. It is true I that I have preferred to be more of a behind the scenes player, keeping my head down and just getting the work done; but I'm really looking to carrying on the dedication to fine and innovative programming that Roger has worked to build and that I hope FLEX has come to signify.

When Roger came to me to tell me he was leaving for Ohio State, and asked me to take over managing FLEX, I wasn't sure I could take on managing the festival on my own, even though I had been doing a lot of the work already. As you can imagine, organizing an experimental film festival is a time consuming labor of love, filled with challenges like navigating university bureaucracy in order to make travel arrangements for this year's visiting filmmakers. Oftentimes I didn't think I could manage the work, but gratefully, I am far from alone in organizing this event, and have had the help of the local network of individuals and university students who have been supportive of FLEX through the years. I look forward to building up our student group UFLEX, and furthering their involvement. We've really been fortunate enough to have a great audience here in Gainesville, which has supported us for 10 years. With your continued support we plan to keep coming back year after year.

Thank you Gainesville & thank you Roger,
Alisson Bittiker
FLEXfest Managing Director



FRIDAY, FEBRUARY 21	
7PM	DOUBLE NEGATIVE (<i>Montreal</i>): Daichi Saito



DOUBLE NEGATIVE

Double Negative is a Montreal-based collective of film, video and installation artists dedicated to the exhibition and production of experimental cinema. Founded in 2004, Double Negative seeks to locate cinema in human experience, in the eye, hand and heartbeat. Through experiments in form, voice and vision, Double Negative tries to initiate a dialogue long-neglected in the independent filmmaking community; a benevolent conspiracy of ideas.



KARL LEMIEUX

Motion of Light

16mm, 7:56 min, b&cw, sound, 2004

Using noise music and lines hand-painted directly onto the film, Motion of Light attempts to break free of a visual and sound based order through abstraction, thereby initiating a process centered on inner sensation.

Western Sunburn

16mm, DV, 10 min, color, sound, 2007

Western Sunburn is re-photography in video of material that was originally used in a performance during which Karl Lemieux, painted, scratched and burned film loops from an old western 16mm film.

Mamori

35mm, 8 min, b&cw, sound, 2010

At the invitation of Spanish composer Francisco Lopez, Lemieux took part in a creative residency at Lopez's Mamori Art-Lab, where sound artists compose from field recordings. Lemieux tried to capture the textures of tropical vegetation and its various transformations according to the phenomena of light.

MALENA SZLAM

**Cronograma de un tiempo inexistente
(Chronogram of Inexistent Time)**

35mm, HD, 6 min, color, silent, 2008

A photomontage composed of 35mm still photos, Chronogram of Inexistent Time is a journey to restore sight, reflecting on the role our memory can play in the reconstitution of what is visible and invisible.

**Bajo tu lámina de agujero profundo
(Beneath Your Skin of Deep Hollow)**

16mm, 3 min, color, silent, 2010

Originally shot and edited in a Super-8 camera, Beneath Your Skin of Deep Hollow translates nights into arrhythmic movements of light and a fugue of color. Shimmering impressions emerge into the surface of agitated stillness while darkness illuminates reflections and sight.

Javi

Super-8, 2:45 min, color, silent, 2011

Light breaks the darkness in playful rapture - a film dedicated to my dear friend Javiera.

EDUARDO MENZ

Las Mujeres de Pinochet (Pinochet's Women)

DV, 12 min, color, sound, 2005

Through the repetition and alteration of image, sound and text that play on viewer's expectations, Pinochet's Women examines class structure, the meaning of beauty and forgotten history through two very different but significant women during Pinochet's brutal regime of the late 1980s in Chile.

Fracas

DV, 5 min, color, sound, 2006

The juxtaposition of children's school portraits with the anxious voices of an elementary spelling bee reveals a haunting reality of innocence that has vanished. Found images are used to create an emotionally compelling montage that lingers long after the film ends.

A Film Portrait on Reconstructing 12 Possibilities that Preceded the Disappearance of Zoe Dean Drum

35mm, 12 min, color, sound, 2011

Happily living in the suburbs, Zoe Dean Drum is a wife and a mother of two. Then, on the eve of Halloween something unchangeable happens. Through a series of meticulously crafted scenes, A Film Portrait... devises a one-of-a-kind cinematic mystery that hypothesize the disappearance of Zoe Dean Drum.

MIKE ROLLO

Lola

16 mm, 3 min, b&cw, silent, 2008

Through the eyes of pure content in light and darkness, to objects strange and shifting, a cat's curiosity of all things moving.

The Broken Altar

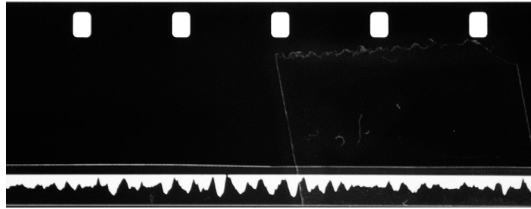
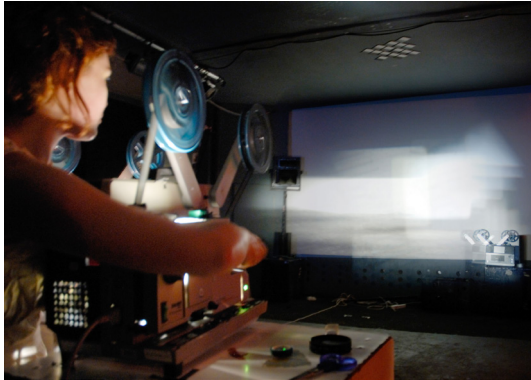
35mm, 19:35 min, color, sound, 2013

A portrait of open-air theaters documented under the strange light of day, emptied of the once present hum of human voices, radioed-in soundtracks and tires on gravel. Scripting the landscape and exploring the residue of a cinematic history, The Broken Altar forms a sculptural treatment of the architectural artifacts of these abandoned spaces.

FRIDAY, FEBRUARY 21

9PM

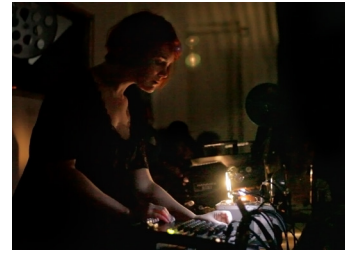
UNCONSCIOUS ARCHIVES (*London*): Sally Golding



UNCONSCIOUS ARCHIVES

Sally Golding founded Unconscious Archives in London, cocurated with James Holcombe. Unconscious Archives transveres noise core and vision spectacle bringing together expanded cinema and sonic propositions from London and afar. Curators/artists Sally Golding and James Holcombe have developed the Unconscious Archives series since 2011 to encourage and evolve an artistic discourse examining the synergies and dissimilarities which define both live film art and sound art. UA is an ongoing event series which aims to generate a responsive curatorial platform for artist film works which are performative or expanded in nature, alongside sound works by sonic artists whose work encompasses visual or sculptural elements. Crucially UA explores and promotes art on the periphery which combines and dissects cross media formats, promotes audience participation and interaction, and creates a critical dialogue between artists at various stages of their careers.

unconsciousarchives.org



Ghosts – Loud + Strong

2 × 16mm projectors

Contact printed optical sound film & loop from original flexi disc recording & sound effects, rotating shutter, laboratory strobe, oscillator synth

Sound recordings taken from a flexi disc containing a dialogue about past life regression, and vinyl library sound effects, were reformatted as optical sound waveforms by recording into a 16mm sound camera, hand processing the film, and contact printing the resulting waveforms into a composition for live performance. Sounds surface and regress, male voices 'authorise' and female voices 'characterise', as an uncannily obscured field of light and dark unfolds on screen. Created by the texture of the clear sticky tape used to hold down the composition during printing, the flickering film frames compel the viewer to hallucinate a non-existent visual subtext complemented by the alternating in/audibility. Sound and light weave into a disorienting cacophony, intensified and punctuated by an antique laboratory strobe light and an antisyncopating rotating shutter intervening before the projector's light beam. Indicated in the repetition of the sound sample, 'To find a memory in the vastness of time...' Ghosts – Loud + Strong explores the experience of sensations that threaten to exceed our capacity to perceive them.



PsychoSubTropo

3 × 16mm projectors

Contact printed optical sound film loops, rotating colour wheel, laboratory strobe, oscillator synth, prismatic interference, bodily obstruction

An audience of seated children react in horror and delight as a finger wags across the screen and the performers own body moves across the projectors obscuring and blending the images. A laboratory strobe light cuts a rhythmic beat over the gurgling optical printed soundtracks. A rotating colour wheel turns the vision on screen into a brain melting vortex of abstracted shape. Duration shifting piece for blurred/sharp flickering vision.

Super Grotesquerie

Double screen film performance

16mm film reel and film loops, original 16mm & Super8 images, made & found waveforms, refracting lenses & filters

A form of disjunctive archiving, images and sounds were contact printed from 16mm science educational films Voice of the Insect and Photons, and Golding's home archive of classic Super8 horror and scifi films. Projected images are further manipulated with refracting lenses during the performance, shifting the locked rectangle of the screen. The soundtrack was made by manually sampling contact-printed waveforms and made sound graphics – a darkroom composition.



SATURDAY, FEBRUARY 22	
7PM	[+] (<i>Tokyo</i>): Rei Hayama



[+]

The collective [+] is formed by three Japanese filmmakers who has been working with films and audio-visual media of innovative quality that resist existing categories. [+] is continually stimulating Japan as one spire to open up new possibilities in film culture, yet at the same time questioning film's very materiality.

plusscreening.org
info@plusscreening.org

the focus

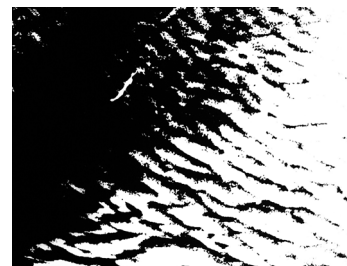
Rei Hayama *reihayama.net*
4:3 video, 25 min, sound by Rei Hayama, 2013

Based on an interpretation of Hawthorne's novel "Earth's Holocaust", this film was made from photos that were gathered from second-hand books. through repeatedly transforming of medium, each image lost aura, and became one story. Film's title signifies that rebuilding of disassembled thing by human's imagination.

One record on December

Shinkan Tamaki *shinkantamaki.net*
16mm film screened as Quicktime (4:3), 6.5 min, silent, 2007

"The documentary about the noise, bustle, and a lonely man on the street shot impulsively. Nobody knows him and his later life. Only the film kept a record of his figure." (ST) Pursued sound and image's expanse in nuance of negative-film's texture gives us its peculiar gravity.



Africa I

Shinkan Tamaki *shinkantamaki.net*
16mm (4:3), 11.5 min, silent, 2010

An observation of the texture of the subject and the film itself. The powerful and musical motion of this film was made by mass-produced b&w films that duplicated from only four-second-long original footage. One of the lucid experiment of early films of Shinkan Tamaki.

2012

Makino Takashi *makinotakashi.net*
16:9 video (audience will be handed filter for 3D effect and hear some explanation before the show), 30 min, sound by Makino Takashi, 2013

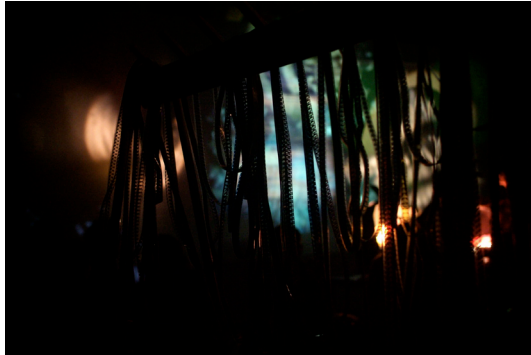
This film was the live performance project during the year 2012 until Makino fixed image and sound together. His aim was to make the film that has no Reproducibility. Makino also found an interesting 3D illusion in this film. By using Pulfrich Effect, audience can find their own original view.



SATURDAY, FEBRUARY 22

9PM

TRINCHERA ENSAMBLE (*Mexico City*):
Elena Pardo, Morris Trujillo, Rafael Balboa



TRINCHERA ENSAMBLE

La Trinchera (the Trench) is an ensemble of artists from various disciplines and different nationalities that execute live audiovisual improvisations using analog technology. Operating as an impulse generator and calling out for experimentation in a “free fire zone”, this clash of individual creativity provokes a sense of immediacy with visual situations, resulting in an experimental non-narrative collage. It is a kinetic experience generated through the fusion of images and sounds that converge in aspot at a particular time and space.

Since 2004, La Trinchera has taken its Expanded Cinema Project around the world: the MuseumsQuartier and the Essl Museum (Vienna, 2006), the Engelman-Ost Gallery (Uruguay, 2010), the CCEBA (Argentina, 2010), the 8th Festival des Cinémas Différents de Paris (2010), the Laboratorio de Arte Alameda (Mexico City, 2010), and the Antimatter Festival (BC, Canada, 2012), among others.

On this occasion, the lineup will be formed by Mexican experimental filmmakers Elena Pardo, Rafael Balboa and Manuel Trujillo, with the special guest appearance of American filmmaker and sound artist, Eric Ostrowki.

trinchera-ensamble.blogspot.com



EXPANDED CINEMA
Trinchera Ensemble (MEX)
feat. Eric Ostrowski (Seattle)

Livor Mortis
50–60 min

Livor* Mortis is inspired by the warlike situation that Mexico is going through right now. Death is present in everyday life and, thanks to media, we are continuously exposed to thousands of violent images. We want to approach this situation by exploring the reminiscences this vortex of images leaves hanging in our minds.

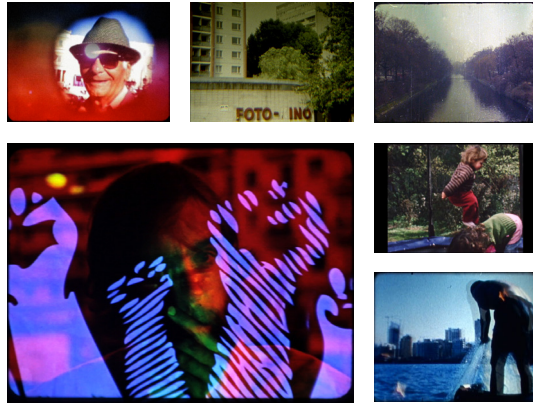
We will translate the physicality of the slain human body into decomposing found footage. In our own Trinchera way (improvised nonnarrative discourse built mainly by abstract images) we want to visually explore the opaque and blurred origin and future of this messy violent business: we will be dissecting the film material, accelerating its decomposition, destroying the images, to then bring them back to life. Gesture, live music, 16mm film projectors, found footage, optic games and live manipulation of film (cutting, scratching, burning, dissolving, painting) will be our means of expression.

**Livor is used to describe a livid or bluish color. When life escapes the human body, lividities or spots appear on the skin during the first 12 hours, due to the setting of blood in the dependent portions of the body.*

SUNDAY, FEBRUARY 23

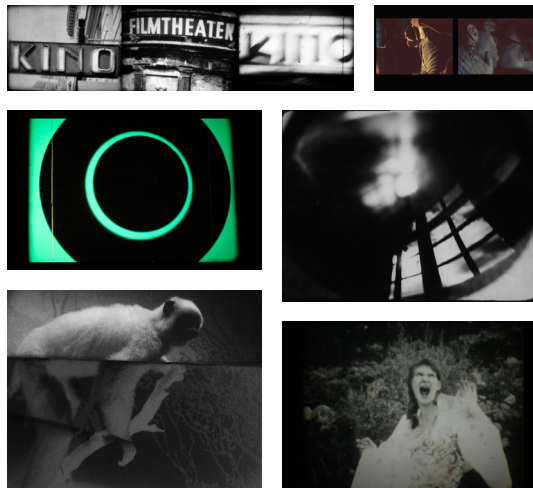
9PM

LABORBERLIN (*Berlin*): Guillaume Cailleau



LABORBERLIN

LaborBerlin is a nonprofit, independent film collective, open to every individual interested in artist-run initiatives and especially in analogue film practice, which embraces a more experimental and D.I.Y., craft approach to film production. The Lab is a meeting point of exchange and engagement of ideas and experiences around filmic creation.



Untitled

Guillaume Cailleau
Super-8, 18 fps, 3:30 min, color, silent,
2010

Su and Jonathan on the Trampoline.

Vanishing Cinema

Clara Bausch and Linn Löffler
3x Super-8, 18 fps, 3 min, color & b&w,
silent, 2012–13

Vanishing Cinema #3 is an ongoing collaborative Super8 project by Linn Löffler and Clara Bausch. It explores locations that were formerly cinemas in various European cities searching for the traces of their previous existence. It aims at creating a fictional space through fragmented images of audience and architecture brought to light by the reality of their current existence.

Ritournelle

Christopher Becks and Peter Miller
16 mm, 3:30 min, b&w, sound, 2012

How do you find what you don't know you're looking for?

FOTOKINO

Melissa Dullius and Gustavo Jahn
16mm, 2 min, color, silent, 2013

FOTO-KINO is a transposition of 35mm slides, taken by the filmmakers during a period of 10 years, into 16mm film.

Studie Zur Farbe

Lucas Maia
16mm, 8 min, color, silent, 2013

A color film about an object, a sculpture, and the light. The iconic relation between the object and the light stimulus.

At the End of the night

Michel Balagué
16 mm, 4 min, color, sound, 2012

After a destructive chaos, the night seems endless. Slowly, different lights will appear and will reconstruct a esperance. This hope come to a climax where 16mm surimposition of the sun will enlight individuals in front of the world oldest parliament.

Beyrouth

Leila Saadna
16mm, 8 min, color, silent, 2005

THE HANDEYE (*Bone Ghosts*)

Anja Dornieden and Juan Gonzales
Monroy
16mm, 7 min, b&w, sound, 2012

A distinguished flea hypnotizes the ghost of a distinguished man.

Sexual Chemistry

Imogen Heath
2 x 16mm, 7 min, colour, 2013– ongoing

A slow-burning study of the moment before a kiss, bodies enter the frame when desire can no longer be contained and borders are to be transgressed.

Schleusenroth

Oscar De Gispert
16 mm, silent, color, 15 min, 2014

Glimpses of landscapes of Berlin's river and canal locks through the seasons of the year.

Austerity Measures

Guillaume Cailleau and Ben Russell
16mm, 8:40 min, color, silent, 2012

A color-separation portrait of the Exarchia neighborhood of Athens, Greece, made during the Anti-Austerity protests in late 2011.

Im Garten der Libidiasia

Lilja and Linn Löffler
Super-8, 6 fps, 3 min, silent, 2007

A young girl dances dreamily in her garden. When a hunter enters, disaster takes its course.

BLITZEN (# 1 / # 2)

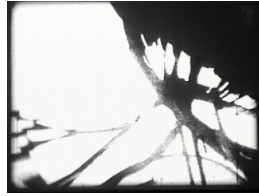
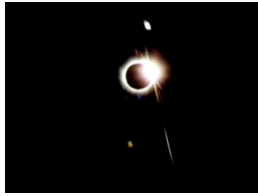
Clara Bausch
Super-8, 18 fps, 8 min, colour, silent,
2011-14

Blitzen keeps the chronology of the events being edited inside the camera. The overexposed image creates a rhythm of intervals of short glimpses of situations, light and finds mirroring surfaces.

SUNDAY, FEBRUARY 23

9PM

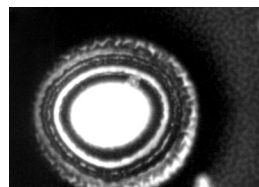
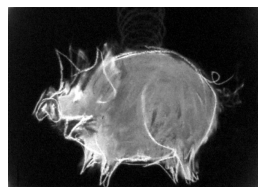
BRAQUAGE (Paris): Sébastien Ronceray



BRAQUAGE

Founded in 2000, Braquage organizes screenings, workshops and meetings in relationship with experimental cinema. The association has conceived around 400 programs throughout the years, blending "historical" and contemporary films. Our programs are mainly focused on a theme and can bring together various cinematographical practices (scientific films, animation, primitive films, etc.). Our activity branches out through France and abroad, in independent locations as well as in institutions or festivals. Braquage also organizes pedagogical activities.

Braquage/Aménagements expérimentaux
braquage.org
info@braquage.org



Fragments d'un voyage au Laos

Philippe Cote
16mm, 7 min, color, silent, 2006

Ordinary scenes: a market in South Laos... Arrangement of instantaneous images shot in Super-8mm, enhanced to 16mm.

Les Sports d'hiver

Vincent Deville
Super-8, 4 min, color, silent, 2005

Collected from a family film reel (winter time, snow, times shared between friends) : sun beams / a nocturnal combustion.

Eclipse

Baharé Khadjé-Nouri
16mm, 15 min, color, optical, 1999

Total eclipse filmed the 11th of August 1999 in Etretat, when, after an immutable run, slowly, inexorably, the moon seduces the sun and seizes it. This film emerged from the desire to seize, image after image, this magical embrace, the beauty of this astral dance.

Le Jardin des plantes

Dominique Lange
Super-8, 3 min, color, silent, 2007

A defective Ricoh camera brings out luminous traces on images shot in Ektachrome. The Japanese cherry trees in blossom, at the Jardin des Plantes, next to the film-makers flat.

Old Western Movies

Sébastien Ronceray
16mm, 4 min, color, optical, 2000

Through the repetition of a same moment (the confrontation between an American soldier and an Indian chief) this film reminds us of the inexorable repetition of history, of gestures, and that cinema Genres always bring us back to the same allegories. Music: tomandandy & the voice of William Burroughs (reading Old Western Movies, Jack Kerouac's poem).

Amphitryon (to my Johnny)

Élodie Jane
Super-8, 5 min, color, sound, 1999

A song as a tribute to a myth, a form as a tribute to the movement of scrolling, time that goes by like a possible eternity. Fragmentation, superposition, blinking to bring forth a contemporary mythology. With Johnny Halliday, Pauline LaMonde & Abel Ferrara

Peute-Bête

Laurence Barbier
16mm, 3 min, color, sound, 2000

Through charcoal animation, Laurence Barbier brings to life a little pig, dancing to the sound of music. Composed by Laurent Berger.

D'Esch von de Leck

Laurent Berger
16mm, 8 min, b&w, sound, 2003

It could be a mass of sonic particles breaking up in ashes, slipping through the ruins of photograms colliding. Or maybe an autopsy of a place destroyed by a fire of uncertain origin. This place, baptised "the prison", sheltered for two years the experimental rock band, Sun Plexus.

Chimigrammes

Silvi Simon
16mm, 8 min, b&w, sound

Designed during a residency at the independent laboratory MTK. A film without a camera, directly inscribed on the unexposed film, in full sunlight, while playing with the different chemical baths. The chimigram technique was invented by Pierre Cordier for photography. Sound: Laurent Berger

Indécryptées, part 2

Sébastien Ronceray
16mm, 8 min, b&w, silent, 2009

This found-footage film was conceived by retrieving matter. The images, taken off from the magnetic band on which was recorded La Ligne Général/L'ancien et le nouveau from Eisenstein, become indistinguishable: black and white spots compose the new landscape of the film.

FLEXfest 2014 is co-sponsored by the Center for the Humanities and the Public Sphere, Student Government/the Fine Arts College Council, the France-Florida Research Institute, the Center for Latin American Studies, and the Center for European Studies.

