

TABLE OF CONTENTS

OVERVIEW

- 2** Calendar of Events
- 4** Letter From the Director
- 5** Celebrating Ken Bawcom
- 7** Jurors
- 8** Filmmaker Awards
- 10** Academy Support
- 11** Award Donors
- 12** Donors
- 13** Members
- 14** Staff, Volunteers, and Acknowledgments
- 16** Partners and Sponsors
- 18** On DVD
- 19** On Tour
- 20** Essays

OFF THE SCREEN!

- 30** Installations
- 33** Performances
- 35** Speaker Series
- 37** After Parties

PROGRAMS

- 38** Tuesday
- 42** Wednesday
- 56** Thursday
- 69** Friday
- 84** Saturday
- 102** Sunday
- 109** Winners Night

RESOURCES

- 16** From Our Sponsors
- 132** Title Index
- 133** Filmmaker Index
- 136** Map

CALENDAR OF EVENTS

TUE 3/22

3–4:30pm
Off the Screen! Speaker Series
Film Art Forum
 North Quad Space 2435

6pm–10pm | Free
Off the Screen! Live Performance
Tilted Axes: Reel To Real, music for mobile electric guitars
 Outside the Michigan Theater

6pm–10pm | Free
Off the Screen! Installation
How to Build a Disaster Proof House: Mobile Unit
 Outside the Michigan Theater

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

8:15pm
Opening Night Screening
Films in Competition 1
 Michigan Theater
 Main Auditorium

9:30pm–11:30pm | Free
After Party
 Nightcap

WED 3/23

CANCELLED | Free
Off the Screen! Speaker Series
Where the Rubber Meets the Road: Cinematic Mobility and the American Dream
 North Quad Space 2435

1:35pm | Free
Off the Screen! Speaker Series
Shifting Perspectives
 North Quad Space 2435

3pm | Free
Juror Presentation
Mariam Ghani
 Michigan Theater
 Screening Room

5pm
Feature in Competition
Rising Sun Blues
 Michigan Theater
 Screening Room

5:15pm
Films in Competition 2
Music Videos
 Michigan Theater
 Main Auditorium

7pm
Special Program
Gates of Horn and Ivory
 Michigan Theater
 Screening Room

7:15pm
Films in Competition 3
 Michigan Theater
 Main Auditorium

9pm
Feature in Competition
Biopic (or Charles-Geneviève-Louis-Auguste-André-Timothée)
 Michigan Theater
 Screening Room

9:15pm
Films in Competition 4
 Michigan Theater
 Main Auditorium

10:30pm–1am | Free
After Party
 Lo-Fi

THU 3/24

1pm | Free
Off the Screen! Speaker Series
Rooted Not Retro Redux
 North Quad Space 2435

3pm | Free
Juror Presentation
Thomas Renoldner
 Michigan Theater
 Screening Room

5pm
Feature in Competition
Looking for Horses
 Michigan Theater
 Screening Room

5:30pm
Penny Stamps Speaker Series
 Lydia Lunch in conversation with Joseph Keckler
 Michigan Theater
 Main Auditorium

7pm
Feature in Competition
Rock Bottom Riser
 Michigan Theater
 Screening Room

7:30pm
Films in Competition 5
Out Night
 Michigan Theater
 Main Auditorium

9:15pm
Special Program
A Lantern Through Your Labyrinth: Out Histories at the Ann Arbor Film Festival
 Michigan Theater
 Screening Room

9:30pm
Films in Competition 6
 Michigan Theater
 Main Auditorium

10:30pm–1am | Free
Out Night After Party
 LIVE

FRI 3/25

10am–11am | Free
Off the Screen! Speaker Series
Looking to the Future: University Engagement & The Next Generation
 North Quad Space 2435

11am–12pm | Free
Off the Screen! Speaker Series
Experimental Media in the 21st Century
 North Quad Space 2435

1pm | Free
Off the Screen! Presentation
Tales on Tape
 North Quad Space 2435

3pm | Free
Juror Presentation
Gina Kamentsky
 Michigan Theater
 Screening Room

5pm
Feature in Competition
The Afterlight
 Michigan Theater
 Screening Room

5:15pm
Films in Competition 7
 Michigan Theater
 Main Auditorium

7pm
Special Program
Sadie Benning: Pixelvisions
 Michigan Theater
 Screening Room

7:15pm
Films in Competition 8
 Michigan Theater
 Main Auditorium

9pm
Feature in Competition
Fragile
 Michigan Theater
 Screening Room

9:15pm
Films in Competition 9
Animation
 Michigan Theater
 Main Auditorium

11pm
Feature Film
Lydia Lunch: The War Is Never Over
 State Theatre
 Theater 1

10:30pm–1:00am | Free
After Party
 Club Above

SAT 3/26

9am | Free
Off the Screen! Speaker Series
Online Film Art Forum
 Online details to be shared via online festival platform

11am
Off the Screen! Speaker Series
Sign Stealing
Megan Young
 North Quad Space 2435

1pm
Feature in Competition
Shari
 Michigan Theater
 Screening Room

1:15pm
Films in Competition 10
Almost All Ages (6+)
 Michigan Theater
 Main Auditorium

3pm
Special Program
A Mind-Bending Education: 30+ Years of Interns at AAFF
 Michigan Theater
 Screening Room

3:15pm
Films in Competition 11
 Michigan Theater
 Main Auditorium

5pm
Feature in Competition
Archipelago
 Michigan Theater
 Screening Room

5:15pm
Feature in Competition
10 Questions for Henry Ford
 Michigan Theater
 Main Auditorium

7pm
Special Program
At the Half Century Mark: Celebrate Early Productions from Women Make Movies
 Michigan Theater
 Screening Room

7:15pm
Films in Competition 12
 Michigan Theater
 Main Auditorium

9pm
Special Program
AAFF x Video Data Bank: Medium Meet Medium
 Michigan Theater
 Screening Room

9:15pm
Films in Competition 13
 Michigan Theater
 Main Auditorium

11pm–1am | Free
After Party
 Necto

SUN 3/27

11am | Free
Off the Screen! Speaker Series
 Sunday speakers, filmmakers and film enthusiasts' mixer
 North Quad Space 2435

11:45am
Off the Screen! Speaker Series
What the Hell Was That?
 North Quad Space 2435

1pm
Feature in Competition
Experimental Curator: The Sally Dixon Story
 Michigan Theater
 Main Auditorium

1:15pm
Feature in Competition
What We Shared
 Michigan Theater
 Screening Room

3:15pm
Feature in Competition
elephant
 Michigan Theater
 Screening Room

3:30pm
Feature Film
Dr. Chicago
 Michigan Theater
 Main Auditorium

Various times starting at 5:30pm | Free
Off the Screen! Live Performance
 Bitch, Thunder!
 Outside & Inside the Michigan Theater

6pm
Winners Screening 1
 Michigan Theater
 Main Auditorium

8pm
Winners Screening 2
 Michigan Theater
 Main Auditorium

10:30pm–midnight | Free
After Party
 Babs' Underground

LETTER FROM THE DIRECTOR

The 2022 60th Ann Arbor Film Festival is dedicated to Ken Bawcom, stalwart volunteer and “gentle giant” who was deeply integral to the fabric of the festival over the years. Ken passed in December 2021 and we miss him.

An excess of incredible work came through the gates this year. I was blown away and wish we had another week to show more films. Be forewarned—I packed in as much as possible. Being a festival, as opposed to a one-off, curated screening, we aim to celebrate the remarkable creativity in moving image art “as time permits.”* If you feel overwhelmed, step out into the lobby and take a break. Participate in the What We Saw project there. Practice some self-care. Breathe. Do yoga. Talk to one another.

This year’s pandemic-fueled extra heavy lift was made possible in great part by emeritus board member Deborah Greer whose leadership coaching expanded to programming support. Deb scouted and co-programmed this year’s slate of features, and was a welcome contributor to the arrangement of many of the shorts in competition programs. Also, for providing copious moral and film reviewing support, major thanks to Jason Stevens, Lalena Stevens, and Noel Stupek—your love and care made a huge difference!

We received nearly 2900 entries and are excited to present 12 features and 137 short films in competition. The stage will host four performances including the illustrious Pat Oleszko, Festival Queen, kicking off opening night with her new performance, *Patty’s Infernal*. Seven historic films will grace the silver screen, with two by festival founder George Manupelli that will bookend the week’s screenings, *Five Short Films* and *Dr. Chicago*.

Speaking of George and Pat, the big six-O is an ideal time to look back at our past. The world premiere of Brigid Maher’s film *Experimental Curator: The Sally Dixon Story* on Sunday provides an opportunity to recognize AAFF history in a broader context. We are excited to welcome past AAFF director Vicki Honeyman to help present this documentary about the founder of the Carnegie Museum’s film collection, along with four historic works that were shown at the AAFF between 1965-1973.

Our slate of special programs (available to view at the in-person, in-theater festival only), is curated by an array of artist and educator friends of the festival. These programs revisit LGBTQ and other films from former times, check in on past AAFF interns, acknowledge historic absences, and explore lineages. They leverage our history as a jumping-off point and acknowledge our present-day efforts in realizing the egalitarian vision of our founders.

Thank you for being here to help us celebrate sixty years of the best moving image art, and thank you especially to the makers for sustaining us with your incredible creative output.

Leslie Raymond

-Leslie Raymond

*In the first decades of AAFF, the list of all 200–300 film submissions was included in the program “to be shown as time permits.” This spirit of inclusivity, fundamental to the character of our festival, differs from the tastemaking and exclusivity inherent to so much of curation and the art world.

CELEBRATING KEN BAWCOM

NOVEMBER 13, 1948 – DECEMBER 28, 2021



The 60th Ann Arbor Film Festival is dedicated to longtime festival friend and volunteer Ken Bawcom.

Ken Bawcom lived and breathed the Ann Arbor Film Festival. He began attending the festival in the late '60's, faithfully not missing any programs and keeping notes on all those films he saw, all those years. I invited Ken to join the seven-person screening committee in the '80s, having been introduced to him as someone who grasped and loved experimental cinema. We worked together until my 2002 departure, as screeners and on countless behind-the-scenes bits and pieces that went into putting together festival week, with Ken bending over backwards in his dedication to the cause. He helped me program festival week, he fed our fellow screeners, he cooked for and hosted

our fest-week green room, he put together the judges' screening packages, and, after spending months together with the screening committee viewing every film entered, he again faithfully sat through every festival-week program, never missing seeing the programmed films on the big screen — and always sitting in the front row. Those who were familiar with seeing that big guy with the scraggly ponytail sitting up front will notice his seat is now empty. Thank you Ken for all you did for the festival.

—Vicki Honeyman

See Ken's guidance to our cadre of screening reviewers in his essay on page 20.

JURORS

**Mariam Ghani**

Mariam Ghani is an artist, writer, and filmmaker. Her shorts and multiple-channel work have been presented and collected by museums, biennials, and festivals including MoMA, the Guggenheim, the Smithsonian, Documenta 13, the Sharjah Biennial, CPH:DOX, and IFFR. Her feature-length documentary *What We Left Unfinished* premiered at the Berlinale in 2019, screened at AAFF in 2020, and is currently streaming on the Criterion Channel. She teaches at Bennington College.

.....
A program of Mariam Ghani's work will screen on Wednesday March 23, at 3pm. Presented in partnership with Stamps Gallery

**Gina Kametsky**

Gina Kametsky is an animator, kinetic sculptor, sound artist, and educator based in Somerville, Massachusetts. Her anxious and joyful short films blast out at twenty-four frames per second, searing eyeballs and sending waves of buzz and crackle into the ether. Over her three-decade career she's progressed through numerous forms, including painting, drawing, and collaging on film, rotoscope, musique concrète, sound collage, stop-motion, and pixilation. Kametsky's films have screened at festivals nationally and worldwide, including Ottawa International Animation Festival, Ann Arbor Film Festival, Annecy International Animated Film Festival, and Animator Festival in Poznań, Poland. Alongside her creative practice she is a visiting lecturer at SMFA at Tufts and Rhode Island School of Design.

.....
A program of Gina Kametsky's work will screen on Friday March 25, at 3pm

**Thomas Renoldner**

Thomas Renoldner is an artist, educator, film historian, and the founder and director of the Best Austrian Animation Festival. He's also the founder and co-curator of Animation Avantgarde, an international competition that began in 2009 at Vienna Shorts Film Festival. Born 1960 in Linz, Upper Austria, Renoldner studied psychology and educational theory before turning to painting and animation at the Academy of Applied Arts Vienna. He has created numerous experimental, animated, and documentary films, and some commercials. He has also been a producer of animated films for other artists such as Linda Wolfgruber, Federica Pagnucco, Nicolas Mahler, Sabine Groschup, and Heimo Wallner. Since 1992, Renoldner has conducted animation workshops and seminars with children and adults. He has led the Animation Lab at the Academy of Fine Arts Vienna since 2004.

.....
A program of Thomas Renoldner's work will screen on Thursday March 24, at 3pm

a2TECH360

ONE WEEK, 20+ TECH-RELATED EVENTS.
 CHECK BACK FOR 2022 DATES.

A2TECH360.COM



EXPLORE THE 2021 EVENTS
 AND SUBSCRIBE FOR UPDATES

FILMMAKER AWARDS

The Ann Arbor Film Festival provides direct support to filmmakers. Our 2022 awards competition presents \$23,300 to filmmakers through cash and in-kind awards that include film stock, film processing, and camera equipment. An award from the AAFF not only confers prestige and financial support, but can also qualify filmmakers for an Oscar® nomination by the Academy of Motion Picture Arts and Sciences in the short film category. Qualifying awards include the Ken Burns Award for Best of the Festival, the Chris Frayne Award for Best Animated Film, and the Lawrence Kasdan Award for Best Narrative Film.

Awards Announcement and Screenings
Sunday, March 27
Michigan Theater
Main Auditorium
Announcement: 6pm
Screenings: 6pm and 8pm

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

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

Lawrence Kasdan Award for Best Narrative Film \$2,000

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

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

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

Best Experimental Film \$1,500

Provided by longtime AAFF volunteer Sue Dise, this award celebrates the film that most successfully showcases the use of experimental processes, forms, and topics.

Kodak Cinematic Vision Award \$1,500 in film stock

This award goes to the film that demonstrates the highest excellence and creativity in cinematography. The recipient will receive \$1,500 in film stock from Kodak (This includes complimentary processing should the recipient select 16mm or 35mm color negative film stock).

Best Documentary Film \$1,000

This award recognizes the best nonfiction film in the festival program.

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

Chris Frayne was a key participant in the festival's early years whose approach to life called to mind his colorful cartoon characters. This award honors the spirit of Chris by recognizing the animated film that delivers the best style, creativity, and content. Support for the award comes from several dedicated AAFF enthusiasts.

Gil Omenn Art and Science Award \$1,000

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

Prix DeVarti for Funniest Film \$1,000

Supported by an endowment fund established by the DeVarti Family, this award goes to the film likely to create the most laughs in the festival. The prize recognizes the 60-year friendship between Dominick's pub and the AAFF and honors the memory of Dominick and Alice DeVarti.

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

This award provides support to the year's most promising early-career video artist. The award was conceived by the Aronofsky family to honor the late Barbara Aronofsky Latham, a Chicago-based experimental video artist who passed away in 1984 and whose work is distributed by the Video Data Bank.

The Eileen Maitland Award \$750

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

George Manupelli Founder's Spirit Award \$700

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

CameraMall Best Michigan Filmmaker Award \$515 in kind

This award recognizes top Michigan talent. The winner will receive a \$50 gift card and a one-week rental for a camera body and two lenses, valued at \$465, from CameraMall, Ann Arbor's camera store and photo lab, dedicated to supporting the Great Lakes photo community in learning, renting gear, and printing their work.

Lawther/Graff No Violence Award \$512

In a culture that too often uses images of violence to entertain and inform, this prize is awarded to the film that best engages the audience while meeting the challenge of "No Violence Depicted!"

Barbara Hammer Feminist Film Award \$500

Barbara Hammer was a filmmaker with a profound commitment to expressing a feminist point of view in her work. In 2020, filmmaker Lynne Sachs received the Oberhausen Film Festival Grand Prize for a film she made with and for Hammer. With funds from the prize, Lynne created this Ann Arbor Film Festival award for a work that best conveys Hammer's passion for celebrating and examining the experiences of women. Qualifying work by artists of any gender will be considered.

Best Experimental Animation Award \$500

This award recognizes the best experimental animated film that most successfully showcases the use of experimental processes, forms, and topics. Established by Deanna Morse, the award is in memory of Erik Alexander, an aficionado of the Ann Arbor Film Festival.

Leon Speakers Award for Best Sound Design \$500

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

Martin Contreras and Keith Orr \aut\ FILM Award for Best LGBTQ Film \$500

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

Peter Wilde Award for Most Technically Innovative Film \$500

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

The No. 1 African Film Award \$500

"It is only the story ... that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we the story; rather, it is the story that owns us." – Chinua Achebe, *Anthills of the Savannah*

This award honors the film that best speaks to the historical and contemporary experience of living and dreaming in Africa. It is provided by the generous endowment of filmmaker Amy J. Moore, long-term resident of southern Africa and producer of Botswana's *The No. 1 Ladies' Detective Agency*.

Award for Best International Film \$500

Granted to the film produced outside of the United States that most strongly wins over the jury.

UMCU Audience Award \$500

Sponsored by the University of Michigan Credit Union, this award—affectionately dubbed the Vox Populi Award—goes to the year's most highly rated audience-selected film in competition.

Award for Best Music Video \$300

Designed to recognize excellence in the art of music video—which stems from the special collaborative relationship between a musician and a film or video maker.

Juror Awards \$1,523

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

ACADEMY SUPPORT

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

The AAFF is one of two dozen festivals in the United States that can qualify a film for consideration by the Academy Awards. A short film of not more than 40 minutes' running time (including all credits) that falls into the film category of either live-action or animated (including, for example: cel animation, computer animation, stop-motion, clay animation, puppets, pixilation, cutouts, pins, camera multiple-pass imagery, kaleidoscopic effects, and drawing on the film frame itself) is eligible to qualify in one of two ways:

1 The film must have been publicly exhibited for paid admission in a commercial motion picture theater in Los Angeles County for a run of at least three consecutive days, with at least two screenings a day, prior to public exhibition or distribution by any non-theatrical means.

or

2 The film must have won a qualifying award at a competitive film festival, as specified in the Short Film Qualifying Festival List, regardless of any prior public exhibition or distribution by non-theatrical means.

All eligible motion pictures must be publicly exhibited using 35mm or 70mm film—or in a 24- or 48-frame progressive scan Digital Cinema format—in English or with English subtitles. Television or Internet exhibition anywhere does not disqualify a film, provided such exhibition occurs after its Los Angeles theatrical release or after receiving its festival award. Documentaries, previews, trailers, or advertising films are excluded.

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

AWARD DONORS

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

\$3,000 – \$4,999

Ken Burns

\$1,000 – \$2,999

The Ann Arbor Area Community Foundation

The Aronofsky Family

Richard & Elizabeth Berman

David DeVarti & Ellen Rabinowitz

Susan Dise

Lawrence & Meg Kasdan

Kodak

Amy J Moore

Gil Omenn & Martha Darling

\$500 – \$999

Rick Cronn & Myrna Jean Rugg

Matthew Graff & Leslie Lawther

Rich & Mei DeVarti

Leon Speakers

Jim & Susan Warner

Kari Magill & George Fisher

University of Michigan Credit Union

\$250 – \$499

Anonymous

CameraMall

Keith Orr & Martin Contreras

Kohlitz Animation and Video Production

Lars Bjorn & Susan Wineberg

Vicki Engel & Dan Gunning

Piotr Michalowski & Deanna Relyea

Katherine Burnett & Bob Moustakas

Dennis Hayes & Mary Ellen Rounsifer

Barbara Twist

DONORS

Many thanks to our donors whose generosity and dedication help make the festival happen year after year!

\$5,000 – \$10,000

Tom Bray & Jeri Hollister
The James & Helen
McCaffery Charitable
Foundation
Paul Schutt

\$2,500 – \$4,999

630 Club
The Birkhill Family
Foundation
David DeVarti & Ellen
Rabinowitz
Jackie & John Farah
Helen Harding
Cynthia Nicely
Damani Partridge &
Sunita Bose-Partridge
Myrna Jean Rugg &
Rick Cronn
Jay & Susan Sandweiss

\$1,000 – \$2,499

Ruth Bardenstein &
Jim Roll
Richard & Elizabeth
Berman
The Cohen Family
Charitable Fund
Constance Crump &
Jay Simrod
Richard & Mei DeVarti
Susan Dise
Google Ann Arbor
Deborah Greer
Matthew Graff &
Leslie Lawther
Heidi Kumao
Wendy Lawson
Morgan McCormick
& Justin Bonfiglio
Amy Moore
Mosaic Foundation
David Olson
Daniel Rivkin &
Jennifer Conlin
Francyne Stacey

\$500 – \$999

Gary Boren
Bernard Coakley
Marcia Ebert
Jeff Ferguson
Devon Flores
David Gilbertson &
Anne Cutsinger
Darcy Ann Hall
Dennis Hayes &
Mary Ellen Rounsifer
John Johnson &
Mary Cronin
Katherine Johnson

Barbara Kessler &
Dick Soble
Susan & Michael
Landauer
Harvey Levine &
Marie Woo
Kari Magill & George
Fisher
Hafsah Mijinyawa
Deanna Morse
Carson Parish
Veerendra Prasad
AJ Saulsberry
Robin & Ron Sober
Barbara Twist
Jonathan Tyman &
Deborah Bayer
Jim & Susan Warner

\$250 – \$499

Anonymous
Lars Bjorn &
Susan Wineberg
Martin Contreras &
Keith Orr
Sean Kenny
Shannon Kohlitz
Robert Krasnick
John & Kathryn Mathey
Bob Moustakas &
Katharine Burnett
Therese Pasquesi
Piotr Michalowski &
Deanna Relyea
James Salame
Krissa & Jim Rumsey
Brian Weisman
Deb Todd Wheeler

\$150 – \$249

Phoebe Adams
Anthony Buba &
Janice McMannis
Patricia & John Carver
Gavin Eadie
Gerry Fialka
James Hing
Ted Lyman
Peter & Carolyn Mertz
Danielle Susser
Steve Wood

\$20 – \$149

Dros Adamson
Fran Adler
Thomas Anderson
Alan Baker
Gina Basso
Stephen Bergman
Natasha Beste
Joan Binkow

Jean & Frederick Birkhill
Mark Evans &
Ruth Bradstreet
Alan Brown
Nancy Brucken
Sofia Caetano
Judith Calhoun
Julia Caroff
Sara Chapman
Robert Clark
Cyndy Cleveland
Cecelia Condit
Sean Cronin
Zachary Damon
John Dryden &
Diana Raimi
Jerry Duba
William Erdman
Phil Fisher
Jim Freudenberg
Julia Frick &
Kathleen Moore
Cheri Gaulke
Vicki Engel & Dan Gunning
Margaret Hagans
Eddie Hamilla
Donald Harrison
Stuart Hart
Carrie Hawks
Dan Herbert &
Anna Sampson
Philip Hoffman
Crystal Kemter
Cynthia Kennedy
Edward Kimball
Pamela Kisch
Lawrence LaFountain
Leland Lew
Joan Lowenstein &
Jonathan Trobe
Lisa Luczek
Thomas &
Bethany Macias
Sophie Manning
Matt McCormick
Greg Merriman &
Jill McDonough
Thomas & Lisa McKarns
Joanna McNamara
James Middleton
Bob Moir
Jennifer Moore
Tadd & Nayiri Mullinix
John Nelson &
Deb Gaydos
Byrdie O'Connor
David Opdyke
Kirk Page
Margaret Parker

Marta Peluso
Paulette Phillips
Sven Poetting
Greg Powell
K Prasad
Quiet Heron Studio
Jak Ritger
Lori Roddy
Peter Rose
Gail Altenburg &
Nicholas Roumel
Terri Sarris
Heinz & Martha Schmidt
Claywood Sempliner
Ingrid & Clifford Sheldon
Lori Singleton
Jonathan Skidmore
Utah Snyder
Ellen Spiller
Suzanne Stephenson
Steven Subotnick
Helder Sun
Paul Sutherland
Christina Tabaczka
Ruth Taubman
Brian Tomsic
Sasha Waters Freyer
Julia Yezbick &
Ben Gaydos

**Manupelli
Giving Circle**
Gary Boren
Martha Darling &
Gil Omenn
Dave DeVarti &
Ellen Rabinowitz
Susan Dise
Dan Gunning &
Vicki Engel
Jackie & John Farah
David Gilbertson &
Anne Cutsinger
Darcy Ann Hall
Helen Harding
Heidi Kumao
Susan & Mike Landauer
Amy Moore
Cynthia Nicely
Damani Partridge &
Sunita Bose-Partridge
Veerendra Prasad
Daniel Rivkin &
Jennifer Conlin
Jay & Susan Sandweiss
Ron & Robin Sober
Barbara Twist
Jon Tyman &
Deborah Bayer

MEMBERS

Member support makes all the difference. You too can show your commitment to the vitality of experimental film and experience everything the Ann Arbor Film Festival has to offer — including members-only parties and events, and free tickets to our AAFF Presents screening series (May - November) — when you join the festival with a yearlong membership. To join, please visit aafilmfest.org.

35mm Members

Ruth Bardenstein & Jim Roll
Tom Bray & Jeri Hollister
Bernard Coakley
Gavin Eadie
Nan & Kip Godwin
Russell Kuczwara
Barry Miller
AJ Saulsberry
Erich Schiffer

16mm Members

Randall Adams
Jennifer & John WC Baird
Jean & Frederick Birkhill
Anthony Buba
Dennis J. Carter
Clark Charnetski
John Dryden & Diana Raimi
Jim Dwyer & Mars Di Ritis
David Gilbertson
Philip A. Hughes
Katherine Johnson
William Kennard
Susan & Michael Landauer
Patrick McLaughlin
Leslie Raymond
Anders Sjogren

8mm & Student Members

Phoebe Adams
Kathy Bergman
William Burgard
Nancy Brucken
Jack Cronin
David DeVarti
Martin Fischhoff
Deborah S. Greer
Darcy Ann Hall
Helen Harding
Donald Harrison
Nancy Keough
Owen Lawrence
Charles Marcus
Carly Nichols
Margaret Parker
Marta Peluso
Paul Pierantozzi
Francyne Stacey
Donald Theyken
Joseph Walters

STAFF, VOLUNTEERS, AND ACKNOWLEDGMENTS

Director

Leslie Raymond

Communications and Marketing Manager

Thomas Macias

Technical Director

R. Thomas Bray

Festival Coordinator

Megi Mustafaj

Online Festival Manager

Michael Lown

Interim Operations Manager

Cait Quinn Murphy

Guest Services Coordinator

Rich Griffith

Volunteer Coordinator

Emma Andreassen

Box Office Manager

Lee Collier

Juror Liaison

Elizabeth Wight

Opening Night Reception Coordinator

Elizabeth Wight

Graphic DesignMichael McGowan,
Mostly Modern Design**Copy Editor**

Greg Baise

Programmer

Leslie Raymond

Features in Competition Co-Programmer

Deborah Greer

Almost All Ages Co-Programmer

Lalena Stevens

Guest**Programmers**Sean Donovan
Ariel Dougherty
Emily Martin
Scott Northrup
Julia Yezbick**Lobby Artist**

Noel Stupek

60th AAFF TrailersMax Coolidge
Madison Grosvenor
Hafsah Mijinyawa
Tracy Miller-Robbins
David Olson
Olivia Oritiz
Steve Wood**Board of Directors**Sue Dise, Chair
Damani Partridge, Vice Chair
Matthew Graff, Treasurer
Francyne Stacey, Secretary
Dave DeVarti
Darcy Hall
Helen Harding
Katherine Johnson
Hafsah Mijinyawa
Amy Moore
Veerendra Prasad
Jay Sandweiss
Paul Schutt**Advisory Board**Ken Burns
Christina Hamilton
Lawrence Kasdan
Bryan Konefsky
Heidi Kumao
Chris McNamara
Michael Moore
Deanna Morse
Rashaad Newsome
Scott Northrup
Terri Sarris
Barbara Twist**Development Committee**Helen Harding, Chair
Marta Gruca
Jill McDonough
Amy Moore
Paul Schutt**Finance Committee**Francis Glorie
Matthew Graff**Fundraiser Committee**

Darcy Hall, Chair

Rich Griffith
Marta Gruca
Helen Harding
Jasmine Kwon**Hospitality Committee**Melaina Bukowski
Darcy Hall
Nicole Munson**Marketing Committee**Katherine Johnson, Chair
Rich Field
Patrick McLaughlin
Hafsah Mijinyawa
Daniel Rivkin
A.J. Saulsberry**Membership Committee**Zach Damon, Chair
Phoebe Adams
Dave DeVarti
Rich Griffith
Mark Murrell
Francyne Stacey**Nominating Committee**Darcy Hall
Damani Partridge**Screening Task Force**Sue Dise
Damani Partridge
Chris W. A. Peters
Veerendra Prasad
A.J. Saulsberry**Screening Cadre**Phoebe Adams
Rose Albayat
Ken Anderson
Bhavya Arora
Ethan Barsh
Raul Benitez
Tom Bowden
Melaina Bukowski
Marionette Cano
Jasper Capwell
Roopa Chauhan
Skyler Collinge
Cecelia Condit
Jack Cronin
Zach Damon
Sue Dise
Jackie Dobson
Sean DonovanSelena Fack
Rich Field
Nina Fonoroff
Persephone Gloeckner-Suits
Deborah Greer
Rich Griffith
Maggie Haag
Christina Hamilton
Peter Hartel
Jada Hauser
Cinda Hocking
Jennifer Howard
Katherine Johnson
Madeline Kim
Cameron Knox
Peter Knox
Amanda Krugliak
Susan Landauer
Lily Lee
Angela Lenhardt
Phillip Lenhardt
Jeff Lent
Morgan Locke
Thomas Macias
Chuck Marcus
Caitlin Mayernik
Gary Mazzeo
Patrick McLaughlin
Darcy Hall
Michael McMullen
Hafsah Mijinyawa
Deanna Morse
Jason Moyes
Megi Mustafaj
Cynthia Nicely
Tomonari Nishikawa
Barbara Ann O'Leary
Folajimi Olutiola
Nadeem Persico-Shammas
Chris W. A. Peters
Lisa Powell
Veerendra Prasad
Julia Reardin
David Reed
A.J. Saulsberry
Judy Schwartz
Gary Schwartz
Woody Sempliner
Wenhua Shi
Anders Sjogren
James Snazell
Robin Sober
Ron Sober
Louis Stein
Jason StevensNoel Stupek
Sarah Thieffels
Fabrizio Torero
Rita Tse
Linh Vu
Brandon Walley
David Webber
Elizabeth Wight
Matt Wilken**Screening Groups**Binghamton University, Tomonari Nishikawa
Castleton University, Sam Davis-Boyd
College for Creative Studies, Scott Northrup
Columbia College Chicago, Ted Hardin, Peter Hartel
Edge Hill University, James Snazell
Flavourcel Animation Collective, Chris Strickler
Florida International University, David Webber
School of Cultural Technology, Taicang Campus, Xi'an Jiaotong-Liverpool University, Luciano Zubillaga
UC Boulder Cinema Studies & Moving Image Arts, Jeanne Liotta
University of Michigan, Victor Fanucci, Heidi Kumao, Chris McNamara
University of Pittsburgh, Sarah Moore
University of Toledo, Tammy Kinsey
University of Wisconsin-Milwaukee, Benjamin Schneider
Wayne State University, Paul Echeverria and Kelly Gottesman**INTERNS****Programs Intern**

Rose Albayat

Sponsorships Intern

Mia Arnold

Tech & Print Traffic Intern

Bhavya Arora

Video Production Intern

Dion Avery

Graphic Design InternsCaleigh Bader
Mei Kiengsiri**Screening & Screener Support Intern**

Selena Fack

Production Intern

Madison Grosvenor

Marketing & PR Intern

Laura Millar

Speaker Series Intern

Caitlin Mayernik

Submissions & Ticketing InternMadeline Sun
Woo Kim**Edge Hill University Interns**Joe Smith
Molly Tregilgas
Cameron Watt**Michigan Theater**Russ Collins, Executive Director
Nick Alderink
Megan Anderson
Lee Berry
Michelle Bryan
Daniel Bruell
Amber Duncan
Sarah Escalante
Ben Forgie
Erica Gleichman
Becky Heldt
Kyle Juco
Jim Pyke
Gregory Mazure
Gus Malmgren
Scott McWhinney
Pamela Mohar
Christina Mozumdar
Steve Ouellette
Alicia Pani

Ellen PutneyMoore

Dan Stewart
Jared Van Eck
Janice Warner**Technical Assistants**Jacob Barreras
Camilo Gonzales
Mark Murrell
Tish Stringer**Print Traffic**Bhavya Arora
Michael Lown**Granting Agencies and Organizations**The Michigan Arts and Culture Council
The National Endowment for the Arts
U.S. Small Business Administration**After Party Venues**Jab's Underground
Club Above
LIVE
Lo-Fi
Necto
Nightcap**Opening Night Cuisine**aMa Bistro
Bigalora
Jerusalem Garden
Side Biscuit
TeaHaus**Opening Night Drinks**Ann Arbor Distilling Company
Blom Meadworks
Busch's
Tito's
Vinology**Sneak Preview Caterers**Isalita
TeaHaus**Special Event Refreshments**Ann Arbor Distilling Company
Cottage inn
Jerusalem Garden
Mani Osteria
Mothfire Brewing
Side Biscuit**Filmmaker Dinner**

Casa Dominick's

Additional thanks to:

Jason Stevens, Lalena Stevens, Deborah Greer, Noel Stupek, Woody Sempliner, Vicki Honeyman, Christina Hamilton, Donald Harrison, Lou and Francis Glorie, Paul Sutherland, Maurice Collins (InfoReady), Joe Dougherty (Didaktikos), Allison Morris (NEW Center), Andrew Cohen (Ann Arbor Art Center), Amanda Krugliak (U-M Institute for the Humanities), Heidi Kumao (Stamps School), Bethany Macias, Geoff & Anna, Meghan & Cary, Megan & Devin, Knipnogg & The Good Ship, Matea Mustafaj, Rebecca and Sarene Felton

**Super Screener**

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

This year's award goes to Ron Sober, who screened 343 films. Special thanks to you, Ron, for your dedication and expertise!

"By day, I work at the University of Michigan as an IT consultant, but my passions are not rooted in technology. I have been screening for the AAFF for about 15 years, and have been attending for well over 20. Outside of my interest in experimental film, I love to cook, bake bread, and I have recently started to dip my toes into the art of coffee roasting."

PARTNERS AND SPONSORS

MAJOR SPONSORS



KEY SPONSORS



CONTRIBUTING SPONSORS



CORE SPONSORS



ON DVD

DVD volumes are available individually, or Volumes 1–10 may be purchased in a collection-quality 10-pack.

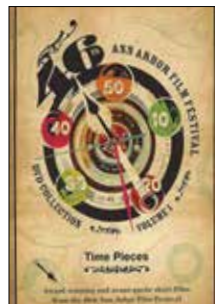
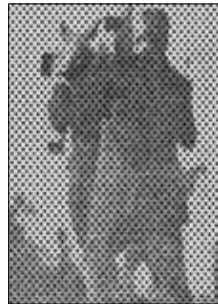
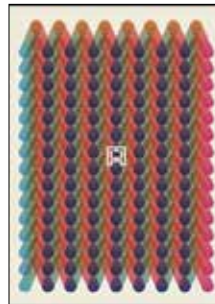
Volumes 2–12 (and the 10-pack) are available at the merchandise table in the lobby of the Michigan Theater during the festival

On the festival's website, at aaiffilmfest.org/shop

DVD 10-Pack:
cover design by Joanie Wind

Volumes 4–9
cover design by Letterform

Volume 10–12
cover design by goodgood



ON TOUR

The 59th Ann Arbor Film Festival traveling tour had 14 showings at 8 stops in the United States to show award-winning and select short films from the 2020 festival. Half of the touring program revenue goes directly to the filmmakers whose work is featured. To learn more about the AAFF traveling tour, please visit aaiffilmfest.org/tour. In chronological order, the 59th AAFF tour visited:

New York City, New York
Fordham University
October 19, 2021

Claremont, California
Pitzer College
November 10 and 11, 2021

Hamtramck, Michigan
The Film Lab
January 7, 2022

Nashville, Tennessee
Vanderbilt University
January 27, 2022

Ann Arbor, Michigan
Ann Arbor District Library
February 9, 2022

Binghamton, New York
SUNY Binghamton
February 18, 20, 25 & 27, 2022

Sedona, Arizona
Mary D. Fisher Theatre
March 22 and 23, 2022

Ann Arbor, Michigan
All Seasons Senior Living
TBD

Bring the 60th AAFF tour to a venue near you, available for bookings May 2022 – February 2023!

Email tour@aaiffilmfest.org with questions and requests.

ESSAYS

Screening Films for AAFF: Guidance for the AAFF Screening Cadre

by Ken Bawcom

My name is Ken Bawcom. I was on the Ann Arbor Film Festival screening committee for 18 years. I was also involved in programming. My first AAFF was in 1967. I have a wide and varied taste in film, from film noir to Marvel Comics films to films like Terrence Malick's *Tree of Life* and Werner Herzog's *Cave of Forgotten Dreams*. And, of course, I love experimental film.

What sort of film is appropriate for the AAFF? It is primarily an avant-garde and experimental film festival. I have some personal criteria, but nothing is set in stone.

Narrative films: The AAFF doesn't show a lot. We all grew up on them, on TV and at the multiplex. Probably most of us like at least some of them. But most of them, even quite good ones, aren't appropriate for the AAFF. What sort of narrative film is appropriate? Unusual films, with an unusual premise, quirky films, films about topical issues, films from another culture, POV films, and of course films with experimental elements. Some of these sorts of narratives will be appropriate for the AAFF.

Documentaries: PBS shows a lot of great docs. *POV* and *Independent Lens* are great series. IMO, if it has been shown on PBS, or was produced by PBS, and therefore will be shown, we probably shouldn't program it. PBS will give it a lot more exposure than we can. That said, there have been independently produced docs that we programmed which were later shown on PBS. I consider that a feather in the AAFF's cap! So, what's appropriate for the AAFF? Dull, talking heads docs—probably not. These are all in the AAFF's milieu:

- docs on unusual subjects, with an unusual POV
- cinema vérité and its siblings, observational cinema and direct cinema
- short, humorous docs (a favorite of mine)
- docs from third world countries, from or about other cultures
- experimental docs, or docs with experimental elements.

Animation: The AAFF gets a wide variety of animation, in many genres and techniques, from traditional cel animation, scratch animation, sand animation, single-frame animation, and varieties of computer animation, to unique forms you probably haven't seen before. All can be appropriate, if they go beyond the ordinary.

Experimental film: By definition, more subjective than the other genres, and the most underappreciated genre. They are almost never

seen outside of festivals like the AAFF. The most idiosyncratic genre. A film loved by one viewer may be hated by another. What one finds stunningly beautiful another may find boring. I just try to be open, let the film affect me, and take me where it will. Then, I assess its attributes—assess if and how it affected me. But that's usually just a formality; I know whether I liked it or not. That's based on how engaging and affecting I found it.

Some general comments: One hopes all screeners have good taste, but we all have our OWN taste. One needs to try to recognize good films that just don't appeal to their taste. Give a film a chance. One of my AAFF favorites, *Hauling Toto Big*, I wanted to take off after five minutes, but I didn't. It was programmed, and awarded. If you get drowsy, or are otherwise distracted, it's time to stop.

We all like to see a well-crafted film, and most of those programmed will be well-crafted. But to me, a film with a good, original idea, even if not perfectly executed, can transcend the higher production values of a less inventive film. I include populist, grassroots, homemade sorts of films, which were common in the early AAFF. Finally, there are always far more films deserving to be programmed than there is time to fill. So, don't be hurt if some of your favorites aren't programmed, but don't be afraid to vote for something you think is deserving.

Ken Bawcom, a University of Michigan alum, was a self-employed carpenter for 30 years, and in 1999 became a U-M Librarian. As an AAFF volunteer, Ken managed the green room, screened submissions and helped program the festival.

The History of the Ann Arbor Film Festival

by Frank Uhle

"If the films come and the audience shows up, there'll be a festival. And if either of those doesn't happen, there won't be." —George Manupelli

This year the Ann Arbor Film Festival celebrates its 60th anniversary in the gilded splendor of the Michigan Theater, but its beginnings were far more humble. Founder George Manupelli was a Boston native who began teaching art at the University of Michigan in 1962, in large part due to his close friendship with Ann Arbor's Robert Ashley. After Ashley and a group of other local avant-garde composers successfully launched the ONCE Festival to showcase their work, including Manupelli's Ashley-scored 16mm film *The Bottlemann*, the filmmaker decided to start an event of his own dedicated to experimental movies.

With backing from ONCE sponsor the Dramatic Arts Center and student film society Cinema Guild, the Ann Arbor Film Festival's May 1963 debut presented



Top George Manupelli and Candy Brown, 1969

Above AAFF staffers in front of the old Michigan ticket booth, 1980

Right Pat Oleszko, ca. 1970



ESSAYS

all 65 films submitted along with a six-screen 8mm home movie collage scored by ONCE's Gordon Mumma, and a performance in Milton Cohen's immersive Space Theater. In the second year competitive screenings began and an awards jury was empaneled that included film critic Pauline Kael and Cinema Guild's Hugh Cohen. When Kael discovered that Kenneth Anger's controversial new *Scorpio Rising* had been rejected by the selection committee, the jurors insisted it be added to the program, then gave it an award. Jurors would henceforth be given the option of adding films to public screenings. In 1964 Manupelli also began a festival tour which would eventually send up to 12 hours of juror-programmed films to dozens of colleges and art theaters around the U.S.

The Ann Arbor Film Festival quickly gained a national reputation for featuring the latest work from top experimental filmmakers like Stan Brakhage, Bruce Baillie, Ed Emshwiller, and Richard Myers, as well as student films by budding auteurs like Brian DePalma and George Lucas. An increasing number of local filmmakers began participating as well, led by Manupelli's own ambitious projects like the *Dr. Chicago* trilogy, which screened out of competition. Over the years dozens of local artists would have their work shown.

In 1966, along with entries from New York's Fluxus Group (including two films by Yoko Ono), the festival featured the first appearance outside the East Coast of the multimedia event *Uptight with Andy Warhol and the Velvet Underground*. Driving with the rest of the Warhol cohort in a rented RV, the then-unknown band was paid \$350 and slept over at the nearby home of architecture professor Joe Wehrer and his actress wife Anne. At the after party their children's friend James Osterberg (not yet known as Iggy Pop) was introduced to Warhol and future Stooges producer John Cale.

The festival's original home was the 400-seat Architecture Auditorium, located on the ground floor of Lorch Hall, an aging building that housed the University's art and architecture schools. Adding to the creative atmosphere of the festival, students and faculty began decorating the lobby and adjacent hallway with their work. In 1967 undergraduate Pat Oleszko made a different costume to wear each evening, which so impressed Manupelli that he invited her to get on stage the next year. She recruited ONCE/Cinema Guild member Robert Sheff (aka "Blue" Gene Tyranny) to provide musical accompaniment, and her nightly performances became another highly anticipated part of the event. Local bands were also featured, with the Prime Movers, the Seventh Seal, and Commander Cody and His Lost Planet Airmen all appearing.

In 1972 George Manupelli left Ann Arbor to take a job at York University in Toronto, retaining the title of

festival director but turning the administrative tasks over first to Jay Cassidy, then to John Caldwell and Woody Sempliner. Soon afterward the University of Michigan moved its art and architecture schools to a new facility on north campus, and the festival's days in the increasingly derelict old A&D building grew numbered. When local movie palace the Michigan Theater was rescued from possible demolition by fans of its Barton organ, Sempliner approached the new nonprofit's board about relocating there, which he did in 1980.

Manupelli's time as director was winding down, and he quit the following year, as did Sempliner, leaving assistant director Ruth Bradley to carry on. Taking stock of the festival's lack of structure, she reconfigured it as a 501(c)(3) nonprofit, added a board of directors, copyrighted the name, and formally separated from founding partner Cinema Guild, though the latter would still supply the bulk of board and screening committee members along with designer Rob Ziebell, who carried on Manupelli's tradition of creating striking brochures and tickets.

While the cavernous Michigan Theater lacked the intimacy of the shoebox-shaped Architecture Auditorium, the festival gradually adapted. During the 15-year tenure of director Vicki Honeyman, audiences, submissions, and the funding base all grew. As the Michigan was restored to its 1920s grandeur and added a second 200-seat theater, the festival was able to broaden its programming to include more retrospective and out-of-competition screenings, like the rough-cut premiere of longtime attendee Michael Moore's *Bowling for Columbine*.

Experimental filmmakers had by now gradually left the tactile but expensive 16mm to a diminishing group of loyalists as the primary medium shifted to digital video. In 2003 Honeyman's successor Christina Hamilton opened the festival to 35mm film, which some experimentalists were also using, and the following year welcomed video.

Complaints about sexually explicit content had once led Manupelli to develop a plan for projectionist Peter Wilde to hustle the films to a getaway car if the police came knocking, and over the years the festival continued to court controversy. In 2006 conservative lawmakers claimed that 24 scheduled films violated a Michigan Council for Arts and Cultural Affairs prohibition against pornography and canceled the festival's grant. The organization filed suit with the help of the ACLU, and the state eventually agreed to remove the restrictions for all artists, marking a major victory for free speech. The publicity also helped the festival raise \$80,000, far more than the funds that were lost.

By its 50th anniversary in 2012 the Ann Arbor Film Festival was receiving 2,700 submissions from 70 countries, a tenfold increase from its early years. With growing support from the Penny Stamps School

of Art & Design, where it was originally based, the festival was also able to bring more special guests, like Ken Burns, who had attended as a teen, as well as return visits from Pat Oleszko and George Manupelli, who passed in 2014.

The festival faced a new challenge in March 2020 when the Michigan Theater was abruptly closed less than two weeks before its scheduled start due to COVID. Technical director Tom Bray, who had earlier developed a proprietary playback system capable of handling any digital video format, stepped into the breach and successfully converted the festival into a streaming event that incorporated live filmmaker talkbacks.

Returning to in-person screenings for its 60th year, the Ann Arbor Film Festival retains its status as a top showcase for experimental and independent filmmakers from around the world.

Frank Uhle is a longtime film festival projectionist who writes about local history, music, and film. This essay has been adapted from his forthcoming Fifth Avenue Press book "Cinema Ann Arbor".

Gates of Horn and Ivory: reading Richard Myers' dreamscapes today by Julia Yezbick

Dreams as a metaphor for film viewing have long fascinated film theorists, from both Freudian and non-Freudian psychoanalysis to oneiric film theory, named for the personification of dreams in Ancient Greek (Oneiros). Spanning decades and intergenerational perspectives as well as Afrofuturist and decolonial visions, this program invites a practice of collective dreaming that recognizes the power of "associative currents, daydreams, sensual experiences, and streams of consciousness,"¹ to shape our realities today.

Richard Myers has been living and making films in northeast Ohio for over half a century. He has been called a "master of visionary cinema"² and his work has been aptly described as "carnivals of the unconscious."³ He often employed his family and friends as actors in his elaborate, imaginative creations that defied rational logic, sequence, and narrative, favoring densely layered theatricalities of symbols and images. In *First Time Here* (1964), one of his earliest works, we see images of the film itself appear in the film, folding back and inverting upon itself like a dream within a dream. Myers's wife and mother play key characters who attend and perform in a carnival show that depicts the spectacular effects of an atomic bomb upon a village. A spiraling balance of contemplations of horror and whimsical fantasy, Myers has described this film as a "celebration of the absurd mess" that humanity has gotten itself into, yet themes of renewal are nested within its macabre content.

The films in this program read Myers forward into our contemporary moment yet defy any easy historical linearity. They confound causation and instead breathe the past and future in one breath. Angelo Madsen Minax's *Stay with me the world is a devastating place* (2021) acts as a response to Myers call in *First Time Here*. The result of a deep dive into the Channel 8 News archive in Dallas, Texas, this film reimagines politicians, citizens, and news anchors as portents of late-stage capitalism. It is a trenchant indictment of the choices made and the choices we face today, where voices from the past dispassionately call out our complicities and complacencies.

Ana Vaz's *Sacris Pulso* (2008) then takes us to Brasília where the unrequited love of mid-century futurism plays out on a dreamscape of intergenerational bonds. Addressing the twinned specters of colonialism and modernity, *Sacris Pulso* coalesces in dreamlike layers of appropriated images. Vaz resituates the 1986 film *Brasiliários*, which depicts writer Clarice Lispector (played by Vaz's mother, Claudia Periera), and scored by her father, Guilherme Vaz, as Lispector encounters the city of her dreams. Lispector defines the Oscar Niemeyer-designed city as "a future that happened in the past" and from this ephemeral place Vaz crosses generations of speculation and fantasy.

In Kevin Jerome Everson's *July* (2021) we experience a moment of respite watching fireflies meander through a piece of fabric netting, their lights illuminating their environment. It is a moment of a calm summer night amidst a tumultuous year; all the sounds of the day melt away to bring our focus to the singular macrocosm of beings whose existence goes on despite us.

Cauleen Smith's 2015 film *Crow Requiem* returns to the imagery we started with in Myers's *First Time Here*. The crow, often deployed as an omen of death or augur of ill fate, is taken up by both filmmakers as a talisman. Smith follows the migration pattern of a flock of crows between Syracuse and Auburn, New York, two cities that were key stops on the Underground Railroad and historic places of cinematic innovation, drawing parallels between the crows and the continued violence against black bodies. Smith connects these two histories to today to recuperate the crow as a symbol of intelligence and resilience, enacting what Saidiya Hartman calls "critical fabulations."⁴

Mnemonics of Shape and Reason (2021), like much of Sky Hopinka's phenomenal work, exists within its own structures of storytelling, bringing a decolonized and regenerative shape and meaning to places of significance to the filmmaker. In this short piece, land and sea merge to collectively decry a "humid world," and figures walk among the clouds like sirens to awaken us to our truer senses.

ESSAYS

It is in our dreams that past, present, and future collide, where the linearity of time is confounded and reworked, rearranged and reconfigured, and new possibilities for imaginative connections can emerge. These films are the works of people who live within and respond to a world that is still predominantly marked by the violences of its capitalist, patriarchal, and colonialist ideologies. The great power films provide is the capacity to both digest, churn, and regurgitate the residue of our waking days as well as shape our desires, infiltrate our thoughts, and manifest new realities. Like Myers's films, this program aims to tap into our collective unconscious, to sit together (or apart together, as the case may be), and share a moment of simultaneous reflection, absorption, and hope.

Julia Yezbick is a filmmaker, educator, and anthropologist with a PhD in Media Anthropology and Critical Media Practice from Harvard University. Her creative work has shown internationally at festivals including the Berlin International Film Festival and the 54th Ann Arbor Film Festival. Currently a Visiting Assistant Professor of Film Studies and Production at Oakland University, Yezbick is also the founding Editor of *Sensate*, an online media-based journal, and co-directs *Mothlight Microcinema* in Detroit.

A Lantern Through Your Labyrinth: Out Histories at the Ann Arbor Film Festival

by Sean Donovan

When I set out to program a block of experimental queer cinema from the archives of the Ann Arbor Film Festival's history, celebrating the voices that have congregated here, I thought about space. All of these films were shown here as regular films in competition, playing shortly after their moment of completion. Whether in the festival's original home at the cramped, cult thrills of the University of Michigan's Lorch Hall or the Romanesque grandeur of the Michigan Theater, these films presented themselves to live audiences with fearless pride and naked humanity. In the age of the COVID-19 pandemic, the intensity of watching a film together in public space has taken on an even more precious sensitivity.

It's not always easy for queer people to make themselves known in public space. Frequently, it's terrifying. Walking around Lorch Hall, I wondered what it must have been like for filmmakers Coni Beeson and Curt McDowell, respectively a bisexual woman and a gay man, to present their work on these grounds in March 1974. Five years out from the Stonewall Riot, in a decade of immense tumult and change for LGBTQ political organizing, they opened a part of themselves to a potentially hostile audience, when queer representations on any screen were a rarity. I like to think of this program as offering these two films, and the five others from later years, a chance to re-enter the space of the Ann Arbor Film Festival under less contested terms,

in a surrounding culture more capable of meeting queer cinematic dreams with the grateful and loving embrace they deserve.

Coni Beeson's work is often described as feminist cinema before being specifically described as LGBTQ. Barbara Hammer, legend of queer cinema, when described as the pioneer of films explicitly showing love between queer women by a queer woman, would often redirect people to Beeson's work (Hammer is also included in this program with her 1987 film *No No Nooky TV*). Noting the bisexual director's 1971 film *Holding*, Hammer credits Beeson as a significant landmark in queer cinematic history.⁵ *Holding* played the Ann Arbor Film Festival, but not until 2007, as part of a revival program co-sponsored by the San Francisco Cinematheque celebrating sexually explicit films. Her 1974 film *Women*, however, arrived at Ann Arbor in its own time. While the film may have played then as an evocation of feminist utopia understood to be principally heterosexual, we can look now at the naked women smiling next to one another, having intimate conversations, playfully bathing and adorning each other with flower petals, and see the queer potential that may not have been as visible in 1974. *Women* exemplifies another reason this queer séance is essential: our 2022 revisit honors an energy obscured or transient in the work in its time of release. We perform a kind of historical rescue.

Looking at queer cinema's past also illuminates the loss and disjuncture of community history. Some work is lost or inaccessible; some filmmakers have become hard to trace. Some work speaks of tragedies and mourning that cinema can barely contain. Ira Sachs's *Last Address*, one of the more recent inclusions in this program, played the festival in 2011 but is grounded in an era of great crisis in queer history: the late 1980s and early 1990s. *Last Address* remembers the artists who died of illnesses related to HIV/AIDS, attempting to provide a cinematic monument to them by recording their final living spaces. Sachs's camera captures what is the same and what has changed in New York City architecture, and how a plague that ravaged queer lives is and is not remembered today. Curt McDowell, included in this program with *Ronnie*, was among the lives lost to HIV/AIDS. Remembering the past by necessity requires coping with collective tragedies and the ongoing march of time, a kind of heartbreak and release we can find verbalized by experimental art.

This program concludes by venturing back to the past with *Song of the Godbody* (1977), disrupting any linear thread of time, summoning James Broughton in a sort of closing prayer (Broughton himself summoning queer elder Walt Whitman in the film). With his co-director Joel Singer, Broughton performs an exaltation of the human body, all of our modes of sensory awareness, reminding us to savor our

desires and pleasures. In a poignant coincidence, *Song of the Godbody* feels echoed by a short film playing in our Out Night competition section this year, Madonna Adib's *Let My Body Speak*, which similarly mystifies our sense of the human body in extreme close-up photography. Worlds away from Broughton and Singer's experiences of being queer, Adib's film uses the visibility of her body to think through trauma and sexuality in the context of her Syrian identity, queer experimental cinema acknowledging the complicating factors of race, ethnicity, and nationality in the construction of the self. Whether a specific influence or a coincidence, this aesthetic commonality across years and borders speaks of the lingering power in our queer cinematic histories, the languages we find to tell our stories, and the communities we bring together in queer artistry. May this program be a tribute to them.

Sean Donovan is a doctoral candidate in Film, Television, & Media at the University of Michigan. A specialist in LGBTQ media, Sean researches the intersections of gender, sexuality, and media, focusing on how media is used to grapple with history and group identity. A resident of Ypsilanti, Sean is proud to harness his life-long love of cinema into collaboration with the Ann Arbor Film Festival's explosion of creativity and experimentation.

Sadie Benning: Pixelvisions

by Scott Northrup

"Last week I almost laughed. It's only been a year ago that I crawled the walls," says a deadpan, teenaged Sadie Benning in their videotape *If Every Girl Had a Diary* (1990). A sentence, like many others delivered throughout this program, that is seemingly weightier, even prescient, in the shadow of current events, social media norms, and the precarity of modern life.

Benning, born in Madison, Wisconsin in 1973, began making films in their bedroom at the age of 15. As the story goes, they had been gifted a Fisher Price PXL2000 by their filmmaker father. This toy camera recorded grungy sound and images to audio cassettes—Pixelvision!—and led to an imaginative, questioning body of video works that still sting and stun 30 years on. Such as *A New Year* (1989), Benning's first video, which questions the fragility of personal, community, and national welfare. The camera, as in many of their films, acts as an extension of the filmmaker's body, scanning what's directly in front of them for mooring. Everything from daytime television to text collages, the kitchen sink, and handwritten notes pass before their lens. These personal headlines contemplate Benning's place in the world and plainly present a youthful but weary understanding of the cycles of violence.

None of the videos in this program have screened at the Ann Arbor Film Festival before now, and viewing

them within the context of the global pandemic casts the politics of identity into high relief. Despite the cultural shift toward acceptance of trans and queer identities (thanks in part to younger generations' interaction with newer communication methods), Benning's work holds an inimitable punk rock power. This is due to their genuine exploration of the topics that mattered to a young person who was figuring things out—gender, sexuality, desire, youth culture, childhood trauma—as well as their inherent queering of popular media. Benning's point of view and technical skill are on full display in *It Wasn't Love* (1992). Convincingly posing as a series of gendered Hollywood stereotypes, they experiment with presentation and seduction. An appropriated scene from *The Bad Seed* (1956) is reframed and paired with Prince's "I Wanna Be Your Lover." Patty McCormack torments Nancy Kelly as Prince sings "I wanna be your mother and your sister, too," in a moment that calls to mind Boyd McDonald's book *Cruising the Movies: A Sexual Guide to Oldies on TV*, which reconsiders older films through a queer lens. Benning's pairing of sound and image throughout this piece is smart, confident, liberating.

The final video in this program, *Girl Power* (1992), is a personal statement and an important cultural document of its time. In it, Benning distills moments of lived experience into a full-blown rebellion accompanied by a wide-ranging soundtrack centered on the music of Bikini Kill. The energy is turned all the way up. It is as much a riot grrrl manifesto in the guise of a video zine as it is a summation of this early body of work. Benning would later cofound the post-punk band Le Tigre with Kathleen Hanna of Bikini Kill and Johanna Fateman, performing with them until 2001. Recent works include animations, paintings, and photographs that incorporate the languages of filmmaking, collage, and music.

Benning's pixelvision videos are canonical in the history of experimental film and video art. Connections could easily be made to Wolf Vostell's *Television Décollage* works (1963, coincidentally the year of the first AAFF), if only in the treatment of the televisual image, and Nam June Paik's *Button Happening* (1965), for its pioneering use of new technology, the Sony Portapak, and the performative nature of the recording. Joan Jonas's *Organic Honey's Visual Telepathy* and *Vertical Roll* (both 1972) also come to mind, among other early video artists who were excluded from AAFF when it was exclusively film-based. But few of those works carry the emotional heft or speak to the present in the same way that Benning did as a teenager.

One of the things that Benning has said they liked about the camera was that it didn't talk back. A camera records without question or debate; it is both a captive audience and a co-conspirator. Of course, the feedback loop was not what it is today, though

ESSAYS

there does seem to be an evident connection with direct-address confessionals on contemporary video platforms, even if most are through the looking glass, amping up the artifice, pursuing likes and fame, too self-conscious to embody the raw, jagged vulnerability and confident swagger of Sadie Benning.

Scott Northrup is a Detroit-based intermedia artist, writer, curator, and educator, and is a member of the AAFF Advisory Board. He holds an MA in Media Studies from The New School and a BFA in Fine Arts from College for Creative Studies, where he is currently the Chair of the Film, Photography, and Interdisciplinary Art + Design programs. His work has been exhibited and published in the US and abroad.

A Mind-Bending Education: 30+ Years of Interns at AAFF

C. Jacqueline Wood is a filmmaker, programmer, and media educator in Cincinnati. She attended the University of Michigan and the School of the Art Institute of Chicago, and is the founder of The Mini Microcinema.

In 2002, I walked into the AAFF office and was welcomed with open arms by Christina Hamilton and Carrie Romant. Little did I know that my life would change forever and the AAFF would weave in and out of my life for the next 20 years. From intern and housing coordinator in college, to screening committee member and media educator post-grad school, I have played many roles. And now I run my own microcinema where we have screened the yearly tour. I am forever thankful to George Manupelli for making this beautiful platform, and to all the directors, staff, and volunteers who have helped it thrive.
– **CJW (AAFF intern '03-'05)**

Shrihari Sathe is an Independent Spirit Award-winning producer. 1000 Rupee Note, his directorial debut, has received 30+ awards. Sathe is a member of PGA, IMPPA and AMPAS.

Interning at AAFF broadened my cinematic horizons and ambitions. In my formative years as a filmmaker it was very exciting to see the films, video art projects, and installations at AAFF and study how various artists from all over the world approached the cinematic medium. Being an intern followed by being a volunteer coordinator and programmer provided me with an inside look into the workings of an established non-profit. I fondly remember my time at the AAFF.
– **SS, intern '03-'05**

Joanie Wind (she/they) is an interdisciplinary artist living and teaching art in the Detroit area and exhibiting their work internationally.

Interning with the Ann Arbor Film Festival not only showed me all that goes on behind the scenes to make a festival what it is, but it also revealed the

various local and international communities who meet through this vital festival to both generate and celebrate its content. I was comforted at the realization that even in a world boiled down to box office figures and superhero sequels, there are many people all over the globe working hard to nurture small voices, real experiences, and unique ways of telling stories. Since my time as an intern, I have shown work in the festival several times and at many like-minded festivals internationally.
– **JW, intern '17**

Kate Phelan used to make lots of stuff on the technical side and now she makes stuff on the creative side. She lives in NYC with her husband and two kids.

My first year as a volunteer was 1992, the 30th anniversary. Vicki Honeyman invited celebrated underground filmmakers from all over the country to come and speak. I saw for the first time the community of creators. Folks spoke about the nuts and bolts of making. I realized that there was room for work beyond the studio system—personal, documentary, and experimental work. It was electrifying to see such a wide range of films all in one place. I am so grateful to have been exposed to such amazing artists.
– **KP, intern '92**

Sultan Sharief is a filmmaker and VR designer. His films and other works have premiered worldwide at venues including Sundance, MoMA, LA Film Festival, and MIT Media Lab.

I wouldn't be the artist and activist I am today if not for my internship with AAFF. I was blessed to intern under the audacious Vicki Honeyman and fabulous Christina Hamilton for the 40th festival. Having just arrived from Inkster, AAFF became my intro to cinema, the city of Ann Arbor, and the rich history surrounding the festival. It nurtured a deep appreciation for the craft of filmmaking and the importance of the community cinema exhibition facilitates. I would go on to shoot my debut feature on 16mm and co-found a community-based youth program focused on cultivating the filmmaking experience.
– **SS, intern '02-'03**

Vera Brunner-Sung has screened her work at festivals and museums around the world. She is the recipient of fellowships from Sundance and CAAM and teaches at Ohio State.

I pretty much realized I could become a filmmaker because of the festival. The revelation was that I didn't need massive resources, or even actors, to make movies that were powerful and affecting. Ironically, I now love working with actors and crews—but I don't think I'd be here, and doing it so idiosyncratically, without my time at the festival

and the mentorship of director Christina Hamilton. I learned about artists' cinema and the professional world, and found a really special community that encouraged me to follow my passion.

– **VBS, intern '03**

Vera Brunner-Sung collected and curated this program

Community Women Pick Up the Camera: It Was the 1970s

by Ariel Dougherty

Teenagers; young twenty years olds who worked with teenagers; a 29-year-old secretary from the local settlement house; and her sister, a middle-aged mother of two boys; a nun from the church that initially housed the workshop; and a retiree, a former WWII Women's Air Corps (WAC) ferry pilot all ventured into the Women Make Movies (WMM) film workshop in the summer of 1972. From then through Spring 1973 these women came afternoons, evenings, and Saturdays to put the first self-directed community women's stories onto 16mm film. The women mastered skills of the spring-wind Bolex, organized their casts once their scripts were reviewed, and lugged camera and lights with sister-crew to their shoots. The workshop hummed with exhilaration when rushes were viewed. Then each woman hunkered down to editing, swirling her footage back and forth on rewinds, with the film laced through a movie scope, clipping out the unwanted material, reattaching stretches of footage with a cement splicer. On crafting sound, from the organizations' files:

Two women—one, strapped with recording equipment, stands framed in the light from the open workshop door; the other runs farther up the street and stops, waiting for the signal.

“O.K.”

She starts running toward the women with the equipment. She begins screaming as she runs and then comes to an abrupt halt ... She is out of breath and begins to cry.

“Distortion. Let's do it again.”

*Backing up for a second run. The sky and buildings form an enormous vault, opening her up, making her feel small and desperate. She had needed to scream all day. It was a good time to record.”*⁶

This women's community filmmaking took place, and was embraced and emboldened, within the cusp of radical change in feminist filmmaking. WMM's first five completed workshop films rolled out of the lab just in time to be showcased on the opening day of the ten-day Women and Film International Festival in Toronto, Canada, in June 1973. Five community women filmmakers spoke

before the audience. Later, they led a workshop. Also at that festival we were blown away seeing women filmmakers who had come before us: the mother of us all, Alice Guy-Blaché; Leontine Sagan; Sarah Maldoror; and so many more. While we of the seventies worked to open up an imagined future on celluloid, our unknown past unfolded *simultaneously*. The tidal wave of the older works was profound and invigorating. And shocking, that it had been stolen and denied.

When the women's liberation movement began in the late 1960s we had to work both forward *and* backward and create institutions of support. Women-centered cinematic stories, strong with women protagonists, were almost entirely absent not only within mainstream theaters' but also within avant-garde screenings. Only a handful of university film programs existed.

In 1969, in our early twenties, as film teachers in the early movement of youth filmmaking, Sheila Paige and I envisioned something different. We formed Women Make Movies, first, as a production collective working solely with all-women crews, learning skills as we went.⁸ The spunk of our youth students' works served as one influence. Andy Warhol, another. Use of real people, non-actors speaking their own words, and donning their own self-crafted costumes, in a loosely created storyline—these are components of Paige's and my own films. Second takes, as in real life, didn't happen. Brazen, even restless, due to the doors that were closed to us, we experimented, like showing films to passersby on sidewalks. When we were told that “women are not an audience” by distributors, our apertures widened. The vitality and stories that youth brought to filmmaking we wanted for community women.

The excitement and openness in crafting untold stories into new imaginations, along with the camaraderie and buzz among participants, was palpable within WMM's workshop. DeeDee Halleck, whose first film *Children Make Movies* (1961) foreshadowed the organization's name, declared “how important spaces were where people would feel comfortable and non-alienating.” Of the carriage hayloft that was WMM's home for nine years she exclaimed, “how brilliant you girls were to have found that. It was so charming ... it just had a very nice feel to it.”⁹

WMM's teaching and producing of films were short-lived—lasting only that one decade. Distribution, for survival, took the lead in 1980. A number of the 39 productions¹⁰ of works that were made under the banner of Women Make Movies are being restored. They are testament to the vibrancy of women's celluloid hopes and dreams in that radical feminist germinal decade. May this presentation and celebration be a springboard for these and other

ESSAYS

early WMM films to become known and enjoyed by more audiences today. And into the future.

Ariel Dougherty, a co-founder of *Women Make Movies* in 1972, celebrates the 50th anniversary of this hub of feminist media teaching and visionary moving image, women-identified storytelling. An expert on the intersection of feminist media, its funding, and women rights, she has written scores of articles, most recently at *Philanthropy Women*. She is completing a book on girl and women centered community film/video teaching programs and runs a filmmakers residency program from her SW home.

Ann Arbor Film Festival x Video Data Bank: Medium Meet Medium

by Emily Martin

The divides between the film and video mediums appear radically changed since the Ann Arbor Film Festival's decision to include all film formats for its 41st edition and video for its 42nd. What was once a clear and heavily imposed divide between mediums in the film community and larger art world has become naturally eroded by technological advancement, the ever-evolving adoption of new mediums by artists, and the systematic and institutional demands to accommodate such work. The AAFF, at the outset, found itself deeply tied to the historical, cultural, and aesthetic branches of the film medium, especially 16mm. Nevertheless, this was never meant to solidify an essentialist and unchanging pool of film exhibition; rather, it was a marker of the film medium's necessary and essential presence as a tool during the festival's inception. Festival Founder George Manupelli in his "Letter from the Founding Director" for the 41st festival program guide explores this idea:

By 1955 there was a buzz. Artists were making films using the 16mm medium and, within a few years, the Ann Arbor Film Festival was showing these artist-made productions. But there was never anything sacred about the 16mm gauge. Regardless of original gauge, films submitted to the early festivals needed to be on 16mm because that was the only projection facility available. There was also nothing sacred about the film medium itself.

The AAFF's transition to including video submissions was not simply an act to keep with the times without real purpose, but an important evolutionary moment in experimental moving image history, in which video finally began to find its due recognition alongside film. Accepting video submissions not only changed the type of work exhibited at AAFF—it altered the festival's submission reviewing, theater exhibition, and operating structures. Since video's emergence in the late 1960s, the video festival and distribution circuits were considered separate from the experimental film festival circuits, and such a decision provided

a necessary unification of the sibling mediums. Linking organizations like the Video Data Bank and AAFF provides moving image artists with a wider field of resources, community, and a connected space for increasingly medium-fluid work.

As a collaboration between the AAFF and the VDB, this program, *Medium Meet Medium*, includes eight artists in the VDB's collection that have screened work prominently throughout the last two decades of the festival. However, the works featured in the program have never screened at the festival (with the exception of Rebecca Baron and Douglas Goodwin's *Lossless #3* (2008)). *Medium Meet Medium* also includes one retrospective work by an artist never screened at the festival. The inclusion of Leah Franklin Gilliam's futuristic pastiche video *Apeshit* (1999) addresses the absence of early video work at the festival, alongside the work of pioneer video-makers such as Barbara Latham Aronofsky in her early work *Curtain: Untold Story* (1979). Moreover, the Barbara Latham Aronofsky Award for Emerging Experimental Video Artist, in honor of the artist, created one of the first significant ties between the Video Data Bank and the festival. Since this award was added at the 46th festival, it has provided an inclusive and rewarding space for videomakers participating in the festival.

Notable film artists such as Abigail Child adopted the video medium into her practice in its earlier days as an artistic medium. Child was one of the first filmmakers included in the VDB's collection in the 1980s, a collection which until then exclusively focused on video work. Much like the AAFF, the VDB encountered its own questions surrounding the sacredness of medium, but fortunately throughout its history and up to the present day, the collection recognizes the expansiveness of video and its indisputable relationship with the foundations of the moving, analog film image. Artists such as Child, Basma Alsharif, and Stephanie Barber represent some of the film work in the collection. These artists heavily engage with the film medium, while simultaneously representing versatility by fluctuating between film and video. A found footage film work such as Child's *Mutiny* (1982), although comprised of celluloid images and edited originally on 16mm, came to the collection on videotape, beginning a trajectory into the current timeline in which film work often transitions into video form with only the aesthetic markers of the film medium remaining.

Stephanie Barber's *Healing* (2002), although a video departure from her primarily film-based work, is carried by the meditative and foundational elements of the moving image in its usage of darkness and the hypnotic flashing of the central sphere. Another addition to the program that conveys the versatility of fusing elements from both film and video is Sky Hopinka's *Lore* (2019), which takes the

form of a diffused, yet colorful, overhead projector performance in reference to Hollis Frampton's *Nostalgia* (1971). The work of Leah Franklin Gilliam, too, creates an atemporal merging of the mediums in *Apeshit* (1999) with its lifting from the cinematic classic *Planet of the Apes* (1968), intertitle cards from the silent film era, and futuristic video fuzz and frequencies. Baron and Goodwin's third work in their *Lossless* series takes a similar approach to the remnants and fabric of the cinematic past as they distort, blur, and pixelate John Ford's 1956 classic *The Searchers*. The final work in the program, Jesse McLean's *Curious Fantasies* (2019), in a similar vein to Barber's *Healing*, uses the simple bareness of overwhelming color, imagery, and sound throughout the work to mimic and dissect the hypnotic allure of perfume advertising, a form of advertising that heavily plays upon nostalgia and desire and their relationship to the senses.

The impulse of this program and collaboration is to fortify an intrinsic link between these two mediums, against a historical and institutional impulse to render them, at times, in opposition to one another. Surely the unique aspects of each medium remain their own, but perhaps we can begin to settle with their convergence and acknowledge their inherent connectedness from the start.

Emily Martin currently works as the *Distribution and Communications Assistant at the Video Data Bank and is a recent graduate from the Dual MA in Contemporary & Modern Art History and Arts Administration & Policy program at the School of the Art Institute of Chicago. Her past experience includes various administrative, programming, and research activities at the Ann Arbor Film Festival, the Chicago History Museum, the Chicago Park District, and the School of the Art Institute of Chicago.*

Reflections on Programming Almost All Ages

by Lalena Stevens

Hello. I've been going to the Ann Arbor Film Festival since I was 2, and helping my mom make the Almost All Ages program since I was in first grade. Programming is really fun. There are always such new, interesting, and amazing films to see each year. I think it's terrific to see how different filmmakers think about things. It makes you wonder what you would do if you were making the same type of film. I like seeing the different materials people use to make a film, and how it turns out looking in the end. I really enjoy being able to arrange the films in order once we've picked them out. Being part of the festival and helping with programming is an eye-opening experience. It helps me think about things in ways I never had or would have.

Thank you to my mom, and Noel for programming with me and having really good input. Lastly, I would like to thank Moose for being a really good dog and snuggling with me while we were screening.

Lalena Stevens is 11 years old and in 6th grade, attending Ann Arbor Open.

¹Alexander Kluge argues that cinematic experiences have existed in the minds of humans through these forms for tens of thousands of years. See: *Gelegenheitsarbeit einer Sklavin. Zur realistischen Methode*, Frankfurt am Main, Surkamp Verlag, 1975.

²Vogel, Amos (2021[1974]) *Film As A Subversive Art*, New York: The Film Desk. p 190.

³John Ewing, Director of the Cleveland Cinematheque and Curator of Film, Cleveland Museum of Art, <https://www.kentstateuniversitypress.com/2014/the-films-of-richard-myers/>, accessed Jan 12, 2022.

⁴Hartman, Saidiya (2008) "Venus in Two Acts". *Small Axe*. 12 (2): 1–14.

⁵Kate Haug, "Femme Experimentale: Interviews with Carolee Schneemann, Barbara Hammer, and Chick Strand." *Wide Angle* 20:1 (1998): 1–19.

⁶In Kristen Fallica email to author on June 8, 2012, she quoted this writing, seeking to know if I knew its author. I didn't. In 2013 Fallica completed her dissertation, "Sustaining Feminist Film Cultures: An Institutional History of Women Make Movies.

⁷While in the ensuing 50 years extensive changes have improved for women filmmakers, there remain roadblocks. One is that women directed films reach only 2.75% of US movie screens: <https://kinomatics.com/redistributing-gender/>

⁸Gunvor Nelson and Dorothy Wiley had a brief lesson with Nelson's filmmaker husband with the Bolex before they launched the making of *Schmeerguntz*, which won best film at Ann Arbor Film Festival in 1966.

⁹Interview by the author with DeeDee Halleck, January 20, 2015.

¹⁰The author has a working nine-page document that lists all these productions as an initial basis for deeper scholarly study.

INSTALLATIONS

111 South 4th Avenue

Viewable from the street



Thunder Scene

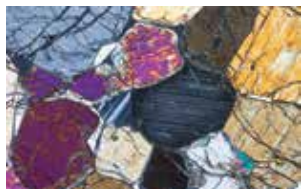
Vijay Masharani
London, UK | 2021 |
single-channel video loop

The front of a wrecked '80s Ford Thunderbird appears to have been set on fire. Placed by its rear left hubcap is a yellow canister. The front tires are deflated, and both the hood and the trunk are splayed open, as though the vehicle has surrendered. Each passing car has been removed; their presence is registered through their headlights and brake lights illuminating the broken glass on the ground and the body of the Thunderbird. A bald man wearing boot-cut jeans enters the scene, inspects the car, then leaves.

Vijay Masharani is an artist and writer based between New York and London. He is represented by Clima Gallery in Milan.

Ann Arbor Art Center (AAAC)

117 West Liberty Street
Viewable from the street



Metamorphism

Manda Moran
Southfield, MI | 2022 | video
installation

This video installation reveals the hypnotizing interplay between

light and metamorphic rocks through movement.

A graduate of USC School of Cinematic Arts, Manda Moran is an interdisciplinary artist whose practice spans film, photography, and installation. Her GIF installation *Laser Loops* premiered at the 2016 Ann Arbor Film Festival. She is an MFA candidate in Cranbrook's 3D design department and a 2018 Applebaum Photography fellow.

AAAC Aquarium Gallery

Next to the Ashley Street Exit of the S. Ashley Street Lot
Viewable from the street



Inside the Box (Outside the Box)

Jeremy Liesen & Matt Wilken
Ann Arbor, MI | 2022 |
multi-screen digital video

The more connected we are, the more alone we become. What we do next shapes the worlds in which we live. How do we now define boundaries? Where can our imagination take us and why should we care? What lives outside of what we know? *Inside the Box (Outside the Box)* explores how technology can shape our ideas of connection, collaboration, and cooperation, while moving us away from past perceived boundaries. Let us open the doors of the mind to begin the journey forward.

Jeremy Liesen & Matt Wilken are multimedia video artists and musicians who have been collaborating since 2016. Known for their inventive music videos, award winning short films, exciting live sets, and creative

approaches to storytelling, they are always looking for new ways to engage audiences.

U-M North Quad Space 2435

Tue - Thu: 12pm - 5:30pm
Fri: 9:30am - 5:30pm
Sat: 10am - 5:30pm
Sun: 10am - 2pm

105 South State Street
Free and open to the public



Deep Sophia

Yvette Granata
Detroit, MI | 2021 | multimedia
installation

A three-channel interactive installation that remixes the film close-up by using facial recognition technology to map the face of Sophia Robot onto the faces of actors in historical films. Rather than a "deep fake" video, the superimposition of Sophia's face onto the nuanced emotional performances of human actors creates a series of deeply strange facial expressions that are not anatomically possible for a human face. The effect is an apparent "artificial faciality" neither fully human nor fully robot. Simultaneously, the visitor's face is captured in real time and integrated into the film, blending the audience's faces onto the screen.

Yvette Granata creates immersive installations, video art, VR films, and hypothetical technological systems. She also writes about media theory, digital culture, VR, and (cyber)feminist AI. She is Assistant Professor at the University of Michigan in the Department of Film, Television, and Media and the Digital Studies Institute.



OPTX.drips

Maxime Corbeil-Perron
Montreal, QC | 2021 |
dual-screen HD video
(stereoscopic)

OPTX.drips is a media archeological work that features an outdated optical technology and an obsolete media revisited through digital technology. This installation explores the notion of an optical texture that is only visible using anaglyph stereoscopy (3D, red/cyan), thereby transforming flat projection surfaces into optical membranes that are rich in relief and depth, and with an abstract and expressive aesthetic.

Maxime Corbeil-Perron (CA) is a Tio'tia:ke/Montreal-based composer, director, musician, and audiovisual performer. His current works present an approach related to media archeology, in which he seeks to establish relationships between obsolete media and contemporary technologies, searching for new aesthetic possibilities.

New Voices

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



Uku Pacha

Diego Bonilla
Sacramento, CA | 2021 |
cinematic virtual reality

Uku Pacha showcases a clever generative approach to the production of cinematic narratives. It tells the story of three people on a road journey through the Ecuadorian Andes: a businessman, a journalist, and the son of a politician. As the plot moves forward, the passengers seem caught in time loops, or a multiplicity of journeys, and start questioning why they were summoned, why together. As it turns out, for each of the main characters the recurring dream is closer to a recurring nightmare, although for different ethical reasons.

Diego Bonilla's creative work is focused on the development of hypermedia content to achieve valid forms of expression in both poetry and audiovisual narratives. His cinematographic work uses programming to edit films in many different ways based on their story and the viewer's input.

Michigan Theater

603 East Liberty Street



Amalgamate!

Alexandra McDonald
Rochester, NY | 2021 | video
installation

Amalgamate! is a life-size, three-channel, interactive video sculpture. Three 32-inch TV monitors each display videos of a different segment of the body, the top monitor being the head, the middle the torso, and the bottom legs. Three buttons on the side of the monitors allow viewers to randomly flip through dozens of outfits and performances, creating a variety of different versions of just one person. All videos play on a loop, so viewers may stay and interact with the piece for as little or as long as they like.

Alexandra McDonald is a multidisciplinary artist from Massachusetts focussing primarily in film, installation art, and graphic design. She knew early on she wanted to pursue a career in the arts, and is currently completing her last year at Rochester Institute of Technology, where she will receive a BFA in Film & Animation.



Four dreams

Natalia Rocafuerte

Ypsilanti, MI | 2021 | video
installation

Depicting the passing of time like the movement of a train across America, my work highlights symbols and video aesthetics of Mexican-American culture like a pocho, a Mexican-American deemed not Mexican enough derived from a Spanish work meaning "spoiled fruit," DIY graphic aesthetics, and Televisa Commercials from the '90s. Jingles and aesthetics burned into our consciousness, asking: does our origin follow us

INSTALLATIONS

through our lifelong experiences and identities? My work uses everyday objects and symbols that are visualized as oneiric symbols of a past and future self. Using a “Dream Hotline,” I collect dreams as sound archives that I render using video synthesis, collage, and animation.

Natalia Rocafuerte grew up in the transient territory of the Rio Grande River, internalizing the border environment and bicultural aesthetics around her, seeing them in her dreams and memories. “I asked myself when I and other immigrants started to dream in English, what did that mean? How evident does assimilating become and when did I change, or spoil?” Rocafuerte’s work asks how our place of origin affects our shifting identities and dreams, through colorful and experimental print and video installation portraits. Using a methodology of media democracy, the dreams use rasquache (DIY) video aesthetics to visualize a bicultural dream sensibility.



How to Build A Disaster-Proof House Mobile Unit

Tracey Snelling | outside, then inside the Michigan Theater Ann Arbor, MI | 2022 | mixed media sculpture

Artist Tracey Snelling worked with U-M students and SE Michigan community members to create spaces that reflect one’s sense of belonging and a safe place to call home. The Berlin-based artist is currently a Roman J. Witt Artist in Residence and U-M Institute for the Humanities visiting artist.

Persistent Wave

Noel Stupek
Fennimore, WI | 2022 | mixed media

This year the grand foyer installation was fabricated while musing on the Manupelli launch, the persistent wave of Ann Arbor’s enthusiasm, and the celebration of this sixth decade of presenting inventive films.

Noel Stupek, art enthusiast, is an artist of installations.

What We Saw

Everyone
Ann Arbor, MI | 2022 | social sculpture

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

U-M Institute for the Humanities Gallery

202 South Thayer Street #1111
Mon–Fri 9am–5pm

How to Build a Disaster Proof House

Tracey Snelling
Berlin, Germany | 2022 | installation

How to Build a Disaster Proof House contemplates the uncertainty, displacement, and disenfranchisement that frames the present day. How do we find a safe place, protected from bad weather and circumstance, in an era of floods, fires, and pandemics? Artist Tracey Snelling builds a way out by constructing large and small

rooms in the gallery as well as working with students and the extended community to create spaces of their own. Snelling will also create an installation on wheels, a mobile unit meant to travel throughout town.

This project is in collaboration with the Stamps School of Art and Design, where Snelling is this year’s Roman J. Witt Artist in Residence.

Through the use of sculpture, photography, video, and large-scale installation, Tracey Snelling gives her impression of a place, its people, and their experience. Often, the cinematic image stands in for real life as it plays out behind windows in the buildings, sometimes creating a sense of mystery, other times stressing the mundane. Snelling’s work derives from voyeurism, film noir, and geographical and architectural location.

U-M Stamps Gallery

201 South Division Street
Wed–Sat 11am–5pm

Close but Not Touching

March 25–April 30, 2022
Opening Party: March 25th 7–9pm

A group show featuring new works in interdisciplinary installation, video, and sculpture from University of Michigan MFA candidates Nick Azzaro, martha daghlian, Razi Jafri, Natalia Rocafuerte, Kristina Sheufelt, Ellie Schmidt, and Georgia b. Smith.

PERFORMANCES

Tuesday March 22

Various times starting at 6pm
| Free



Tilted Axes | Patrick Grant
Outside the Michigan Theater
Detroit, MI & New York, NY |
2011 - ongoing | mobile musical performance

Post-rock composer and guitarist Patrick Grant takes guitars out into the wild. Through *Tilted Axes: Music for Mobile Electric Guitars*, he brings together musicians to take to the streets of Ann Arbor and bring music to the public in celebration of AAFF’s 60th Anniversary. With the help of battery-powered amps and inspired by his work as a composer and street musician, Patrick Grant and Tilted Axes will bring spontaneous moments of beauty and connection to Ann Arborites and AAFF festival goers alike!

8:15pm | opens Films in Competition 1, ticket required



Patty's Infernal | Pat Oleszko
Michigan Theater Main
Auditorium
New York, NY | 2022 | 15 min | performance

We’re at the Grates of Hell. As Ingrates of near Heaven wreaking Waste on every level. Floods, Fire, Famine.

Pestilence, Poverty, Politicks, The Plague. Here the relentless, feckless Climate Primate bleeds the way with the damned selling dis/dress. Is it time to celebrate the demise and foul of the Specious saving nothing for the las’ laugh. Stave your strife, savor life, and also mine. Be/where the Writhing Tide.

Pat Oleszko makes a spectacle of herself—and doesn’t mind if you laugh. Following absurdity to its unnatural ends, the work includes elaborate costumes and props enabling a diverse array of performances, films, installations, spatial events, and interventions laced with much pun-tification, ever in heavy disguise. The truth squirts.

Wednesday March 23

9:15pm | opens Films in Competition 4, ticket required



Spectral Landscape | Luis Macias
Michigan Theater Main
Auditorium
Barcelona, Spain | 2016–2021 |
11 min | 35mm film, 4 x 35mm
slide projectors + external
shutter

A Landscape. Without color and movement. Only a Landscape.

“At that beautiful moment between reality and dreaming, an incorporeal animal emerges from the darkness and light. Dark, violent and self-assured, it shares its fears of nature’s despair. But don’t be

afraid—it’s an animal just like you. Did you see it? Wake up. Open your eyes.”

Luis Macias is an artist, filmmaker, and image composer. Focused on experimental and procedural practices of analog image, his works in Super 8, 16mm, 35mm and video formats are composed for projection, performance, or installation.

Friday March 25 7:15pm | opens Films



Photo: Jasmine Hirst

in Competition 8, ticket required

Spoken Word Performance | Lydia Lunch
New York, NY | 2022 | 10 min |
spoken word performance

Celebrated writer and No Wave queen Lydia Lunch will cast one of her trademark spoken word spells.

Lydia Lunch is a writer, musician, photographer, controversial spoken word artist, and one of the primary instigators of the No Wave movement of the late 1970s in New York City. Her work typically features provocative and confrontational noise music delivery (she was the lead guitarist and singer of Teenage Jesus and the Jerks, an influential No Wave band), and has maintained an anti-commercial ethic, operating independently of major labels and distributors.

PERFORMANCES

11pm | Free

**Mystic Fire Visuals**

Club Above the Heidelberg
Fort Collins, CO | 2021–ongoing |
analog video

Mystic Fire Visuals is an homage to the great home video company that distributed masterworks of the avant-garde throughout the late 20th century. It is also a tribute to the wonder and magic that analog video is capable of, and secretly can be unlocked with gear mostly procured from thrift stores, flea markets, and garage sales.

At its heart, Mystic Fire Visuals is a champion of the lo-fi aesthetic and embraces the tradition of VHS, and what can be found that was once lost within the endless spools of videotapes.

Saturday March 26

7:15pm | opens Films in Competition 12, ticket required

**Musical Performance |**

Joseph Keckler
New York, NY | 2022 | 10 min |
musical performance

Singer and artist Joseph Keckler will lead the audience on an underworld adventure with a couple of his signature brief-yet-epic musical stories.

Joseph Keckler is a musician,

writer, and artist who zeroes in on moments from daily life to reveal strange, absurd, and heartbreaking voyages. He performs widely, having been featured by NPR's Tiny Desk Concerts, Lincoln Center, and Centre Pompidou, among others. His writing has appeared in *McSweeney's*, *Vice*, and elsewhere, and in 2018 his first essay and story collection, *Dragon at the Edge of a Flat World*, was published by Turtle Point Press. In 2019 he premiered two full length works: the critically acclaimed *Train With No Midnight* with Beth Morrison Projects and an amalgamation of opera deaths, *Let Me Die*, with Opera Philadelphia. He also toured the U.S. as the national support act for rock band Sleater-Kinney. His work has been supported by Creative Capital and he is a former U-M Witt Artist. He is currently working on new films and recordings.

Sunday March 27

Various times starting at 5:30pm | Free



Bitch, Thunder! | led by Jess Hancock
Outside the Michigan Theater
Toledo, OH | 2016 - ongoing |
mobile musical performance

This all-female drumline from Toledo, Ohio, led by accomplished percussionist Jess Hancock, consists of eight women committed to inspiring female musicians while proving the power of drumming in public spaces. To help wrap up this year's festival, Bitch, Thunder!

will lay down their percussive sounds in front of the theater and in the theater before the final screenings of AAFF 60. Afterwards, they'll lead a parade of festival-goers down Liberty Street to the after party at Babs' Underground, where everyone is invited to join in the celebration of the festival's exciting conclusion.

SPEAKER SERIES

All OTS! Speaker Series events are free and open to the public, and located at North Quad Space 2435 - 105 S State Street.

Tuesday, March 22

3pm | **Film Art Forum**

Pecha-kucha-style presentations
AAFF film artists | Moderator:
Caitlin Mayernik
Speaker support provided by
Edge Hill University Interns

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

Wednesday March, 23

Cancelled | **Where the Rubber Meets the Road: Cinematic Mobility and the American Dream**

Presentation
Bryan Konefsky

1:35 pm | **Shifting Perspectives**
Panel

Sean Donovan, Emily Martin, and others

Join AAFF Special Programs curators Sean Donovan and Emily Martin (and other special guests TBA) for a conversation about programming with diverse perspectives in mind. Together we'll look at how the role of curator has evolved and continues to expand in light of an enhanced focus on diversity, equity, and inclusion in the film festival community worldwide.

Sean Donovan is a doctoral candidate in Film, Television, & Media at the University of Michigan. A specialist in LGBTQ media, Sean researches the intersections of gender, sexuality, and media, focusing on how media is used to grapple

with history and group identity. A resident of Ypsilanti, Sean is proud to harness his lifelong love of cinema into collaboration with the Ann Arbor Film Festival's explosion of creativity and experimentation.

Emily Martin currently works as the Distribution and Communications Assistant at the Video Data Bank and is a recent graduate from the Dual MA in Contemporary & Modern Art History and Arts Administration & Policy program at the School of the Art Institute of Chicago. Her past experience includes various administrative, programming, and research activities at the Ann Arbor Film Festival, the Chicago History Museum, the Chicago Park District, and the School of the Art Institute of Chicago.

Thursday March 24

1pm | **Routed Not Retro Redux**
Salon session
Gerry Fialka

Gerry Fialka hosts AAFF alumni interconnecting their favorite films with past and current times. Survey meta-influencers nurturing community and new ways to view film. How does AAFF shape your behavior? Probe the hidden psychic effects and how kinetic/visual/sonic modalities mirror and echo the simplex simultaneity in cinema. Examine sense ratio shifting with James Joyce's epiphany that technologies are analogical mirrors of our biological process. Reimagine McLuhan's precepts as detailed by Marchessault: "The New Media offer freedom of movements, of creative thought and aesthetic perceptions that previous visual regimes did not. These portend an opening rather than a closing of different forms of engagement and interactivity."

Gerry Fialka is an experimentalist and paramedia podcaster lecturing worldwide on subversive art, probing hidden

psyche effects of inventions. "Deeply dedicated to exploration of new knowledge" – Leslie Raymond, "the multi-media Renaissance man" – LA Times, "A cultural revolutionary" – LA Weekly. Published in *Canyon Cinemazine*, *OtherZine*, *CineSource*, and *Strange Questions: Experimental Film as Conversation*, where he asks "unexpected Questions about important Ideas, eliciting Answers that surprise even those doing the answering." – David Gatten. His PXLTHIS FilmFestival celebrates electronic folk art, and has for over 30 years.

Friday March 25

10–11am | **Looking to the Future: University Engagement & the Next Generation**
Panel

Join Ann Arbor Film Festival staff and partnering university faculty partners and their students for a roundtable discussion about collaborations between the film festival and educational institutions, both locally and further afield. We'll showcase student work and share how AAFF has worked with universities to cultivate next generation filmmakers and curators.

11am–12pm | **Experimental Media in the 21st Century**
Panel
Joey Lopez

The 21st century has brought about a transformation in the way in which we produce, distribute and consume media. This panel will consist of university student experimental media makers who create for multiple platforms, venues, and audiences. The goal of the roundtable is to garner students from various geographic spaces across the US who are making experimental media and have them not only share their work,

SPEAKER SERIES

but dialogue about their own lived realities and the processes they use to create and distribute their work.

Joey Lopez is an Associate Professor of the Practice at Texas A&M and Director of the Department of Communication's Media & Gaming Lab. Joey is a polymath of sorts, whose works range from Chicana Feminism to automotive journalism to hardware and software development cheerleading. He is often described as a degenerate who is looking for other degenerates to cause "otherness" with. He is a co-founder of the Convergent Media Collective, a group of "stuff makers" who span multiple disciplines and geographical spaces. He is also a co-owner of a high-end audio shop called Dremonoid's in San Antonio, TX. He is a fellow of the ACTLab Program, which was founded by tech goddess Sandy Stone.

1pm | **Tales on Tape**
Presentation
Lydia Lunch and Joseph Keckler

Lydia Lunch and Joseph Keckler present a selection of videos, some accompanied by live performance, highlighting the diversity of, and finding links among, their respective multimedia projects.

//See bios on previous page//

Saturday March 26

9am | **Online Film Art Forum**
Online Only
Speaker support provided by Edge Hill University Interns.

Join us for this live, online forum with AAFF filmmakers who will be joining us remotely from around the world. Each artist will have ten minutes to present themselves and answer audience questions.

11am | **Sign Stealing**
Workshop
Megan Young

Artist Megan Young introduces the *Sign Stealing* project, considering aerial surveillance and predictive policing through creative practice and public experiments. A series of experimental shorts feature footage from semi-autonomous drones tracking participants playing simple games in public spaces. They point to the entrenched culture of surveillance in the United States and to the general acceptance of this behavior. They include AI data processing iconography and text-based reminders that these technologies, for better or worse, are shaped through human experience. Combining kinesthetic exploration and political activism, the images, patterns, and boundaries reflect visions for a free and limitless future.

Megan Young's interdisciplinary practice utilizes collective action and radical archiving to disrupt unjust power structures. Exhibition credits include ISEA, Biennial Symposium of Arts & Technology, Art Souterrain, and Open Engagement. Recent awards include a Knight Foundation grant and CEC ArtsLink residency in Armenia. Young holds an MFA in interdisciplinary arts and media from Columbia College Chicago and teaches courses on contemporary visual practices for Cleveland Institute of Art.

Sunday March 27

11am | **Sunday speakers, filmmakers, and film enthusiasts mixer**
Reception

Sunday speakers, filmmakers and film enthusiasts' mixer. Arrive before the What the Hell Was That? Panel for light refreshments and Sunday celebration.

11:45am–12:45pm | **What the Hell Was That?**
Panel
Daniel Herbert

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

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

AFTER PARTIES

Wrap up the evening with festival guests, filmmakers, staff, and members at a different featured venue every night of the Ann Arbor Film Festival. Enjoy the drink specials, DJs, and live performances! Whether you are new to the festival or have been attending for decades, you will find the after parties to be a relaxed and joyful environment where everyone is welcome. Come!

All after parties are free to enter.

TUE 3/22
9:30pm–11:30pm
Nightcap
220 South Main Street

11pm–1am
Necto
516 East Liberty Street
Featuring DJ Hyde

WED 3/23
10:30pm–1am
Lo-Fi
220 South Main Street,
Lower Level
Featuring MEMCO Collective

SUN 3/27
10pm–12am
Babs' Underground
213 South Ashley Street

THU 3/24
10:30pm–1am
Live Nightclub
102 South 1st Street
Candy Bar featuring DJ Medusa

FRI 3/25
10:30pm–1am
Club Above
215 North Main Street
Featuring MEMCO Collective
and Mystic Fire Visuals

SAT 3/26

03
22
TUE

FILMS IN COMPETITION 1

MICHIGAN THEATER MAIN AUDITORIUM

THANK YOU TO
Michigan Theater**Patty's Infernal**

Pat Oleszko

New York, NY | 2022 | 15 | performance

1 We're at the Gates of Hell. As Ingrates of near Heaven wreaking Waste on every level. Floods, Fire, Famine. Pestilence, Poverty, Politicks, The Plague. Here the relentless, feckless Climate Primate bleeds the way with the damned selling dis/dress. Is it time to celebrate the demise and foul of the Specious saving nothing for the las' laugh. Stave your strife, savor life, and also mine. Be/where the Writhing Tide.

FIVE SHORT FILMS

George Manupelli

Ann Arbor, MI | 1963 | 8 | 16mm on digital

Digitized by Anthology Film Archives

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

SalidasMichael Fetter Nathansky
Berlin, Germany | 2020 | 10 | DCP

3 *Salidas* ("Departures" in Spanish) is a fictional dance film which tells the story of Giralda, an undertaker who accompanies deceased human beings into their afterlife. Interpreted with the means of Spanish flamenco dance and music and set at an old East German ship canal lift, the film creates an associative fusion between Northern and Southern Europe, movement and silence, and farewells and eternity.

Lockdown Dreamscape

Nicolas Gebbe

Frankfurt am Main, Germany | 2022 | 7 | HD Video

WORLD PREMIERE

4 When spending a lot of time at home in isolation, the walls begin to move. The sense of time fades, the days pass quietly, everything seems to repeat itself endlessly. Spaces, conversations, visual impressions, and sounds merge and make everything seem like a long dream.

Cinnamon, Thunderstorm

Jennifer Levonian

Sabaris, Spain | 2021 | 4 | HD Video

5 After reading a magazine article titled "Six Tips for When You're Dying Inside," a woman holed up in her apartment follows the advice to "create a tranquil corner" in her home by lighting scented candles. The different smells combine and magically bestow her with the power to shoot flames out of her eyes and shape-shift.

The Man I Want to Be

Peter Sparling

Ann Arbor, MI | 2020 | 6 | SD Video

WORLD PREMIERE

6 When I think back at the angst spent figuring out my "masculinity," I've got to laugh. Even at 70, I look in the mirror and wonder: "Who is that?" What is it I idealize in a (my) male body? How long must adolescent fantasies dictate my self-image? How does that self-image embody my sexuality or vice versa? Once again, The Prelinger Archives provides delightful, hilarious framing.

Amazon Woman

Anna Vasof

Vienna, Austria | 2021 | 4 | HD Video

NORTH AMERICAN PREMIERE

7 The head does it all. While other body parts have their separate functions as instruments, the head is an all-purpose tool. The head's universality: object-oriented media magician Anna Vasof celebrates it, and at the same time questions its primacy. In 24 ten-second shots, her video *Amazon Woman* demonstrates what a head—always Vasof's—can do.

How to Behave at a Party

Allison Radomski

Atlanta, GA | 2021 | 2 | HD Video

WORLD PREMIERE

8 Do you feel weird around other people? Are you anxious at social gatherings? Do you often find yourself trying to seem like a normal, happy person, and then coming up short? Look no further, friend. Even though I've never, ever had those problems in my whole life, this distorted Super 8 microshort is here to give you all the good advice.

The Stream XI

Hiroya Sakurai

Uji, Japan | 2020 | 8 | HD Video

9 In the man-made waterways of rice paddies, the water in nature must follow artificial rules. In that way nature is made abstract, giving rise to a new form of beauty distinct from the natural state. The theme of this work is the liveliness of water as it follows the man-made course.

Frozen Jumper

Tina Frank

Vienna, Austria | 2020 | 7 | HD Video

UNITED STATES PREMIERE

10 *Frozen Jumper*, an abstract musical short film consisting of two parts, revolves around the question of materiality and digitality.

An Example of Lee-Roth Fog Isolated Under Laboratory Conditions

Ryan Betschart

Los Angeles, CA | 2022 | 3 | HD Video

WORLD PREMIERE

11 Spiritual mists are a stand-in for the nuts and bolts details surrounding the life of enigmatic Van Halen frontman David Lee Roth. A personality perfectly captured in eruptions of ecstatic sound.

John L

Nina McNeely

Los Angeles, CA | 2021 | 5 | 4K Video

12 An absurdist dance and animation extravaganza about when cult followers turn on their leader. Music: Black Midi

AFTER PARTY9:30pm–11:30pm | Free
Nightcap
220 S Main Street

03
23

WED



JUROR PRESENTATION

MICHIGAN THEATER SCREENING ROOM

COMMUNITY PARTNER

We The People
Opportunity Farm

Mariam Ghani: Surpassing Disaster

Presented in partnership with Stamps Gallery

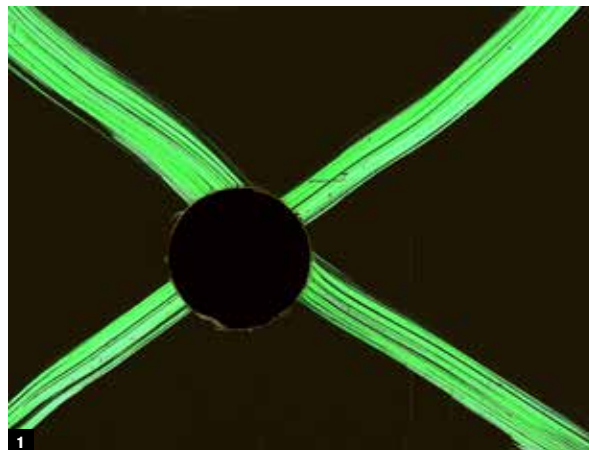
If, as Jalal Toufic wrote about Lebanese art after the civil war, the only tradition left to master past a surpassing disaster is the tradition of surpassing the disaster, what do we do when it seems, as Julia repeats in H.D.'s novel *Bid Me to Live*, that “the war will never be over” and the credits never roll on the disaster movie omnibus of the 21st century? What if we never reach the aftermath? In this 20th year of the “global war on terror,” in the

midst of an Afghan crisis both more acute than any I have experienced as an adult and horribly familiar from my childhood, I have been wondering what traditions can be invoked to surpass this fresh disaster. I've assembled here some of my earlier work that calls on filmstrips as material witnesses, queries the codes of disaster narratives, parses the experience of war at a distance, and evokes the spirits of radical communarians. —**Mariam Ghani**

Follow the Leader

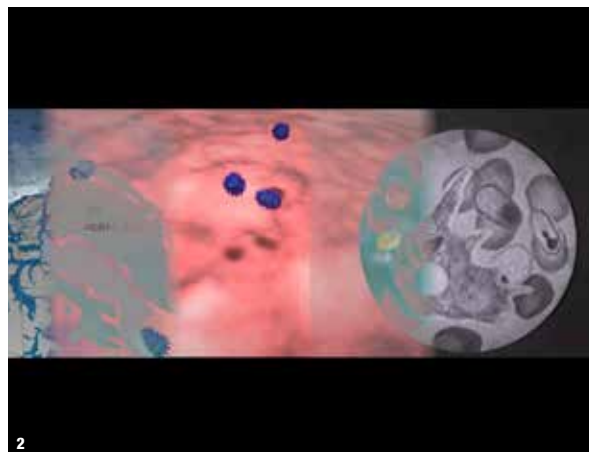
2020 | 2 | 35mm transfer

1 *Follow the Leader* is made from hand-painted and handwritten registration marks made on film leader—the matter preceding and following the part of a film usually viewed by audiences—by Afghan negative cutters and printers, in order to indicate where sound and picture should be synced in editing, and when projectionists should switch reels when projecting. Here the leader has been separated from the film reels it originally preceded, and remains as both a ready-made abstraction and a material record of the individual workers who contributed to the making and preservation of these films.

**It's a Disaster!**

2019 | 4 | 3-in-1 channel UHD video

2 *It's a Disaster!* literalizes the overlaps between pop-cultural imaginaries of contagion, alien invasion, and climate disasters. Part of a larger body of research, which includes a feature in progress, examining our long metaphorical “war on disease” and its real-world consequences. Originally produced for an overlapping three-screen projection system at the Tentacular Festival at Matadero Madrid.

**When the Spirits Moved Them,
They Moved**

co-directed by Erin Ellen Kelly

2018 | 22 | UHD stereo version of a
3-channel 4K ambisonic installation

3 “A great many were wrought upon by an irresistible power, which caused the assembly to shake and reel and toss like the trees of the forest when shaken with the wind. The involuntary exercise became so violent that we discontinued ranks and all united in the dance ... About the middle of the meeting, Emma McCormack was possessed by a spirit and lay helpless for some time, continually hollowing, then suddenly sprang to her feet and danced round the room very swiftly for a short spell. After this Emma broke out in the most melodious strains that the human mind could conceive of, singing songs new to us that appeared to be from the Spiritual world. Much praise was danced and sung that day, and towards the conclusion we received from Holy Mother Wisdom, each one a drop of her pure love ... Some of those that were there say it was one of the liveliest meetings they were ever in.”
—adapted from the spiritual journals of the Shaker Village at Pleasant Hill, Kentucky, 1847–1857, a period during which the Pleasant Hill meeting house hosted one of the longest Shaker meetings ever recorded, 19 hours in duration.

**To Live**

2013 | 40 | HD video

4 Adapted from the novel *Bid Me To Live* by the poet H.D. (written 1933–50, published 1960) and shot in houses occupied by military families on Governors Island, NYC, from the 1770s to the 1960s, *To Live* is about what happens on the fringes of a war, and the extremes and estrangements that war produces—how dancing on “the last-straw edge of everything” makes us strangers not only to each other but also to ourselves. It is propelled by a text that spirals through a perpetual state of siege, suspension and postponement, marking the inroads that the state makes on our ability to love and to live.



FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

Rising Sun Blues (Rua dos Anjos)

Presented with short in competition **At least I've been outside****At least I've been outside**

Jan Soldat

Vienna, Austria | 2021 | 5 | DCP

NORTH AMERICAN PREMIERE

1 Spring at a Viennese Lake, but too cold to swim. Nobody there who wants to be filmed. A short film about the interchangeability and misunderstandings of digital communication. But also an intimate and humorous insight into the working methods of a filmmaker and questions of filmmaking in general.

Rising Sun Blues (Rua dos Anjos)

Renata Ferraz and Maria Roxo

Lisbon, Portugal | 2022 | 84 | HD Video

2 *Rising Sun Blues* is a film built upon the encounter and shared film creation of two women. They narrate and witness personal stories while exchanging certain techniques of their respective crafts: sex work and filmmaking. In this scenario, they simultaneously become filmmakers and characters.

SPONSOR

Current Magazine

DONOR

Cynthia Nicely

FILMS IN COMPETITION 2:
MUSIC VIDEOS

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

Leon Speakers

COMMUNITY PARTNER

Huron High

Patch

Wei Huang

Music: Frankfurt Helmet
Shanghai, China | 2021 | 4 | 4K video

1 As an exported form of an immersive audiovisual performance by visual artist Wei Huang and musician Frankfurt Helmet, the short film *Patch* was made to recall the bodily memories of the pandemic and BLM protests in 2020.

Weak Connection

José Cardoso

Music: Boris Vian & Rey Vegui
Cuenca, Ecuador | 2021 | 5 | HD Video

WORLD PREMIERE

2 In the midst of the pandemic, where technological shortcuts have kept us apart and the intimacies of human connection has been forbidden, the necessity of maintaining a healthy spirit and communion with others is fueled.

Father of Waters

Dirk de Bruyn

Music: The Benevolent Dictators

Melbourne, Australia | 2021 | 5 | HD Video

NORTH AMERICAN PREMIERE

3 The time-lapse of Port Phillip Bay, Melbourne, Australia responds to remembrance of the Mississippi River by this New York-based band.

Ten Degrees of Strange

Lynn Tomlinson

Music: Robert Macfarlane & Johnny Flynn
Owings Mills, MD | 2021 | 5 | HD Video

4 Transforming clay on glass, animation interprets a song by Robert Macfarlane and Johnny Flynn—a song about trying to outrun anxiety, seeking joy and strength in landscape and movement.

Necrosis

Paula Monesterolo

Music: Simon Grab
Buenos Aires, Argentina | 2021 | 4 | HD Video

5 Extensive plundering and pillage of resources, destruction of the natural habitat, toxic pollution, and an exponential acceleration of climatic imbalance lead to the last chapter of the Anthropocene era. In a state of panic and self-destruction, ravaged by new diseases, necrotic cell death starts occurring in human bodies in response to severe changes in physiological conditions.

Desolvido

Andrés Roa Ariza

Music: Edson Velandia & Adriana Lizcano
Armenia, Colombia | 2022 | 12 | 4K Video

6 This is the story of a family that represents the collective memory of a country that, for more than seventy years, has lived in war—which has resulted in more than 260,000 people killed and more than 8 million people displaced from their lands, as well as more than 80,000 missing Colombians. This piece represents the desire of all of Colombia to turn back time and live in a better and more peaceful country.

Istashraktak

Erin Weisgerber

Music: Jerusalem In My Heart
Tiohtià:ke (Montreal), Canada | 2022 | 3 | 16 mm film

WORLD PREMIERE

7 Featuring enigmatic, hand-processed images, and an a capella vocal with electronic processing, *Istashraktak* is a 16mm film created to accompany Jerusalem In My Heart's Qalaq album track "Istashraktak." When the

album's instrumental version is played together with the film, they combine to complete a vocal version of "Istashraktak." The film is equally intentional with the stand-alone vocals.

IsolateRyan Luzzo, Joey Meland, Madeline Whitesell, Kit Young
Music: uuskhy
Chicago, NYC, Tampa, Berkeley (by remote collaboration) USA | 2021 | 5 | HD Video

8 This project was initiated by composer Joey Meland. He gathered the director, Madeline Whitesell, dancer Ryan Luzzo, and video artist Kit Young. Together they created an abstracted narrative based on the internal dialog one has with oneself when one is alone.

Hand

Tsz Wing Ho

Music: Mads Lindgren
Hong Kong, Hong Kong SAR, China | 2021 | 5 | HD Video

9 A 2D abstract animation which is accompanied by the song "Sekkortjek Ft. Tone," composed by Mads Lindgren. The idea of the work is to present the weird beauty of hand creatures composed of gestures, geometric shapes, and abstract patterns in order to create a surreal journey for the audience.

After The Dance

Shunsaku Hayashi

Music: An Alien Called Harmony
Osaka, Japan | 2022 | 3 | HD Video

WORLD PREMIERE

10 This work is inspired by the realization that someone you thought you knew has changed in frightening ways. Our understanding of people is mediated by our own experience, limited, and the indirect ritualism of relationships is like dance or sport.

FILMS IN COMPETITION 2: MUSIC VIDEOS

MICHIGAN THEATER MAIN AUDITORIUM



Stonefruit

M. Musgrove

Music: Armand Hammer and The Alchemist

Brooklyn, NY | 2021 | 4 | HD Video

WORLD PREMIERE

11 In this animated interpretation of "Stonefruit" a song from the critically acclaimed album *Haram* by Armand Hammer and The Alchemist—a psychedelic video game is complicated by an omnipotent hand. Your character is flawed and easily deceived, but resolute in their quest. Hawks carry off the skulls of the dead, all that glitters is not gold. The real and the virtual become seamless.

TarGay

Rachel Garlin

Music: Rachel Garlin

San Francisco, CA | 2019 | 3 | HD Video

12 Lesbian mom of three faces the perils of shopping at a big box store during Pride month.

Money Is the One True God

Lachlan Turczan

Music: Blake Mills

Los Angeles, CA | 2021 | 7 | HD Video

NORTH AMERICAN PREMIERE

13 A kaleidoscope of currency reveals what humans have valued over time. Hi-resolution scans of banknotes from 23 countries ranging from the 1800s to the modern day. Machine learning programs were used to further enhance the scans so that the filmmaker could zoom in on the intricacies of the engravings. Using replacement animation techniques, the guilloché patterns wash over the viewer.

Twyla Tharp

Kathleen Quillian

Music: Dylan Hicks

Oakland, CA | 2021 | 4 | HD Video

14 Animated music video made using digitally printed images and approximately 1,200 hand-cut paper silhouettes.

SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM

EDUCATION PARTNER

Oakland University
Cinema Studies Program

DONOR

Morgan McCormick & Justin Bonfiglio

Gates of Horn and Ivory

Special Programmer: **Julia Yezbick**



Photo: Rob Muller

In Homer's *Odyssey*, the image of gates of horn and gates of ivory are invoked when Penelope, Odysseus's wife, questions whether her dream will come to pass. Truthful dreams, she says, pass through a gate made of horn, false dreams through gates of ivory. Film, however, long likened to dream states, provides a means to shape our waking realities. We may be left guessing at their meaning or logics, though not entirely passive recipients of their omens. In film, like dreams, we are at once both digesting the monuments of our day and rehearsing for a future we wish to see.

Thoroughly oneiric in inspiration and form, Richard Myers's films draw from the truths of his day: nuclear bombs, Nixon, and novelty stores. In this program, Myers's early film *First Time Here* (1964) provides the point of departure, followed by contemporary films that respond to the realities of our late-capitalist world with their own logics, mnemonics, temporalities, and futures. Today, as marketers set their eyes on our dreamscapes as their next commercial conquest,

and as we look toward a new normal and process the momentous effects of these past few years, let us heed these dreams of a filmic kind.

First Time Here

Richard Myers

1964 | 21 | 16mm

A spiraling balance of horror and whimsical fantasy, Myers has described this film as a "celebration of the absurd mess" that humanity has gotten itself into, yet themes of renewal are nested within its macabre content.



SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM



1



2



3



4



5

Stay With Me, The World is a Devastating PlaceAngelo Madsen Minax
2021 | 9 | HD video**WORLD PREMIERE**

1 The result of a deep dive into the Channel 8 News archive in Dallas, Texas, this film reimagines politicians, citizens, and news anchors as portents of late-stage capitalism. It is, at once, the immediate fallout of the era of Myers's film and a conversation we are having now about the compounded impacts of our collective decisions.

Sacris PulsoAna Vaz
2008 | 15 | 16-8mm transfer DVCAM

2 Addressing the twinned specters of colonialism and modernity, *Sacris Pulso* coalesces in dreamlike layers of appropriated images. Vaz resituates the 1986 film *Brasiliários*, which depicts writer Clarice Lispector, played by Vaz's mother, Claudia Periera, and scored by her father, Guilherme Vaz, as Lispector encounters the city of her dreams.

JulyKevin Jerome Everson
2021 | 11 | 16mm transferred to digital**NORTH AMERICAN PREMIERE**

3 Fireflies wander along the throughlines of a summer marked by continued social reckoning. The sounds of the day melt away to bring our focus to the singular macrocosm of beings whose existence goes on despite us.

Crow RequiemCauleen Smith
2015 | 11 | video

4 Smith follows the migration pattern of a flock of crows between Syracuse and Auburn, NY, two cities that were key stops on the Underground Railroad and historic places of cinematic innovation, drawing parallels between the crows and the continued violence against black bodies.

Mnemonics of Shape and ReasonSky Hopinka
2021 | 4 | HD video

5 Land and sea merge to collectively decry a "humid world" and figures walk among the clouds like sirens to awaken us to our truer senses.

FILMS IN COMPETITION 3

MICHIGAN THEATER MAIN AUDITORIUM



1



3

Remote Desktop AnimationsJean-Guillaume Bastien
Montreal, Canada | 2021 | 4 | HD Video**NORTH AMERICAN PREMIERE**

1 Remote desktop animations that meddle in a deserted work space. Applications of corporate surrealism and business magical realism in a computer film.

The Scrivener SpeaksTerri Sarris
Ann Arbor, MI | 2021 | 2 | HD Video**WORLD PREMIERE**

2 In this reimagining of the short story "Bartleby, The Scrivener," written by Herman Melville (1853), the Scrivener finally finds her voice.

Cosmos-war-finally-loveLuciano Zubillaga
Argentina/China | 2021 | 7 | HD Video**WORLD PREMIERE**

3 A triptych about sequential and spatial indeterminacy. Linearity imposes a closed and rigid hierarchy of sensory organization based on a fixed, external, geometrically positioned observer and narrative. *Cosmos-war-finally-love* incorporates the nebulous and swarming character of indeterminacy and ambiguity as an opening to expand the plasticity of our transmodal connections.



2



4



5

Everything's gonna be OKLeighton Pierce
Los Angeles, CA | 2021 | 7 | HD Video**WORLD PREMIERE**

4 Part of UAP (Unidentified Aerial Phenomena), a series made with, on, and for the phone. Looking to the sky for threats and salvation.

I Want To Be BoredMagda Kreps
London, UK | 2021 | 4 | HD Video**NORTH AMERICAN PREMIERE**

5 A hand-drawn short film, visualizing a wandering mind during the experience of doing absolutely nothing.

FILMS IN COMPETITION 3

MICHIGAN THEATER MAIN AUDITORIUM

Scum Mutation

Ov

Tourcoing, France | 2020 | 10 | HD Video

UNITED STATES PREMIERE

6 Here you are SCUM, caged creature. Your gaze wavers inside the rage of our time. Your scream testifies to an individual and societal wound, a traumatic memory of our condition to overthrow. Your gesture, survival drive, questions our visceral link to violence. SCUM, in your silicon hands young germs are growing and mutating.

**A Brief Appearance of Neon**

Matthias Sahli & Immanuel Esser

Winterthur, Switzerland/Germany | 2020 | 16 | HD Video

UNITED STATES PREMIERE

7 Once a year, the operators of a potassium mine host a race across their mine dump. A white path guides the guests across the machine-made landscape. Their appearance is as sudden as their disappearance.

**While the Vines Weep**

Laura Moreno Bueno

San Sebastián, Spain | 2021 | 6 | DCP

WORLD PREMIERE

8 *While the Vines Weep* explores the emotions that emanate from crying. A sensory journey through the corporeality of two women who are one. Is it possible to reach ecstasy through movement? The filmmaker explores the duality of feelings and lets the bodies speak to each other and express what words cannot.

**Sensorium**

Elliot Mercer

Gambier, OH | 2021 | 20 | DCP

9 A queer fantasia on the slippages of memory, scholarship, meaning-making, and the transcendental.

**Dots**

Ann Oren

Berlin, Germany | 2020 | 5 | HD Video

NORTH AMERICAN PREMIERE

10 An unexpected ASMR respiratory exam. ASMR is a popular genre of videos on YouTube, led by soothing sounds believed by its creators to generate euphoria, a sound porn of sorts. *Dots* is a part of Ann Oren's video journals, a short video series responding to media culture in a square format, often starring animals.

**FEATURE IN COMPETITION**

MICHIGAN THEATER SCREENING ROOM

SPONSOR

Stone Chalet

COMMUNITY PARTNER

Ann Arbor Art Center

**Biopie (or Charles-Geneviève-Louis-Auguste-André-Timothée)**
Madison Bycroft

Marseille, France | 2021 | 107 | 4K Video

NORTH AMERICAN PREMIERE

Louis is a patriarch, gatekeeper, and taxonomist, steeped in a tradition of measurement and naming. The eponymous chevaliere is portrayed collectively by Charlie, Lu, and Andrea, young adults who are under Louis's watch. They feel themselves limited by his expectations, and are bound to the structure of the Estate. This is a film about leaving home.

Biopie (or Charles-Geneviève-Louis-Auguste-André-Timothée)

FILMS IN COMPETITION 4

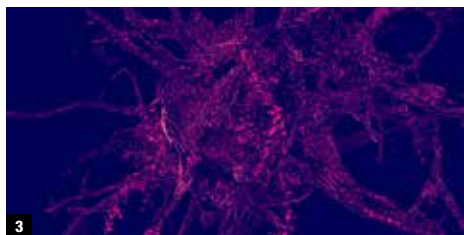
MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

Wana Brands

COMMUNITY PARTNER

New Media Caucus

**Spectral Landscape**

Luis Macias

Barcelona, Spain | 2016–ongoing | 11 | 4 x 35mm
slide projectors + external shutter

A Landscape. Without color and movement. Only a Landscape.

1 “At that beautiful moment between reality and dreaming, an incorporeal animal emerges from the darkness and light. Dark, violent and self-assured, it shares its fears of nature’s despair. But don’t be afraid—it’s an animal just like you. Did you see it? Wake up. Open your eyes.”

The Silver Reel

Josh Gibson

Durham, NC | 2022 | 24 | 4K Video

WORLD PREMIERE

2 A film reel found in space amidst the wreckage of a 20th-century space probe. The film itself was unwound in space, exposed to radiation and space dust. Who sent it and what was its purpose? Some speculate that in the scarred geography of the damaged frames is a first contact.

Tunable Mimoid

Vladimir Todorovic

Perth, Australia | 2021 | 7 | 4K Video

3 Scientists have discovered the unique ability of an extraterrestrial organism (mimoid) to regenerate after being exposed to harmful man-made radiation waves. This video was produced for the general public in order to promote the benefits of extraterrestrial studies on the Sustain Earth initiative.

Of this Beguiling Membrane

Charlotte Pryce

Los Angeles, CA | 2020 | 5 | 4K Video

4 The story unfolds on the Eve of Midsummer: on the day when the threshold between worlds is porous, and an idle gesture can tempt fate. Inspired by Robert Kirk’s *The Secret Commonwealth* (1671), this work takes the outward form of a nature film. But observation gives way to illusion and the surface gives way to murky waters strewn with debris of those who have succumbed to its lures.

two sisters

Magdalena Bermudez

Milwaukee, WI | 2021 | 8 | HD Video

WORLD PREMIERE

5 A history of sister portraiture is reanimated by nascent datasets, as portraits dodge derogatory categories by paradoxically inhabiting both one and multiple bodies.

The Hairy Notion of a Green Afternoon

Susanne Deeken

London, UK | 2021 | 6 | HD Video

UNITED STATES PREMIERE

6 A mysterious protagonist emerges from elemental energies, leading us on her sensational journey. She (the “Ur-Frau”) is a mysterious force, ever-changing, responding to, and even becoming, her encounters with nature. A story of emotion: felt, rather than told, where the original score pulsates expressively with the visuals’ rhythm, breathing and oozing nature’s forms and wonders.

**Congress**

Kyath Battie

Regina, Canada | 2020 | 4 | HD Video

UNITED STATES PREMIERE

7 Mediated under flight and wing, possible collective memories are represented through a prism of vast tundra landscapes, a wrecked 19th-century paddle boat, and ancient lichen fields. Time, place, and history become nostalgic remnants from the Yukon Territory.

under the microscope

Michaela Grill

Montreal, Canada | 2021 | 7 | HD Video

NORTH AMERICAN PREMIERE

8 In her glittering remontage of science films from the 1920s, Michaela Grill does not spread out catalogs of motifs, but aims straight at the fascination of these recordings: their value as educational material was never neatly separated from their aesthetic appeal as a pure cinematic spectacle.

That Was When I Thought I Could Hear You

Matt Whitman

West Chester, PA | 2021 | 9 | 16mm film

9 *That Was When I Thought I Could Hear You* on petals, on fire, and on the edge of the bridge.

Incomplete

Dalena Tran

Los Angeles, CA | 2021 | 4 | HD Video

10 Has the future already happened?

AFTER PARTY

10:30pm–1am | Free

Lo-Fi | 220 South Main, Lower Level

DJ sets by MEMCO Collective

03
24
THU



JUROR PRESENTATION

MICHIGAN THEATER SCREENING ROOM

SPONSOR

Netscout

DONOR

Mosaic Foundation

Many roads on the way to 'Funny Avant-garde'

Short films from 1980–2020 in 4 chapters by **Thomas Renoldner**

My primary artistic interests in my youth were music, drawing, painting, installation, and performance. Many of these artistic approaches can also be found in my films, which follow different interests in different periods.

In the first period (1980–1990)—I call it my “naive / cinema-analytic period”—I made self-taught super 8 films. Some were realized spontaneously, others were more conceptual: basic investigations of the possibilities of cinema.

The second period (1989–1994)—“academy years”—were when I studied animation at the Academy of Fine Arts in Vienna. At that time I followed two different directions: funny, figurative cartoons and serious, abstract works in the sense of a visual music tradition.

In a third period (1994–1998)—my “split screen years”—I explored different experimental techniques, among them using multiple exposures for in-camera split screen, and hand-cut masks. The artistic interest was to explore how cinema can open new perspectives for our experiences of time and space.

After 2010 a fourth period began—a phase of “restart, remix and renewal”—with *Sunny Afternoon* (2012) and *Dont Know What* (2019) becoming my two most successful films internationally. I think that in these works I have successfully implemented all the experiences from earlier phases.

1. 1980s—the naive, but “cinema-analytic” period

Are you waiting for something special?

1983 | 4 | Super 8

The first part of this film imitates a destructive attitude, which I regarded as an essential element of avant-garde films I had seen at that time. As a contrast to the physically intense overstimulation of the senses, I wanted to add a very slow second part: myself just staring at the audience.

Film with mirror

1984 | 1 | Super 8

I shot this film while on vacation in Italy, spontaneously following an intuitive impulse. Today I interpret the mirror as a metaphor for cinema: like the camera it can only cut out a fragment of reality. See what happens when camera and mirror meet each other.

The borderlines of the projection screen

1983 | 3 | Super 8

I don't think this film needs much explanation. Obviously I ask the question of how cinema relates to reality, and I make visible the fact that film always means to be fragmentary. We may also call it a “performance film.”

2. 1990s part 1—the academy years, animation studies

Cubes

1990 | 2 | 16mm

I found this six-cube image puzzle at a flea market and

simply liked it visually. Then I decided to use it for a music video for the pop band Maria, three friends of mine. Two of the cubes always follow the accents of one of the three instruments: guitar, keyboard, and drums.

Colorful

1990 | 4 | 16mm

I made this film during the year our first daughter Laura was born, with the idea of abstract images in the mind of a child growing up. Twenty basic images and transitions between them resulted in 500 watercolors, which I recorded using masked multiple exposure to 16mm film, based on a minimal music composition.

Lonely Cowboy in 1992

1992 | 3 | 16mm

¹ This is one of my rare “classical cartoon” movies. I made it on the occasion of the 500-year anniversary of America's so-called discovery by Christopher Columbus. My commentary to that anniversary was to imagine what a cowboy would discover in America in 1992.

Rhythm 94

1994 | 4 | 16mm

My diploma film is a very complex multiple exposure to 35mm and refers to early visual music (Hans Richter's *Rhythmus 21* inspired the title) and evolves from realism (starting with an homage to Muybridge) to digital abstraction. Both visual and musical composition follow a strict polyrhythmic structure.

3. 1990s part 2—the split screen years, experiments with time and space

Picnic in the green

1996 | 3 | 16mm

² This film was meant as a first “technical test” for hand-made in-16mm-camera split-screen exposure. But since I then really enjoyed the “experimental” result, especially the randomly interfering light flashes, I asked Andi Haller to turn it into a music video. In his lyrics he also referred to these destructive light flashes.

SC01 – Belo Horizonte.

April.97

1998 | 3 | 16mm

I recorded a ride in the bus-line SC01 in the center of Belo Horizonte, Brazil using a Bolex 16mm camera connected to a battery-driven device for time-lapse shots. The stops at the bus stations are interrupting this kind of high-speed-race in irregular intervals, given the visual rhythm for the music composed by Andi Haller

Time Space

1997 | 9 | 16mm

The first part—One Day—mixes four vertical sections four different times at an open-air food market in Vienna. In the second part—One Year—a geometrical organized sea view filmed in north Italy through longtime fades merges the four seasons of the year into one another.

Sophia's Year

1998 | 11 | 12 times Super 8 split screen on 35mm

³ After my mainly self-made split screen experiments, in *Sophia's Year* I further developed the concept of transforming the experience of time and space into new cinematic forms. Each of the 12 windows of this split screen represent one month in

the year 1995, when our second daughter Sophia was born.

4. after 2010—restart, remix & renewal

Sunny Afternoon

2012 | 7 | 2K digital video

Sunny Afternoon is a song that I composed 25 years earlier, and a film project, which I had first started 20 years earlier in my time as an animation student. It is the confrontation of “kind of” an avant-garde film with “kind of” a music video, posing questions about the conventions, taboos and clichés of different film genres.

Fuck the Cancer! (short version)

2016/20 | 5 | 2K digital video

⁴ In 2016 I had finished my video about my experience of tongue cancer therapy in the time between April 2014 and August 2015, consisting of self-encouraging selfie videos, stubbornly repeating the sentence “Fuck the Cancer!” In 2020 I decided to shorten these 12 minutes to a more audience-friendly 5-minute version.

Dont know what

2019 | 8 | 4K digital video

⁵ Employing the method of single frame editing the realistic film image transforms into a surreal, structuralist and even abstract film. It also creates a musical composition while experimenting with the human voice and transforming language into sound and music. But the main reason to make this film was to enjoy myself and to celebrate that I can talk and move my body.



FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

SPONSOR

Tito's

COMMUNITY PARTNER

AMP!

DONOR

Jackie & John Farah



Looking for Horses

Presented with short in competition (*tourism studies*)*(tourism studies)*

Joshua Gen Solondz

1 Tokyo, Baghdad, Amsterdam, Brussels, Golan Heights, Livingston, Baltimore, and Los Angeles | 2019 | 7 | 35mm

"A collection of unused footage/home movies accumulated over ten years that became too much of a weight. The material became a Rorschach test, I saw an accepting cloud." –JGS

Looking For Horses

Stefan Pavlović

Amsterdam, Netherlands | 2021 | 88 | HD Video

2 A film about a friendship between the filmmaker and a fisherman. One lost his mother tongue because of a stutter, the other lost his hearing during the Bosnian civil war. They look for ways to communicate, while the camera mediates their growing bond.



SPECIAL PROGRAM

MICHIGAN THEATER MAIN AUDITORIUM

Lydia Lunch: No Wave

In conversation with **Joseph Keckler**

Presented by The Penny Stamps Distinguished Speaker Series

No Wave — which was informed by both the Surrealists and the avant jazz music of the 1960s and included artists, musicians, filmmakers, and general trouble makers — was the offspring of *Taxi Driver*, Times Square, the Son of Sam, the blackout of '77, the dud of the Summer of Love, Charles Manson, the Vietnam War, Kent State, and the Kennedy Assassinations.

According to Lunch, "It was a mad collective of death-defiant miscreants desperate to rebel against the apathetic complacency of a zombie nation dumbed down by sit-coms, disco, fast food, and professional wrestling. No Wave was angry, ugly, snotty, and loud. It used music and art as a battering ram and a form of psychic self-defense against naturally violent tendencies — the extreme reaction of a generation disappointed by everything the 1960s had promised, but failed to deliver."

In a mix of prose-performance and discussion with Joseph Keckler, this rebel-spirited presentation will explore the vibrant movement known as No Wave.

Lydia Lunch is a writer, musician, photographer, controversial spoken word artist, and one of the primary instigators of the No Wave movement of the late 1970s in New York City. Her work typically features provocative and confrontational noise music delivery (she was the lead guitarist and singer of Teenage Jesus and the Jerks, an influential No Wave band), and has maintained an anti-commercial ethic, operating independently of major labels and distributors.

Joseph Keckler is a musician, writer and artist who zeroes in on moments from daily life to reveal strange, absurd, and heartbreaking voyages. He performs widely, having been featured by NPR's Tiny Desk series, Lincoln Center, and Centre Pompidou, among others. His writing has appeared in *McSweeney's*, *Vice*, and elsewhere, and in 2018 his first essay and story collection, *Dragon at the Edge of a Flat World*, was published by Turtle Point Press. In 2019 he premiered two full length works: the critically acclaimed *Train With No Midnight* with Beth Morrison Projects, and an amalgamation of opera deaths, *Let Me Die*, with Opera Philadelphia. He also toured the U.S. as the national support act for rock band Sleater-Kinney. His work has been supported by Creative Capital and he is a former U-M Witt Artist. He is currently working on new films and recordings.

See more Lydia Lunch and Joseph Keckler

Tales on Tape Friday, 1pm (Lydia Lunch and Joseph Keckler)

Spoken Word Performance Friday, 7:15pm, FIC 8 (Lydia Lunch)

Lydia Lunch: The War Is Never Over Friday, 11pm

Musical Performance Saturday, 7:15pm, FIC 12 (Joseph Keckler)



Photo: Hedi Slimane

FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

SPONSOR

Necto

COMMUNITY PARTNER

Ypsilanti Experimental Space (YES)



Rock Bottom Riser

Presented with short in competition **Train Again****Train Again**

Peter Tscherkassky

Vienna, Austria | 2021 | 20 | 35mm film

1 *Train Again* is a phantom ride through the engine room of the seventh art, a ceremony of the (violent) mechanics of railway vehicles and image transporters.

**Rock Bottom Riser**

Fern Silva

Various, USA | 2021 | 70 | Super 16 to DCP

2 From the earliest voyagers who navigated by starlight to present-day astronomers scanning the cosmos for habitable planets, explorers have long made Hawaii the hub for their searching. Today—as lava continues to flow on the island—another crisis mounts as scientists plan to build the world's largest telescope on Mauna Kea, Hawaii's most sacred and revered mountain

FILMS IN COMPETITION 5

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

U-M North Quad Programming

COMMUNITY PARTNER

Eastern Michigan University
LGBT Resource Center

Out Night

Programmed by **Sean Donovan****Compositions For Understanding Relationships**

David De La Fuente

New York City, NY | 2021 | 6 | HD Video

1 A love letter.

**Let My Body Speak**

Madonna Adib

Lebanon/UK | 2020 | 10 | HD Video

2 *Let My Body Speak*: an experimental short doc about sexual identity and body politics following years of socio-political repression in Damascus.

**The Dog with Wings (7)**

Sanjana Chandrasekhar

London, UK | 2020 | 3 | HD Video

3 A family of four attempt to uncover sensitive issues about each other through solving a cryptic crossword puzzle.

**Two Sons and a River of Blood**

Amber Bemak, Angelo Madsen Minax

Mexico City, Mexico | 2021 | 10 | HD Video

4 A queer woman is pregnant. The self-made family unit of two dykes and a trans man imagine a kind of erotic magic that will allow for procreation based solely on desire. Together they enact a public sex ritual to symbolize their hopefulness for multiplicity, acknowledging their cyborg bodies as technological interventions.



FILMS IN COMPETITION 5

MICHIGAN THEATER MAIN AUDITORIUM

**Lilac Lips, Dutchess County**Tristan Scott-Behrends
Red Hook, NY | 2021 | 4 | 4K Video

5 A glorious fantastical modern retelling of Narcissus.

**In Beauty it is Unfinished**Greko Sklavounos
Miami, FL | 2021 | 16 | HD Video

6 In suburban Miami, a Cuban immigrant longs for a lost memory. A voice creates a meditative portrait of two tropical landscapes—separated by 100 miles of ocean—and two men dancing at twilight, the distance of their bodies both measured and infinite.

**Fireflies**Léo Bittencourt
Rio de Janeiro, Brazil | 2021 | 19 | 2K DCI7 The night side of a modernist icon. The fauna and flora of Roberto Burle Marx's gardens are inhabited by visitors to Flamengo's Park while the city of Rio de Janeiro falls asleep. *Fireflies* is a fabulated ethnography of the night at Flamengo's Park.**My Parents Wanted Me To ...**Cheryl Hess
Philadelphia, PA | 2020 | 3 | 4K Video

8 In this poetic micro-documentary, cabaret performer Dito Van Reigersberg, aka Martha Graham Cracker, talks about his parents' reaction to his drag persona and what it means to come from conduit stock.

**Tank Fairy**Erich Rettstadt
Taipei City, New Taipei City, Taiwan | 2021 | 10 | 4K DCP

9 Once upon a time, the magical Tank Fairy delivered tanks of gas (with plenty of sass) to the home of young Jojo, a lonely dreamer in need of a glittery godmother.



SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM

COMMUNITY PARTNER

U-M Spectrum Center

DONOR

The James & Helen McCaffery
Charitable Foundation

A Lantern Through Your Labyrinth: Out Histories at the Ann Arbor Film Festival

Curated by **Sean Donovan**

Made possible with support from the U-M Department of Film, Television, and Media

In celebration of the Ann Arbor Film Festival's sixtieth year, this program remembers LGBTQ experimental cinema that played the festival throughout its run, from the early seventies to the recent past. Experimental cinema has always been a queer medium. If cinema is a tool that helps us to know who we are, the work of queer experimental filmmakers sheds a light on all that's confusing, beautiful, and desirous about finding one's way through gender and sexuality: leaving the tyranny of mainstream formations aside, socially and aesthetically, in the pursuit of queer radiance. James Broughton's poetic monologue in the film *Song of the Godbody* describes queer love as providing for his lover "a lantern

through your labyrinth," which we can understand as a kind of eternal companion, a resource for our most sacred self-truth and our sexual passions. This is the work of queer experimental cinema writ large—finding new languages that map out the mystery and beauty of queer lives, an essence and mission found in these seven films. The films return to us having graced Ann Arbor at different points in U.S. history, with the conditions of showing queer lives at all on screen at all variable and often met with heavy contestation. Welcoming them back in this program, they speak a language of resistance and creation that epitomizes a bountiful heritage of queer artistry.

**Women**Conni Beeson
from the 12th Ann Arbor Film Festival, 1974
USA | 1974 | 13 | 16mm on digital

1 Beeson satirically critiques the labels and clichés forced upon women using montage, ironic music, and carefully superimposed imagery. While only featuring a glimpse of sex between two women, the bisexual-identifying director's film sketches a feminist utopia that playfully invites queer readings and resonance.

**Ronnie**Curt McDowell
from the 12th Ann Arbor Film Festival, 1974
USA | 1972 | 7 | 16mm

2 This short documentary from McDowell profiles a male sex worker, who poses and discusses his life in the director's own apartment. Given a beefcake glamour by the crisp black-and-white photography, Ronnie is equally an eccentric and engaging persona, part of a beguiling snapshot of San Francisco in the early 1970s.

SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM

**No No Nooky TV**

Barbara Hammer
from the 26th Ann Arbor Film Festival, 1988

USA | 1987 | 12 | 16mm

3 Legendary filmmaker Barbara Hammer explores the messy collisions between queer women's sexuality and technology. With a flood of discordant electronic pixels and 1980s computing language, Hammer's lively and droll cinematic voice contemplates the ongoing adaptations of intimacy.

**Pump**

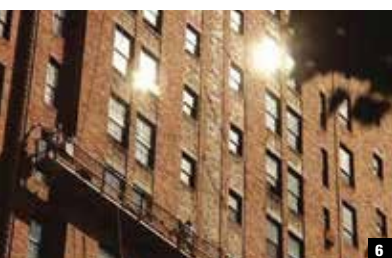
Abigail Severance
from the 38th Ann Arbor Film Festival, 2000
USA | 2000 | 17 | 16mm

4 Abigail Severance's narrative short depicts a lesbian woman's rocky love life with whimsical flair. Evoking the New Queer Cinema movement's embrace of artifice and postmodern edge, *Pump* imagines a woman's body mechanized and detachable, with emotions clumsily resistant to easy physical extraction.

**She Gone Rogue**

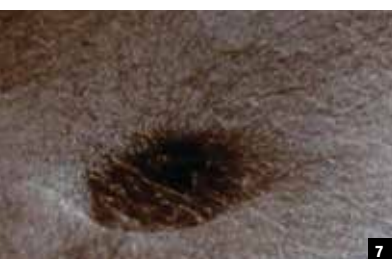
Rhys Ernst
from the 51st Ann Arbor Film Festival, 2013
USA | 2012 | 22 | digital

5 Darling (Zackary Drucker, who also co-wrote the film) embarks on a mystical journey of self negotiation and trans becoming in Rhys Ernst's mystical kaleidoscope of a film. Reminiscent of the work of Maya Deren, and including appearances from trans icons Holly Woodlawn, Vaginal Davis, and Flawless Sabrina, *She Gone Rogue* is an odyssey of queer legend.

**Last Address**

Ira Sachs
from the 49th Ann Arbor Film Festival, 2011
USA | 2010 | 8 | digital

6 Acclaimed director Ira Sachs (*Love is Strange*, *Frankie*) casts a solemn eye on the final homes of artists who died of AIDS-related illnesses. Contemplating loss and the physical remnants of beautiful lives, *Last Address* mourns and pays homage to a generation.

**Song of the Godbody**

James Broughton and Joel Singer
from the 17th Ann Arbor Film Festival, 1979
USA | 1977 | 11 | 16mm

7 James Broughton's naked body, filmed in extreme close-up, is rendered abstract and mysterious in an ode to passion and beauty inspired by the poetry of Walt Whitman. Warm and earthy cello music accompanies the sensory-rich images, embracing bodies and human intimacy for the true wonders that they are.

AFTER PARTY

10:30pm-1am | Free

LIVE | 102 South 1st Street

Candy Bar featuring DJ Medusa

FILMS IN COMPETITION 6

MICHIGAN THEATER MAIN AUDITORIUM

PARTNER

U-M Penny Stamps Speaker Series
& Roman J. Witt Residency

**Miracle Whip**

Jerod Willis
Detroit, MI | 2021 | 6 | HD Video
NORTH AMERICAN PREMIERE

1 As we go about our daily lives, we often strive to be who the world says we should be. We do this because validation is what we all seek. This futile pursuit ultimately leaves us questioning our value and worth. Instead of showing gratitude for the life we have, we often treat ourselves as an old car in search of something new.

Prosopagnosia

Steven Fraser
Glasgow, UK | 2021 | 10 | HD Video
NORTH AMERICAN PREMIERE

2 *Prosopagnosia* is a story of identity, communication, and memory that uses expressive animation to investigate a personal memory box in intimate and experimental ways.

A Poem is a City

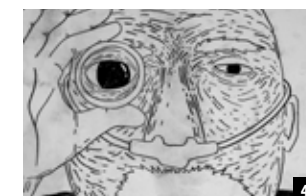
Tracey Snelling & Arthur Debert
Berlin, Germany | 2021 | 2 | HD Video
UNITED STATES PREMIERE

3 A lone female artist changes characters and countries as she wanders through her small-scale city sculptures to the tune of a Charles Bukowski poem.

Life Is a Particle Time Is a Wave

Daniel Zvereff
Brooklyn, NY | 2021 | 10 | 4K Video

4 In an attempt to ease his sadness, a widowed watchmaker spends his remaining days in solitude, distracting himself with repetitive activities to pass the time. Broken, like the old watches he repairs, he searches for ways to mend his soul and body, looking for meaning and respite in the ebb of time that remains, as his own death nears with every tick of the clock.

**When the Sea Sends Forth a Forest**

Guangli Liu
Tourcoing, France | 2020 | 21 | HD Video

5 Through a 3D virtual universe simulated by a game engine intertwined with historical pictures, a lost moment of history can be experienced. The story revolves around the memory of a Chinese survivor of the Khmer Rouge. This tragedy, which took the lives of 2 million people, continues to reshape our present in virtue of today's narration.

FILMS IN COMPETITION 6

MICHIGAN THEATER MAIN AUDITORIUM



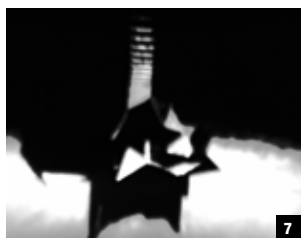
6



8



10



7



9



11

Contraindre

Galdric Fleury & Antoine Fontaine
Tourcoing, France | 2020 | 11 | HD Video

NORTH AMERICAN PREMIERE

6 We are all prisoners of a nationality, a social condition, a gender, a skin color, to which the police and state repression force us to resign ourselves. This film tells how the bodies suffer, under the blows, the constraint, and the humiliation.

Origami: Bold Filmmaker & Country lines

Maxime Corbeil-Perron
Montréal, Canada | 2020 | 2 | HD Video

7 Origami plays with perspectives and dimensions. Fractals and luminous geometry are here liquefied by the cathode-ray tube of a hacked television set.

Lacerate

Janis Rafa
Amsterdam, Netherlands | 2020 | 16 | DCP

NORTH AMERICAN PREMIERE

8 Inspired by the iconography of biblical paintings and Flemish still lifes, Lacerate reflects on the subject of domestic and gender violence by portraying the extreme decision of a woman who turns from victim into executioner. In a series of mise-en-scènes shot only in natural light, we see a domestic setting overrun by a pack of dogs that roam around restlessly, attacking objects and furniture.

My Stars

Jon Behrens
Seattle, WA | 2021 | 2 | 35mm

NORTH AMERICAN PREMIERE

9 A film using found 35mm footage: painted, manipulated, and optically printed.

Theorie und Praxis

Leonie Minor
Berlin, Germany | 2021 | 7 | HD Video
UNITED STATES

10 A woman wants to get up, but the chairs she is sitting on won't let her go. The woman's room becomes her universe and the way out of it is, of all things, the armchairs.

TriKE

Giselle Bonilla
Los Angeles, CA | 2020 | 4 | 4K Video

11 *TriKE* is a visual representation of the chaos we shape in order to thrive within the fullness of ourselves. Our film uses absurdity to scandalize our explicit vulnerability in a public space while celebrating our childlike sensibility to find the erotic in the mundane, and the power within our complexities.

AFTER PARTY

10:30pm-1am | Free
LIVE | 102 South 1st Street
Candy Bar featuring DJ Medusa

03
25
FRI

JUROR PRESENTATION

MICHIGAN THEATER SCREENING ROOM

That Went Fast

Gina Kamentsky

In this selection of 14 handmade animated films, Kamentsky explores relationships between sound and structure, rarely passing the three-minute mark. Films in this chronological screening reflect her interest in film, collage, rotoscope, stop-motion, and the limitations of drawing within the film frame. In her soundtrack work she experiments with found sounds, spoken elements, and field recordings, employing the soundtrack to shape the structure of her films. Kamentsky's most recent films represent a departure from her work with found footage and explore movement, light, and space, combining pixilation, time-lapse video, and stop-motion. This screening includes a world premiere of her latest film, *Pony Henge*.

House Bunny

2010 | 1.5 | drawing and painting on 35mm film

1 "Is the Night Blue," a cut-and-paste audio assemblage by the Tape-beatles and several hundred feet of cast-off movie trailers are the starting points for *House Bunny*. The artist's first foray into working directly on 35mm footage.

Secret Bee

2010 | 2.5 | drawing and painting on 35mm film

Secret Bee ventures toward the sweet honey spot where representation and surface push and pull each other like a two-headed llama. Film footage was produced linearly, frame by frame, painting and drawing directly on found film stock. Soundtrack: "A Drink on Spike Jones," by sonic de/constructor extraordinaire Dave Phillips.

Jiro Visits the Dentist

2013 | 1.5 | drawing and painting on 35mm film

2 The visual structure for *Jiro Visits the Dentist* is based on a soundtrack created using lo-fi spoken word recordings found at flea markets. Drawn on a 35mm trailer for the movie *Jiro Dreams of Sushi*.

If you SAY something SEE something

2015 | 1.5 | drawing and painting on 35mm film

Starting with a box full of movie trailers from an art-house cinema, many subtitled in English, the animator ordered the subtitled clips and removed the emulsion, leaving the subtitles intact. Animation was created by drawing and painting on the remaining film surface. Music: "Funeral March of a Marionette" by Charles Gounod, performed by Ergo Phizmiz.

SPONSOR

Bell Tower Hotel

COMMUNITY PARTNER

Independent Film Festival
Ypsilanti (IFFY)**Tracheal Shave**

2016 | 2 | drawing and painting on 35mm film

What happens when sound and image are moved out of sync and disconnected? How does inappropriate sound generate meaning? How far can movement in a subject be simplified before it falls apart and the distinctive character is lost? What is Levity?

Spank Shot

2016 | 1 | drawing and painting on 70mm film

The sound of one hand spanking and the force generated by two bodies colliding and spinning around on the ice as a ritualistic dance, violent and beautiful at the same time. Kamentsky's first film on 70mm, using a rotoscope technique and employing video clips of hockey fights.

Cupcake

2017 | 2 | drawing and painting on 70mm film

Inspired by and based on the music of the late composer Noah Creshevsky. Much of his musical vocabulary consists of familiar bits of words, songs, and instrumental sounds, assembled from small recorded fragments. Creshevsky's audio piece "Gottterdammerung" is featured as soundtrack. The film centers on interaction between three characters: an angry cupcake, a dog, and a bird.

Silo

2017 | 2 | drawing, painting, and collage on 70mm film

3 Created at Yaddo in Saratoga Springs, NY, *Silo* focuses on spatial movement, rotating around an abandoned grain silo at the center of the world. Soundtrack created from field recordings of summer bees and found sounds.

Sun Zoom Spark

2018 | 2.5 | drawing, painting, and collage on 70mm film

Explores the relationship between movement, light, and shadow under suspension bridges and underpasses. All animation is on prepared 70mm found footage with collage shards from 35mm and 16mm film. Film sound created by placing contact microphones on the bridge surfaces.

Trauma Chameleon

2019 | 3 | drawing, painting, and collage on 70mm film

4 An escaped laboratory rat navigates through a sea of punctuation. The starting point for *Trauma Chameleon* is a soundtrack mashup of a LibriVox recording of *How to Speak and Write Correctly* by Joseph Devlin, written in 1910. The film explores a nervous breakdown of image and language.

Rock, Paper, Thistle

2019 | 2.5 | stop motion

Children's film as psychedelic acid trip, *Rock, Paper, Thistle* was created in the 1000 Acre Wilderness while at the Jentel Residency in Sheridan, Wyoming. The long days of summer, expansive landscape, and stillness allowed for an opportunity to work in the field, resulting in an explosion of joy and thistles.

Stunting Cunts

2020 | 3 | drawing, painting, and collage on 70mm film

On the cusp of 60, Kamentsky turns the camera on herself, performing a series of punishing live slapstick stunts, captured on video and rotoscoped onto 70mm film. The soundtrack is inspired by the game piece composition *Hockey* by John Zorn, which establishes the editing sequence.

Soft and White

2021 | 3 | stop-motion

The filmmaker assumes a new identity after a mysterious bird flies into her studio during lockdown. *Soft and White* features a soundtrack mash-up from audio book recordings, including *One Martian Afternoon* by Tom Leahy.

Sed Saepe Cadendo

2021 | 3 | pixilation

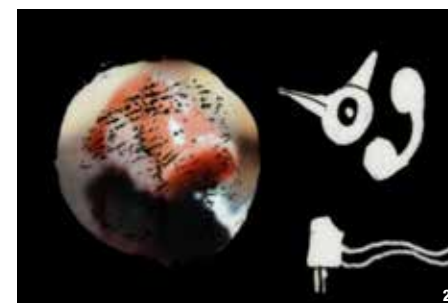
A celebration of spring in the garden after a long, lonely winter. This film is the first in a series of stop-motion films exploring movement, light, and space outside the studio.

Pony Henge

2021 | 5 | stop-motion, time-lapse

WORLD PREMIERE

An exploration of *Pony Henge* in Lincoln, Massachusetts, where rocking ponies are left to rust.



FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

SPONSOR

University Lithoprinters



The Afterlight

Charlie Shackleton
London, UK | 2021 | 82 | 35mm

NORTH AMERICAN PREMIERE

Fragments of hundreds of films from around the world bring together an ensemble cast of actors with one thing in common: each is no longer alive. Together, they contend with a fragile existence lived solely through these traces of their work. *The Afterlight* itself exists as a single 35mm film print. Further eroding every time it screens, the film is a living document of its life in circulation.

FILMS IN COMPETITION 7

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

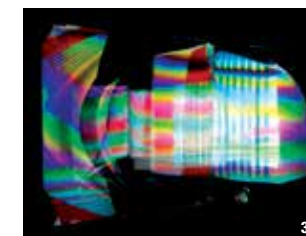
Ann Arbor Distilling Company

COMMUNITY PARTNER

Community High

DONOR

Deborah Greer

**Her Glass Flower House**

Katharine Fry
London, UK | 2021 | 39 | HD Video

NORTH AMERICAN PREMIERE

1 *Her Glass Flower House* is a fever dream of illness and recovery, combining stop-motion animation and live action in a doll's house. A woman arrives ahead of her family at a rented house, describing the ideal life they will build together. What happens does not reflect her homemaker vision. Instead, the house and its contents confront her body as external expressions of her struggle to survive.

Inconsolable

Michel Pavlou
Oslo, Norway | 2021 | 4 | HD Video

2 Images of reflections on the glass sliding doors under the incessant passage of the crowd, combined with a chimeric flow of textures actualizing the interface, compose the visual stream of the video. Colors, shapes, and textures echo Natasha Heidsieck Mak's narration, intertwining with the poem's mental imagery.

Thinner than Two Ten-Thousandths of a Millimetre

Gregor Eldarb
Vienna, Austria | 2021 | 8 | HD Video

UNITED STATES PREMIERE

3 Soap suds, various framing devices, and reflections off a computer screen constitute the raw

material from which a highly fragile cosmos of the "infra-thin" unfolds, one step at a time.

AI and I

Cecelia Condit
Milwaukee, WI | 2021 | 7 | HD Video

4 A woman interrogates the nature of consciousness, whether human, animal, or man-made, as she walks through the woods, dragging electrical cords behind her like bread crumbs.

Irani Bag

Maryam Tafakory
Iran/Singapore/UK | 2020 | 8 | HD Video

5 Using excerpts of films produced between 1990 and 2018, *Irani Bag* is a split-screen video essay questioning the innocence of bags in post-revolution Iranian cinema.

She Gather Me

Miatta Kawinzi
Brooklyn, NY | 2021 | 11 | HD Video

6 *She Gather Me*, titled after a line from Toni Morrison's novel *Beloved*, is a poetic meditation on the resonance of different physical and mental landscapes of the African Diaspora. Through analog and digital film, video, and audio, this piece presents alternative ways of considering place and the search for a space of belonging and refuge.

SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM

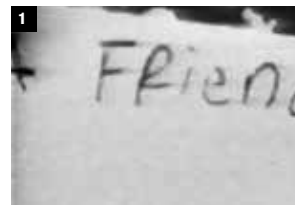
COMMUNITY PARTNER
Neutral Zone

Sadie Benning: Pixelvisions

Curated by **Scott Northrup**

Made possible with support from the Video Data Bank and the College for Creative Studies

Sadie Benning's early video works are nearly mythical in stature. They were made more than 30 years ago with a toy camcorder in their Milwaukee bedroom, at a time before they fully understood their nonbinary identity, and have not screened in the Ann Arbor Film Festival until now. These remarkable tapes were recorded with the Fisher Price PXL2000, which shot directly to audio cassettes in a flat, pixelated format known as Pixelvision. This might have been an underwhelming Christmas gift to the then 15-year-old who had been promised a camcorder, but it ultimately gave them agency to make sounds and images that are as tactile as they are emotionally and socially resonant. While Benning has made other complex and indelible works over the years, the time felt right to revisit these powerful, questioning recordings in light of the time that we've all spent inside these past few years, coping with who and where we are in this world.

**A New Year**

1989 | 6 | Pixelvision/digital file

1 A version of the "teenage diary," placing Benning's feelings of confusion and depression alongside grisly tales from tabloid headlines and brutal events in their neighborhood. The difficulty of finding a positive identity for oneself in a world filled with violence is starkly revealed by Benning's youthful but already despairing voice.

Me and Rubyfruit

1989 | 6 | Pixelvision/digital file

2 Based on a novel by Rita Mae Brown, *Me and Rubyfruit* chronicles the enchantment of teenage exploration against a backdrop of pornographic images and phone sex ads. Benning portrays the innocence of same-sex romance and the taboo prospect of marriage.

Living Inside

1989 | 5 | Pixelvision/digital file

3 At 16, Benning stopped going to school for three weeks to stay home with their camera, TV set, and a pile of dirty laundry. The rough quality of this edit mirrors Benning's psyche at the time, capturing a sense of isolation and sadness in retreat from the world.

If Every Girl Had a Diary

1990 | 9 | Pixelvision/digital file

4 Benning turns the PXL2000 on themselves, searching for a sense of identity and respect as a person in the world. The camera, acting alternately as confessor and accuser, captures their anger and frustration at feeling trapped by societal prejudices.

Jollies

1990 | 11 | Pixelvision/digital file

5 Benning traces the development of their nascent sexuality with a chronology of their crushes and kisses, addressing the camera with an air of seduction and romance. The viewer can feel Benning's anxiety and special delight as they come to realize a lesbian identity.

It Wasn't Love

1992 | 20 | Pixelvision/digital file

6 Benning's lustful encounter with a "bad girl," illustrated through the gender posturing of Hollywood stereotypes. Cigarette poses, slow dancing, and heavy metal propel the viewer through this love affair, beyond romantic fantasy, describing other facets of physical attraction. As they put it, "It wasn't love, but it was something ..."

Girl Power

1992 | 15 | Pixelvision/digital file

7 Benning's personal rebellion against school, family, and female stereotypes is a raucous vision of what it meant to be a riot grrrl. The video transforms the image politics of female youth, rejecting traditional passivity and polite compliance in favor of radical independence and a self-determined sexual identity.

FILMS IN COMPETITION 8

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR
a2Tech360COMMUNITY PARTNER
CultureVerse

Photo: Jasmine Hirst

**Spoken Word Performance**

Lydia Lunch
New York, NY | 2022 | 10 min | spoken word performance

1 Celebrated writer and No Wave queen Lydia Lunch will cast one of her trademark spoken word spells.

Precautionary Measure

Lizzy Deacon & Ika Schwander
London, UK | 2021 | 14 | HD Video

NORTH AMERICAN PREMIERE

2 After winning a life coaching session in a raffle at her local village hall, Helen is guided through the help she never really needed. Together with her life coach Hazel, they explore healing strategies to cope with fear, rejection, and grief, raising the important question as to whom this pain really belongs to.

Soft Rio

Zara Joan Miller
London, UK | 2020 | 4 | HD Video

UNITED STATES PREMIERE

3 Soft Rio plays between erotic and erratic productions of layered movement and sound. Inspired by Audre Lorde's 1978 essay "Uses of the Erotic," the film was shot on the stage of the Rio Cinema in London (once a striptease stage) with sound by @xcrswx.

Englandbashi

Shayok Misha Chowdhury
Brooklyn, NY | 2020 | 24 | HD Video

4 A queer ghost story about taking reincarnation (too?) seriously. Born with a dark scar around his neck, the narrator navigates coming of age as a skinny brown boy in New England. When he follows his first love back to Bangladesh, an uncanny encounter with an old woman unsettles his whole sense of who he is meant to be.

Tonalli

Colectivo Los Ingrávidos
Tehuacán, México | 2021 | 16 | HD Video

5 Drawing on the ancient Nahuatl concept of the animating soul or life force, *Tonalli* engages the ritualistic powers of the cinema, summoning fire, flowers, and many moons into a frenetic and mesmerizing in-camera collage. Here, amid thickly swirling images and textured abstractions, the gods of creation and fertility manifest, dissolving into iridescent colors and dense, corporeal rhythms.

Portrait of Omar at 23

Aman Wadhan
Budapest, Hungary | 2020 | 11 | HD Video

NORTH AMERICAN PREMIERE

6 Omar is a student from Syria, not a refugee. He was in Budapest on a scholarship when we first met. His voice was frank and his eyes fiery. He had a lot to say, but he did not want to talk about the war back home. I filmed as I saw, as I perceived him moving in and out of the quiet flicker of uncertainty. An unconventional portrait of my friend when he turned 23.

Arkana

Ava Jeanene Farber
Los Angeles, CA | 2021 | 4 | HD Video

7 When you endeavor to heal any aspect of yourself in this lifetime, you also heal seven generations in the past, and seven going forward. What are our bodies but clusters of history, thousands of years in the making... A psychedelic journey of healing intergenerational, matriarchal traumas.

FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

SPONSOR

U-M Institute for the Humanities

EDUCATION PARTNER

U-M Department of Romance Languages & Literatures

COMMUNITY PARTNER

Michigan Electronic Music Collective (MEMCO)



Fragile

Fragile

Pedro Henrique
Lisbon, Portugal | 2022 | 98 | HD Video

WORLD PREMIERE

You're in a great rush, to go to that fuss, to spend eight hours alienating, but you already do that from Monday to Friday and at the Club, you're the one paying.

AFTER PARTY

10:30pm–1am | Free

Club Above | 215 North Main Street

Featuring MEMCO Collective and Mystic Fire Visuals

FILMS IN COMPETITION 9:
ANIMATION

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

The University of Michigan
Penny W. Stamps
School of Art & Design

COMMUNITY PARTNER

ASIFA/Central
(Midwest USA chapter)

1

The Quest for Freedom and the Longing for Belonging

Noam Paul

Jerusalem, Israel | 2020 | 3 | HD Video

1 The film's name is taken from the book *Liquid Love* by the sociologist Zygmunt Bauman. The film investigates the tension and the pendulum swing between freedom and belonging in the context of relationships.

3 geNARRATIONS

Paulina Ziolkowska

Warsaw, Poland | 2021 | 9 | HD Video

2 A child is born. A daughter becomes a mother. A mother becomes a grandmother. A grandmother ... she just wants to die. Generations shift. Family members need to step into someone else's shoes. Step forward into their future roles. But do they? Is this a step one simply makes, or an invitation to a generation's dance? One step forward, two steps backward to escape becoming your own mother.

A White Screen Is Visible

Sohaib Bouaiss

Rotterdam, Netherlands | 2020 | 8 | HD Video

UNITED STATES PREMIERE

3 A *White Screen Is Visible* is a short film based on the filmmaker's experiences growing up in multiple cultures. It abstractly documents the search to find his identity, guided through the parasomniac experiences that frequented his youth.

Fulesee

Christina Benz

Zurich, Switzerland | 2019 | 4 | 4K Video

4 Sunday, Fulesee. Two people go diving in a lake. They understand each other without a word,



2

everything seems ok. But the dive leads them not only to fish and into darkness—it also reaches into the depths of their souls. At 30 meters below the surface, fears and stories for which they cannot find any signs in diving language suddenly rise up.

The long wail of a passing train

Anne-Marie Bouchard

Québec, Canada | 2020 | 8 | HD Video

5 An experimental animated film built around a single sound recording that evokes travel, the need to communicate, solitude, fragility, the desire for freedom, the arrival of fall, and our ephemeral existence.

Rites of Spring

Yiorgos Tsangaris

Nicosia, Cyprus | 2021 | 4 | HD Video

NORTH AMERICAN PREMIERE

6 Traveling theater troupes with their pagan roots and Christian Orthodox tradition—two seemingly opposite worlds, both mysterious and both enchanting to the author.

Reservoir

Micah Weber

Braddock, PA | 2021 | 8 | HD Video

UNITED STATES PREMIERE

7 Image—terror—sculpture—garden—animation. From the politics of the slaughterhouse to vanishing in the wilderness: an archive of images harmonize into an ambience of violence, disengagement, and disappearance. The tone of this work should be read as an object.

FILMS IN COMPETITION 9: ANIMATION

MICHIGAN THEATER MAIN AUDITORIUM



Agreement

Brynne McGregor
Austin, TX | 2020 | 8 | HD Video

8 An animated conversation in which eight voices agree and disagree about the agreement that is language.

A Comprehensive Theory

Rui Hu
Shanghai, China | 2021 | 8 | HD Video

NORTH AMERICAN PREMIERE

9 In several languages, the word *clue* carries a reference to threads or ropes. In *A Comprehensive Theory*, a library serves as a representation of order, containing the collection and organization of human knowledge. The various linear forms have the quality of duality, as both connection and restriction, life-saving tools and deadly weapons, chaos and order, and parallel and entanglement.

Kill Time

Ben Rinehardt
Richmond, VA | 2021 | 8 | HD Video

WORLD PREMIERE

10 Traces of bodies and faces devouring and cutting up the world.

Klimax

Bea Hoeller
Ludwigsburg, Germany | 2021 | 3 | HD Video

NORTH AMERICAN PREMIERE

11 In *Klimax*, we explore the inner world of female lust in order to redefine images of the female sex, already negatively connoted, and thus create new aesthetic associations of femininity. Our main protagonist, Barbie, goes through a process of transformation. She emerges like Alice in Wonderland into a magical world, a place of temptation and joy.

3 Wetlands

Jane Cheadle
London, UK | 2021 | 11 | 4K Video

WORLD PREMIERE

12 A triptych stop-frame animation made on the floor of my London flat using water, cardboard, and homemade slime. The animations were made over a long period of time and the project was pulled together during successive pandemic lockdowns while imagining wide open marshland, mires, and swamps of different kinds.

The Wellspring and the Tower

Melinda Kádár
Budapest, Hungary | 2020 | 8 | 4K Video

13 When the wellspring that feeds the ecosystem runs dry, its cry for help triggers a process that uses all of the world's resources to build a tower.

Eternal Demise

Dan Rule
New Orleans, LA | 2021 | 2 | HD Video

14 Wherein a PowerPoint presentation at a business meeting details some thoughts and ideas about individual and collective death.

AFTER PARTY

10:30pm-1am | Free

Club Above | 215 North Main Street

Featuring MEMCO Collective and Mystic Fire Visuals

FEATURE FILM

STATE THEATRE - THEATER 1

*Lydia Lunch:
The War Is Never Over****Lydia Lunch: The War Is Never Over***

Beth B

New York City, NY | 2021 | 77 | DCP

This film is the first career-spanning documentary retrospective of Lydia Lunch's confrontational, acerbic, and always electric artistry. As New York City's preeminent No Wave icon from the late '70s, Lunch has forged a lifetime of music and spoken word performance devoted to the utter right of any woman to indulge, seek pleasure, and

to raise voice in a rage as loud as any man. The film frames Lunch's work through the lens of the various philosophical themes that have obsessed her for years to enlighten and empower women to voice the unheard and to break the cycle of violence toward women throughout the world. Lydia Lunch is the psychosexual transgressive who revoked patriarchal expectations of what a female performer might mean, while forging a vocabulary of rare emotional honesty, philosophy, and humor.

Photo: Beth B



SAT 03
26



FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

*Shari*Presented with short in competition **eartheartearth****eartheartearth**Daichi Saito
Montreal, Canada | 2021 | 30 | 35mm

1 Dawn breaks where land is flesh and bones' echoes. You've lived through extinctions. Stars, skies, sand, and seas. Future is catching us up at last, and all the dead are ahead of us.

ShariNao Yoshigai
Shari, Japan | 2021 | 63 | HD Video**NORTH AMERICAN PREMIERE**

2 The Shiretoko Peninsula is a special place, located in the northernmost part of Japan where rare, wild animals coexist with humans and drift ice reaches its coast touching the Sea of Okhotsk in winter. But for some reason, there is very little snow in the winter of 2020. The drift ice hasn't appeared yet, either.

SPONSORU-M Center for
Japanese Studies**EDUCATION PARTNER**University of Toledo
Department of
Theater and Film**COMMUNITY PARTNER**

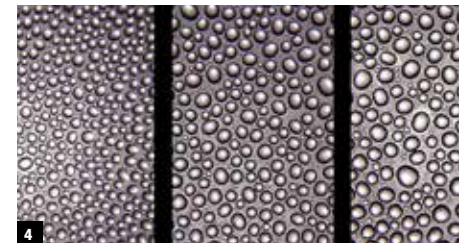
Ecology Center

FILMS IN COMPETITION 10:
ALMOST ALL AGES

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

Ann Arbor T-Shirt Company

COMMUNITY PARTNERSAnn Arbor District Library
Ann Arbor Summer Festival**1****2****3****4****5****6****kopitoto**Lisa Kusanagi, JuJu Kusanagi & Yvonne Meie
Iiyama, Japan & USA | 2020 | 9 | 4K Video

1 *kopitoto* offers us a glimpse into the snowy Japanese forests and the mythical inhabitants within.

ExoplanetsBrian Gardiner
Montreal, Canada | 2021 | 2 | 4K Video**WORLD PREMIERE**

2 Some of the distant worlds orbiting other stars discovered by astronomers.

Antenna FarmJohn Akre
Minneapolis, MN | 2021 | 3 | HD Video

3 Insects can't have all the fun! Scientists are discovering ways to grow antennas so humans can also enjoy all the advantages. Find out where antennas are grown or learn how to grow your own from this film, created with the latest in scratch-and-paint technology.

The CosmosRisa Okita
Otsu, Japan | 2019 | 2 | HD Video

4 The theme of the work is "The Beginning of the Universe." It is said that the universe was born from "None," which has neither time nor space nor energy. It overlaps with the everyday microcosm of water droplets. The image is composed of two parts: stillness (image in which water droplets are quietly produced) and motion (image in which water droplets actively move).

Well Wishes My Love, Your LoveGabriel Gabriel Garble
Stockholm, Sweden | 2021 | 9 | HD Video**WORLD PREMIERE**

5 A boy lends his friend a prosthetic arm for the day. Meanwhile, the moon inches closer and closer towards the sun.

FILMS IN COMPETITION 10: ALMOST ALL AGES

MICHIGAN THEATER MAIN AUDITORIUM



Whisper, Rustle

Maureen Zent

Atlanta, GA | 2021 | 5 | HD Video

6 Order gives way to chaos. Chaos becomes ferment. Ferment spurs fecundity. *Whisper, Rustle* depicts this cycle with natural and stylized elements drawn primarily from the poems and prose of W. B. Yeats. Stop-motion animated objects include sand, pebbles, flower petals, oak bark, leaves, gravel, sponges, seeds, egg shells, and a rotting log.

Alexander Mosolov. Three Pieces

Natalia Ryss

Russia & Belarus | 2020 | 3 | HD Video

NORTH AMERICAN PREMIERE

7 The experimental film is dedicated to Alexander Mosolov's constructivist period, as well as to the architecture and cinema of this direction, and consists of three parts named intuitively: 1. Shadows, 2. Movement, 3. Volume. Classical composers' works for children are performed by young musicians.

Rain Pot

Gordon Moore

Providence, RI | 2020 | 9 | HD Video

8 Life in motion. Experimental animation meets ceramics in this thesis film by Gordon Moore. Moore blurs the line between himself, his inspirations, and his artwork as he leads us through the process of making a ceramic pot from start to finish.



Benztown

Gottfried Mentor

Stuttgart, Germany | 2021 | 5 | HD Video

9 A town is driven mad. The city of Stuttgart fights back with heavy action against its traffic chaos, with far-reaching consequences. Other cities might follow the signal.

Floral Yearnings

Linda Fenstermaker

Mount Vernon, WA | 2021 | 3 | HD Video

10 An in-depth reflection on beauty.

Concession Stand Girl

Corrinne James

Philadelphia, PA / Alexandria, VA / Los Angeles, CA | 2021 | 2 | HD Video

11 A frog morphs through a colorful animated world, transforming into a variety of characters and landscapes. As the frog is changing shape, it catches, throws, and drives a football; weaving through the lyrics of Naomi Alligator's "Concession Stand Girl."

SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM

SPONSOR

U-M Department of Film,
Television, and Media

EDUCATION PARTNER

U-M Lloyd Hall Scholars Program

COMMUNITY PARTNER

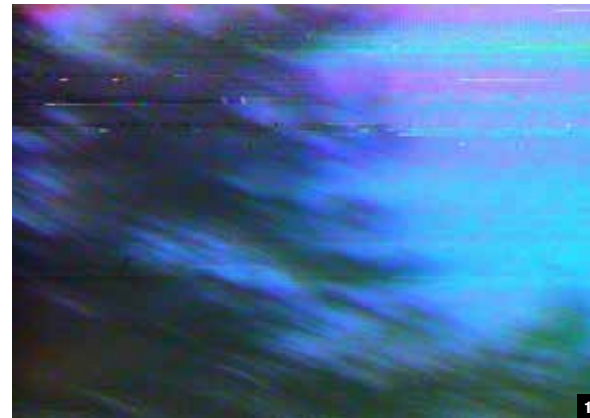
EMU Campus Life

A Mind-Bending Education: 30+ Years of Interns at AAFF

Organized by **Vera Brunner-Sung**

These films shine a light on an unsung but vital—and ongoing—legacy of the festival: its interns. Formally initiated by Vicki Honeyman for the 29th festival in 1991, the internship program has provided hands-on experience in a broad range of festival operations for over

two hundred students. A number have pursued careers in film, with a handful returning over the years to screen their work. We reached out to six to learn how their journeys have been influenced by their time with us. Read more on page 26.



Timecode Break

C. Jacqueline Wood

2012 | 3

1 A broken media reflects broken memories.

Buffalo Juggalos

Scott Cummings

produced by Shrihari Sathe

2014 | 30

2 An experimental exploration and celebration of the Juggalo subculture in Buffalo, New York. Long and static takes of Juggalos engaged in their favorite activities, first and foremost of which is causing mayhem. Among these seemingly random acts of the everyday, preening, sexual gratification, backyard wrestling, explosions, and destruction, a tentative narrative begins to emerge. AAFF 53 official selection.

This One Weird Trick

Joanie Wind

2020 | 6

3 A woman slogs through an identity mired with gender stereotypes and consumer capitalism to attempt to discover her true self. What is "natural" or "original" becomes inaccessible, forgotten, and nonexistent. 58 AAFF official selection.



SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM



3



4

Visit 57Kate Phelan
2016 | 10

4 Kat's been trying to get pregnant for three years and her fertility treatments don't seem to be working. But today will be different. She's sure.

What if Deadpool was Black? (Chunky Monkey and Oscars so White)Sultan Sharrief
2016 | 8

5 This short film, done as a spoof of the '80s and '90s afterschool special, explains the deeper reasons behind the lack of diversity that led to the 2016 #OscarsSoWhite campaign. The nuanced breakdown is simplified through a peculiar connection between Deadpool and Chunky Monkey ice cream.



5



6

CharacterVera Brunner-Sung
2020 | 17

6 Actor Mark Metcalf made his reputation playing aggrieved authority figures, most famously in *National Lampoon's Animal House* and *Buffy the Vampire Slayer*. Now in his 70s, he takes a critical look back on his life and career in this meditation on power, privilege, and the perils of being a "type."

FILMS IN COMPETITION 11

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

Office Evolution

COMMUNITY PARTNERDigital Arts, Film and
Television (DAFT)**DONOR**The Cohen Family
Charitable Fund**Insomnia**Emilia Izquierdo
London, UK | 2021 | 5 | HD Video**NORTH AMERICAN PREMIERE**

1 *Insomnia* explores violent waking life events as experienced in the dream insomniac state through dance and bodily movement. Using hand-drawn animation and archival footage, it takes us into the labyrinth of ancient forces battling oppression through dance and cosmic encounters.



1

TormentaVado Vergara & Emiliano Cunha
Porto Alegre, Brazil | 2021 | 7 | HD Video**NORTH AMERICAN PREMIERE**

2 *Tormenta (Storm)* is a contemporary fable that is born from the anguish of seeing Brazil destroyed from the inside out. Through memories and images from the first two years of a child's life, an atonal poem is born: a document on the chaos of the now, and the impact of our actions over future generations.



2

vs

Lydia Nsiah

Vienna, Austria | 2021 | 8 | HD Video

NORTH AMERICAN PREMIERE

3 *vs* (or "virtual spiral") deals with the dynamics between time and body in film. On digital video and non-reliable 16mm film, the processual of time and (film) body is visually transformed by spiraling camera movements. The spiral runs like a thread through the film.



3

They Dance With Their Heads

Thomas Corriveau

Bromont, Canada | 2021 | 8 | HD Video

4 The severed head of a choreographer is held captive by an eagle on a desert island. With a dazzling mastery of drawing and painting, this animated short unexpectedly takes us into the sensitive world of an artist madly in love with dance.



4

FILMS IN COMPETITION 11

MICHIGAN THEATER MAIN AUDITORIUM



If I Could Name You Myself (I Would Hold You Forever)

Hope Strickland

Manchester, UK | 2021 | 8 | HD Video

5 Cotton is a plant with connotations that far surpass its delicate white flowers, bringing to mind issues of enforced labor, of exploitation, and of colonialism. Yet the very crop for which creole women were forced into labor also offered a form of herbal resistance: cotton root bark could be used as birth control. Beneath the inherent violence of the slave economic system, we find quiet resistance.

Nature.Meadow.Sky.Long Shot

Yannick Mosimann

Bern, Switzerland | 2020 | 3 | 16mm

UNITED STATES PREMIERE

6 Images of defective 16mm footage are evoking mysterious scenes and the photographer reads his notes.

An Odd Pair

Melissa Friedling

Brooklyn, NY | 2021 | 29 | HD Video

WORLD PREMIERE

7 Exploring human/non-human entanglements and (odd) kinships spawned in assisted reproductive technologies, the film tracks a search for the origin of a fugitive pair of birds while investigating the circumstances of the filmmaker's own twin pregnancy.

Photo Caption: An Odd Pair

Birdsaver Report Volume 2

Heehyun Choi

Los Angeles, CA | 2021 | 11 | HD Video

8 Wild birds continue to collide into glass walls, and humans collect, measure, and analyze to prevent it. Various attempts to observe, perceive, and represent the reality are prevalent in the history of art, film, and media. Do human vision and bird vision lie in the same world? Are we able to see the same image as the other?



FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

SPONSOR

The Maple Theater

Archipelago

Felix Dufour-Laperrière

Montreal, Canada | 2021 | 72 | HD Video

A true animated film about invented islands. About a physical, imaginary, linguistic, political territory. About a real or dreamed country, or something in between. Archipelago is a feature film made of drawings and speeches that tells and dreams a place and its inhabitants, to tell and dream a little of our world and times.



FEATURE IN COMPETITION
MICHIGAN THEATER MAIN AUDITORIUM

10 Questions for Henry Ford

Presented with short in competition *In and Out a Window*

SPONSOR
Detroit Metro Times
COMMUNITY PARTNER
State Street District



In and Out a Window
Richard Tuohy & Dianna Barrie
Daylesford, Australia | 2021 | 13 | 16mm

1 Our front window, from inside and out. Made during a long covid lockdown. A product of the distraction and abstraction that resulted from a lot of staring at the same pieces of glass.

10 Questions for Henry Ford
Andy Kirshner
Dearborn, MI | 2021 | 67 | HD Video

2 A hundred years after the publication of his notorious anti-Semitic screed *The International Jew*, the ghost of Henry Ford returns to Detroit to face a troubling legacy. A poetic documentary, based on historical documents, Ford's personal notebooks, and the automaker's tragic relationship with his forgotten son, Edsel.



SPECIAL PROGRAM
MICHIGAN THEATER SCREENING ROOM

DONOR
Ruth Bardenstein and Jim Roll
EDUCATION PARTNER
Institute for Research on Women and Gender (IRWG)



At the Half Century Mark: Celebrate Early Productions from Women Make Movies

Curated by **Ariel Dougherty**

The world's largest distributor of women's films, Women Make Movies, Inc. turns 50 in 2022. This program celebrates its first decade, when WMM was also a producing outlet. In its first decade, from 1970 to 1980, production of feminist media, both narrative and documentary, was the heart of its work. During this decade, 39 productions emerged, exploring women's hopes and dreams on celluloid and half-inch videotape. Initially, as an offshoot of the Women's Liberation Movement, WMM was the umbrella under which filmmaker-teachers Sheila Paige and Ariel Dougherty produced four films, influenced by the youth that they taught and the works of Andy Warhol.

Their incorporation as an organization in 1972 established a community-based teaching and production center for women of all ages in the ethnically and economically mixed Chelsea neighborhood of Manhattan. Simultaneously, they created a distribution service to dispel the educational film marketers' myth that

"women were not an audience." More essentially, distribution provided a necessary long-term revenue stream. Little is known today about the early community production roots of the organization. Few of these early works have been in active distribution for decades. Enjoy and engage and see how relevant these films are for today.

Domestic Tranquility
Harriet Kriegel
1973 | 7 | digital from 16mm

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

In the two following works by the WMM co-founders, non-actors collaborate in unscripted, loosely structured storylines "to play" imagined selves. Costumes, even make-up, are self-designed, reflecting different personal styles and idiosyncrasies. The films capture the flare of early feminism in funny, and surprising, ways.

Sweet Bananas
Ariel Dougherty
NYC, Putnam County, and East Hampton, NY | 1972 | 30 | digital from 16mm

2 Vignettes of a go-go dancer, an industry weaver, and puppet maker meld as the women converge in an unsuspecting woman's country home for an undetermined spell. Feminist film critic Ann Kaplan wrote, "... the contrasting lives of some working-class and upper-class women, who end up all getting along."

Women's Happy Time Commune
Sheila Page
Northern Virginia and New York City | 1972 | 47 | digital from 16mm

3 In this first feminist Western, set in a fictional 1850, a motley crew form to consider their future—as a farming commune or dancers in a dance hall. "A Warholesque frolic," wrote Daphne Davis in *Women's Wear Daily*.

FILMS IN COMPETITION 12

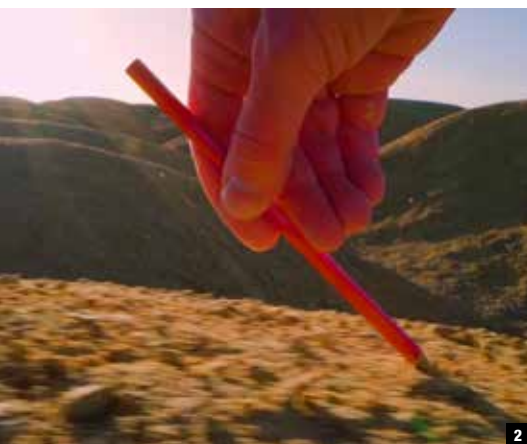
MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

Curaleaf

COMMUNITY PARTNER

Pickle Fort Film Collective

**Musical Performance**

Joseph Keckler

New York, NY | 2022 | 10 min | musical performance

1 Singer and artist Joseph Keckler will lead the audience on an underworld adventure with a couple of his signature brief-yet-epic musical stories. Photo: Michael Sharkey

Too Big Drawing

Genadzi Buto

Grodno, Belarus | 2021 | 5 | HD Video

NORTH AMERICAN PREMIERE

2 The drawing extends beyond the paper, outlining the real world.

Unknown Hand

Saul Pankhurst

Edinburgh, Scotland | 2021 | 3 | HD Video

3 An individual reflects on the inevitability of change, how we know ourselves, and how we wish to be known. This film discusses the impact of degenerative illness on one's sense of identity and authenticity, asserting an individual's right to approach a major change in their health in a way that remains true to them.

When We Were Bullies

Jay Rosenblatt

San Francisco & New York, USA | 2021 | 35 | HD Video

4 A mind-boggling "coincidence" leads the filmmaker to track down his fifth grade class—and fifth grade teacher—to examine their memory of and complicity in a bullying incident fifty years ago.

Stay Tunafish

Allie Trigoso

Chicago, IL | 2022 | 2 | SD Video

5 Who's watching what? Who's watching who? What's going on?! A disconcerting ride through a world of weirdos and multimedia chaos.

Our Mine

Shayna Strype

Brooklyn, NY | 2021 | 10 | HD Video

6 In a handcrafted world where nature exists in harmony, a handful of greedy businessmen exploit a mountain's riches. The female body becomes both landscape and characters in an exploration of what happens when Man considers himself separate from Nature. Through puppetry, animation, and wearable sculpture, this ecofeminist tragicomedy blurs the line between fable and reality.

Emoticon

Padrick Ritch

Boston, MA | 2021 | 2 | HD Video

7 Part one of a series aimed to assist people to wean themselves off of social media.

I Like Tomorrow

Jennifer Reeder & Nancy Andrews

Chicago, IL | 2021 | 10 | HD Video

8 *I Like Tomorrow* is a sci-fi comedy musical that combines live action and animation. This short hybrid film is set in an orbiting space station where a lonely lady astronaut works out a love triangle between her past, present, and future self. Each woman has a different but meaningful relationship to "space" and are all portrayed by the same actor: Michole Briana White.

SPECIAL PROGRAM

MICHIGAN THEATER SCREENING ROOM

DONOR

Wendy Lawson

Ann Arbor Film Festival x Video Data Bank: Medium Meet Medium

Curated by **Emily Martin**

Made possible with support from the Video Data Bank



The 42nd edition of the Ann Arbor Film Festival opened the door for the showcasing of video work, alongside and in conversation with the festival's rich and varied film programming, a meeting of moving image worlds often separated and distinctly differentiated. This program, highlighting work from the collection

at the Video Data Bank, features titles from seven artists that utilize the technical, aesthetic, and thematic conventions of both video and film in fluid, colorful form. As we reflect on the history of the Ann Arbor Film Festival and its relationship to video, it is imperative to reflect on the moments in which mediums meet, converse, and converge.

Lore

Sky Hopinka

2019 | 10

1 Images of friends and landscapes are cut, fragmented, and reassembled on an overhead projector as hands guide their shape and construction in this film stemming from Hollis Frampton's *Nostalgia*. The voice tells a story about a not too distant past, with traces of nostalgia articulated in terms of lore.

Curtain: Untold Story

Barbara Aronofsky Latham

1979 | 3

2 In this video, the unseen narrator describes her inability to communicate to the camera what she wants to say and to whom she wants to say it.

Mutiny

Abigail Child

1982 | 11

3 *Mutiny* employs a panoply of expression, gesture, and repeated movement. Its central images are of women: at home, on the street, at work, at school, talking, jumping on trampolines, playing the violin. The syntax of the film reflects the possibilities and limitations of speech, while "politically, physically, and realistically" flirting with the language of opposition.

Lossless #3

Rebecca Baron & Douglas Goodwin

2008 | 10

4 Removing keyframes from a digital version of John Ford's *The Searchers*, Baron and Goodwin

attack the film's temporal structuring to render a kinetic "painted desert" of the West.

Apeshit

Leah Franklin Gilliam

1999 | 6

5 Employing footage from an obscure 8mm film trailer for Battle for the *Planet of the Apes* to highlight the unstable relationship between the real, historical past and the distant, imaginary future, this project revolves around a central question: is there a relationship between these forgotten formats and the discontinued political ideologies that they depict?

Deep Sleep

Basma Alsharif

2013 | 13

*Flashing Light Warning

6 *Deep Sleep* takes us on a journey through the sound waves of Gaza to travel between different sights of modern ruin, recorded on Super 8 film, to the ruins of ancient civilizations embedded in modern civilization in ruins, to a site ruined beyond evidence of civilization.

Healing

Stephanie Barber

2012 | 12

7 The video hovers tentatively between therapy, documentary, poetics, and mystic trappings and ends, like all good things, in surrender to song. There is a challenge presented to fall into the breathing and pacing presented, and the challenge to view the video as a discrete piece of art at the same time.

Curious Fantasies

Jesse McLean

2019 | 8

8 The language and imagery related to celebrity perfumes (both descriptive and visual) are a starting point to think about consumer desires and the corrupt nature of branding. Give us your songs, your smells, and we will give you everything. The rich get richer, everyone smells poorer.

AFTER PARTY

11pm-1am | Free

Necto | 516 East Liberty Street

Featuring DJ Hyde



FILMS IN COMPETITION 13

MICHIGAN THEATER MAIN AUDITORIUM

SPONSOR

Destination Ann Arbor

COMMUNITY PARTNER

Decriminalize Nature Michigan

**O, Luna!**Virginia Lee Montgomery
Austin, TX | 2021 | 6 | 4K Video

1 *O, Luna!* is a surreal, live-action dreamscape of ocular symbols, echoing sounds, and swirling logic. Featuring a cast of live luna moths and a moth-scale DSLR camera, the film investigates philosophical themes of metamorphosis and image making. *O, Luna!* was created, crafted, filmed, edited, produced, and scored by Virginia Lee Montgomery while she was cocooned inside her home with her moths over the global pandemic.

SaunaAnna Lena Spring & Lara Perren
Lucerne, Switzerland | 2021 | 4 | HD Video

2 Ava enters the Sauna for the first time. She is overwhelmed by the nudity, her thoughts, and the physical sensations. The other guests go about their routines. With the rising heat Ava starts to relax. Finally, she melts away and dissolves into complete ecstasy.

Moving or Being MovedSabine Gruffat
Chapel Hill, NC | 2020 | 11 | HD Video

3 Postmodern dance theory by Trisha Brown and Yvonne Rainer is put to work while a woman cleans the house in a motion capture suit. The everyday performance of domestic labor is teleported into a surreal game world where an emotionally responsive AI chatbot provides no answers.

True Sound FaçadeLaura N-Tamara
London, UK | 2020 | 3 | HD Video

4 Commissioned by Barbican x The Smalls for their Inside Out short film series, *True Sound Façade* is a poetic dance and animation film in which a dancer

realizes that their digital self feels truer than their real-world self. The film takes its inspiration from the Japanese notions of “honne,” the true sound, one’s innermost feelings, and “tatemae,” the façade we put up to live in society.

The Fourth WallMahboobeh Kalaei
Qom, Iran | 2021 | 10 | HD Video

5 Home and family, relationships, desires, wishes, and everything are summarized in a kitchen. The stuttering boy is alone there, playing with his imagination.

L'opéra d'orMatthieu Dumont & Geneviève Crépeau
Rouyn-Noranda, Canada | 2020 | 11 | HD Video

6 In a music-punctuated story set in the near future, the Pizza Delivery Guy and his wife Late Catharsis are passionately in love.

Punctured SkyJon Rafman
Montréal, Canada / Los Angeles, USA | 2021 | 21 | 4K Video

7 After reuniting with an old friend, an unseen narrator embarks on a quest to uncover the truth behind the mysterious disappearance of his beloved childhood video game, *Punctured Sky*. Along the way, he must contend with a series of strange encounters on and offline and confront the precariousness of memory, truth, and selfhood in the internet epoch.

LES-1Micha Vanony
Monte Carlo, Monaco | 2021 | 5 | HD Video

8 HAH's music video: a witch discovers a path to the other world—dreamt using neural style transfer, optical flow, and deep dreams.

Codex Entropia: 3DRichard Pell
Pittsburgh, PA | 2021 | 9 | HD Video

9 An ancient civilization develops complex computing technologies using only well-trained animals. Told through a psychedelic found-footage slideshow sourced entirely from 100-year-old stereoscopic photographs. Seen here in its intended anaglyph format. Requires red/cyan 3D glasses.

I Gotta Look Good for the ApocalypseAyce Kartal
Paris, France | 2021 | 6 | HD Video

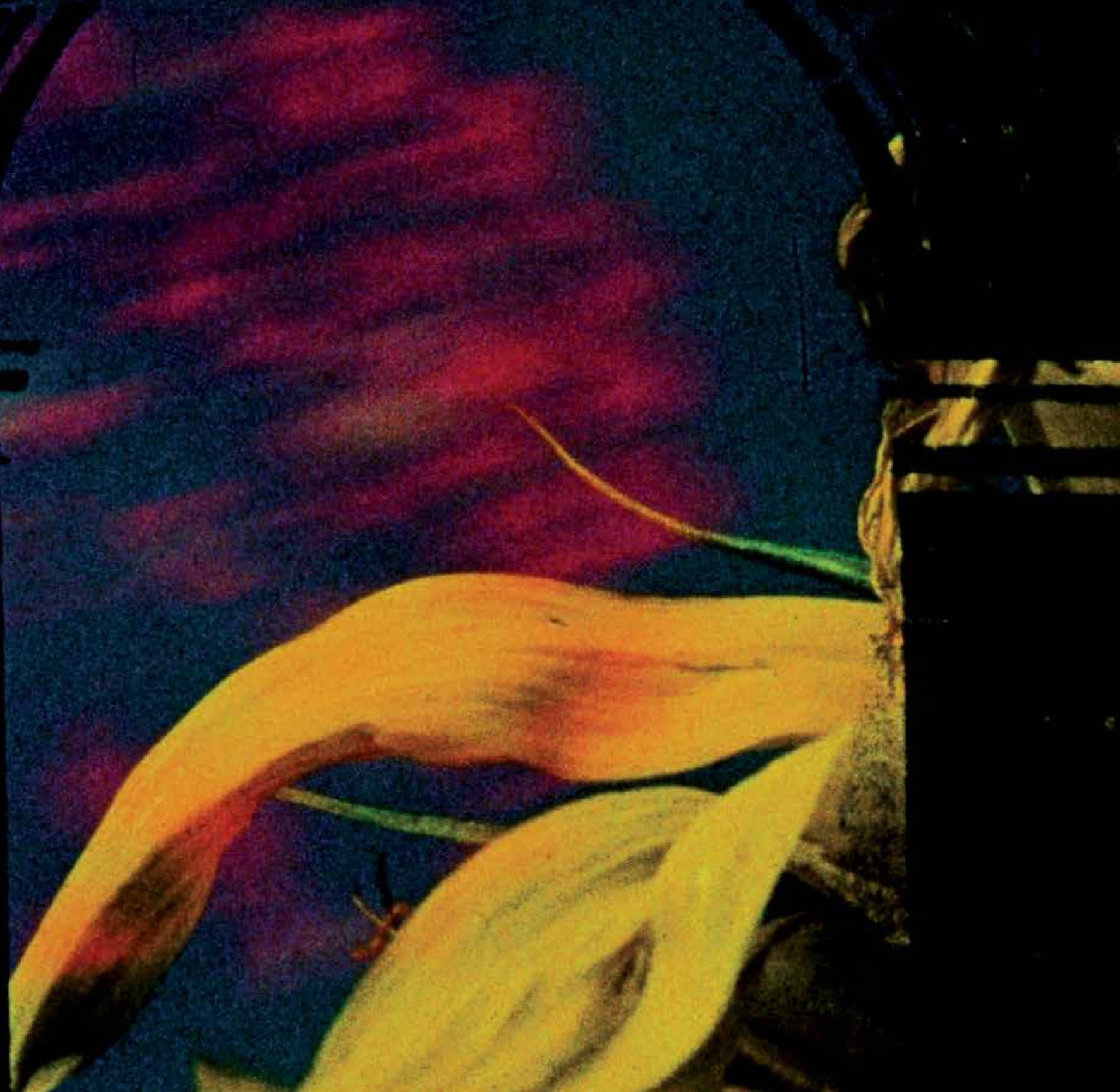
10 March 2020. After China, the whole planet locks itself in. Our world, which we call “real,” is drained of what used to be its substance, and forms of digital life multiply, like these couples whose avatars share a common life in a virtual universe. But what if the crisis we are actually experiencing is not a pandemic, but an accelerated derealization of our lives?

The Analog OceanLuis Macias
Mexico/Spain | 2022 | 10 | 35mm

11 “The ocean is the only crossing to arrive to Mount Analogue. Through each wave, which breaks into each of the primary colors, a gateway opens to a new perception ... that of an ocean as deep, dark, and as difficult to access as the climb to the highest mountain. To the top where the sixth sun can be perceived.” Inspired by the pre-Hispanic myth of the Sixth Sun and *Mount Analogue*.

AFTER PARTY11pm–1am | Free
Necto | 516 East Liberty Street
Featuring DJ Hyde

03
27
SUN



FEATURE IN COMPETITION

MICHIGAN THEATER MAIN AUDITORIUM

PARTNER

College for Creative Studies

COMMUNITY PARTNER

Michigan Psychoanalytic Society

DONOR

630 Club

Experimental Curator: The Sally Dixon Story

Presented with historical AAFF short films

**Experimental Curator: The Sally Dixon Story**

Brigid Maher

Washington DC, New York City, Pittsburgh, Seattle, Saint Paul, Minneapolis, Denver, Lump Gulch, USA | 2022 | 57 | 4K Video

WORLD PREMIERE

1 A documentary that delves into the life of film curator Sally Dixon. Dixon was known as a trailblazer in the "film as art" movement in the '70s and founded and directed the Film Department at the Carnegie Museum of Art in Pittsburgh. Featuring interviews with Carolee Schneemann, Jonas Mekas, Bruce Baillie, Ken Jacobs, and Robert Haller.

Valentin de las Sierras

Bruce Baillie

1967 | 10 | 16mm

2 Skin, eyes, knees, horses, hair, sun, earth. Old Song of Mexican hero Valentin, sung by blind Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico.

Invocation Of My Demon Brother

Kenneth Anger

1969 | 11 | 16mm

3 Underworld powers gather at a midnight mass to shadow forth Lord Lucifer. Mick Jagger used a moog synthesizer to provide the hallucinatory score. Anger calls this "an attack on the sensorium."

Take Off

Gunvor Nelson

1972 | 10 | 16mm to digital

4 Ellion Ness, a thoroughly professional stripper, goes through her paces, bares her body, and then, astonishingly and literally, transcends it.

Fist Fight

Robert Breer

1964 | 11 | 16mm to digital

5 An autobiographical film combines personal and family photos with intense colors, textures, and geometric abstractions.



FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

*What We Shared*Presented with short in competition ***Dans les Cieux et Sur la Terre***

SPONSOR

Edge Hill University

EDUCATION PARTNER

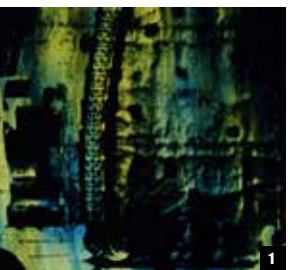
U-M Center for Russian, East European,
and Eurasian Studies

COMMUNITY PARTNER

Prison Creative Arts Project (PCAP)



2



1

Dans les Cieux et Sur la Terre

Erin Weisgerber

Tiohtià:ke / Montreal | 2022 | 12 |
16mm

WORLD PREMIERE

1 Vertiginous masses of carved limestone give way to an ecstasy of light and living color through an alchemical spell of elemental transformation. Hierarchies dissolve as the transient quotidian inspires the monumental. *Dans les Cieux et Sur la Terre* was shot and hand-processed entirely on 16mm reversal films, with all of the composite images created in-camera.

What We Shared

Kamila Kuc

London, UK / Sukhum, Abkhazia |
2021 | 69 | HD Video

NORTH AMERICAN PREMIERE

2 Seven inhabitants of a de facto state on the Black Sea unfurl a web of stories about loss and displacement through the re-imaginings of dreams and memories of the 1992–93 war in Abkhazia. To question the unstable distinction between fact and fiction, these re-imaginings are interwoven with auto-fictional narration and archival materials that have been processed through an AI technology. The Black Sea permeating the film's universe acts as a metaphor for both an idyllic holiday destination of utopian happiness as well as a perilous force.

FEATURE IN COMPETITION

MICHIGAN THEATER SCREENING ROOM

*elephant*Presented with short in competition ***Freshwater***

SPONSOR

Detroit Public Television

EDUCATION PARTNER

U-M Department of Afroamerican
and African Studies

COMMUNITY PARTNER

CultureSource



2

Freshwater

dream hampton

Detroit, MI | 2022 | 10 | 4K Video

WORLD PREMIERE

1 *Freshwater* is a short film by dream hampton about her disappearing Black city, flooded basements, and the fluid nature of memory.



1

elephant

Maria Judice

San Francisco, CA | 2021 | 99 | HD
Video

WORLD PREMIERE

2 After witnessing a murder of a young boy by a cop on her doorstep, Maria finds her mental health struggling. At thirty-seven, violence and death compound into a fear of the outside. As she self-isolates, she unpacks individual, collective, and generational trauma. Her beloved community keeps her connected with frequent care visits. *elephant* is a visual meditation on the physiology of grief.

FEATURE FILM

MICHIGAN THEATER MAIN AUDITORIUM

DONOR

The Birkhill Family Foundation



Dr. Chicago

George Manupelli
1968 | 110 | 16mm

Preserved by Anthology Film Archives through the Avant-Garde Masters grant program funded by The Film Foundation and administered by the National Film Preservation Foundation.

This is the first of Manupelli's four-film Dr. Chicago series, in which revered avant-garde composer Alvin Lucier gives an unexpected, uproarious performance as the singular Dr. Alvin Chicago, a sex-change surgeon on the run from the law. Accompanied into the unknown woods by his girlfriend, his nurse, an ailing patient, and a Harpo Marx-esque silent stranger, the good Dr. soon finds that there are many obstacles on the road to Sweden. Filled with Warhol-ian long takes, semi-improvised scenes, and exquisite black-and-white photography, Dr. Chicago is entirely unique, an atmospheric screwball comedy. Features Alvin Lucier, Mary Ashley, Steve Paxton, and sound by Robert Ashley.

Winners Night

The 60th Ann Arbor Film Festival closing events offer two screenings of films selected by festival jurors for recognition with awards this year

Awards1

6PM Sunday 3/27/2022

Michigan Theater Main Auditorium

Onstage announcement of the 60th AAFF awards, followed by a screening of awarded films.

Awards2

8PM Sunday 3/27/2022

Michigan Theater Main Auditorium

Additional awarded films from this year's festival.

AfterParty

10pm-12am Sunday 3/27/2022 | Free

Babs' Underground | 213 South Ashley Street



Bell Tower Hotel
75 Years of Excellence

belltowerhotel.com



    [NECTO.COM](https://necto.com)

516 E. LIBERTY, ANN ARBOR, MI
734-994-5436



ann arbor
T-SHIRT COMPANY®

**Proud Merch
Partner
since 2020**



Custom screen print &
embroidery, made in
Ann Arbor



734-274-2659

www.annarbortees.com

505 S. Maple Rd.,
Ann Arbor, MI 48103

INSTITUTE FOR THE HUMANITIES

at the University of Michigan

A hub for innovative,
collaborative research
in the humanities
and the arts.

Committed to
cultivating the
public voice of the
humanities through
public lectures,
performances,
discussions, and
exhibitions, we salute
our partnership
with the Ann Arbor
Film Festival.

M | LSA INSTITUTE FOR THE
HUMANITIES
UNIVERSITY OF MICHIGAN

[WWW.LSA.UMICH.EDU/HUMANITIES](https://www.lsa.umich.edu/humanities)

Mural: First Man: Samuel C. Watson by Tylonn J. Sawyer

Picture Perfect Sound®

Leon is proud to support the Ann Arbor Film Festival and all of their important contributions to our community.



BLOM

MEAD + CIDER

100 S 4TH AVE
ANN ARBOR MI

JOINTPIVOT

delivering

STRATEGIC PLANNING
PROJECT MANAGEMENT
PROCESS IMPROVEMENT
LEADERSHIP DEVELOPMENT
CHANGE MANAGEMENT

without the hassle of additional
headcount

JENN TANKANOW
VICE PRESIDENT & CO-FOUNDER
jenna@jointpivot.com
www.jointpivot.com

DETROIT METROTIMES

SOUTHEAST
MICHIGAN'S #1
ENTERTAINMENT
WEEKLY

GET IT EVERY
WEDNESDAY

METROTIMES.COM



COMMUNITY ENRICHMENT

Hylant is committed to supporting the communities where our clients and employees live and work. Which is why we are proud to support the Ann Arbor Film Festival.

To learn more, visit us at hylant.com.

HYLANT

HYLANT-ANN ARBOR
734-741-0044

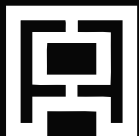
BUSINESS INSURANCE | EMPLOYEE BENEFITS
PERSONAL INSURANCE

HOTTEST NEW WINGS SPOT IN TOWN



MENU

sidebiscuit.com | (734) 531-6777



Edge Hill
University

**"The enemy of art
is the absence
of limitations."**

Orson Welles

Edge Hill University is proud to be working in partnership with AAFF to show Festival films in the UK.

The UK Modern University of the Year (*The Times and Sunday Times Good University Guide 2022*) is in the North West of England.

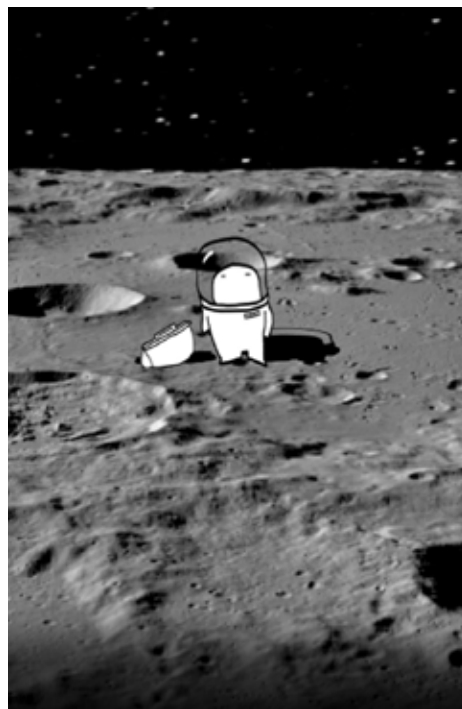
We love film.

Teaching. Researching.
Making. Watching.

THE  TIMES
THE SUNDAY TIMES
**GOOD
UNIVERSITY
GUIDE
2022**

**MODERN
UNIVERSITY
OF THE YEAR**

edgehill.ac.uk



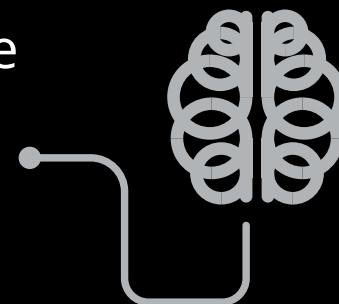
Ranked as one of
the best design colleges
in the world, graduates of the
College for Creative Studies'
Film program go on to be
successful screenwriters,
cinematographers, directors,
editors, producers,
sound designers, colorists,
creative directors, VFX artists,
studio owners and independent
filmmakers and artists.

collegeforcreativestudies.edu

COLLEGE for Creative STUDIES

Artwork by Luke Schroeder '22, Entertainment Arts

Intelligence is
threat response
in the blink
of an eye.
Only faster.



netscout.com

OMNIS' SECURITY
from
NETSCOUT.



**AMERICA'S
ORIGINAL
CRAFT
VODKA®**

• Tito'sVodka.com • Crafted to be savored responsibly. DISTILLED & BOTTLED BY FIFTH GENERATION INC., AUSTIN, TEXAS 40% ALC/VOL. © 2022 TITO'S HANDMADE VODKA.

Boulder **MFA**
ARTS PRACTICES / FILM
 with Cinema Studies & Moving Image Arts

contact: jeanne.liotta@colorado.edu
www.colorado.edu/artandarthistory/areas-study/film

COME GET THAT CLEAR
 COLORADO LIGHT



Ann Arbor Observer



5 ways to support the arts and local journalism

- Thank Observer advertisers
- Become an Observer friend for \$25 year
- Post Events for FREE on AnnArborObserver.com
- Market your events and buy tickets on **a2tix**
- Subscribe to **a2view** for weekly local news and event updates

45th 1976 • 2021
ANNIVERSARY
 Ann Arbor Observer

734.769.3175 • AnnArborObserver.com   

North Quad Programming is proud to support the Ann Arbor Film Festival



Hosting inclusive innovative events and cultural experiences for the University of Michigan and the Ann Arbor community



Find out more at northquad.umich.edu For reservations and collaborative programming email us at umnorthquad@umich.edu




Join Us Friday & Saturday After
 The Festival For Immersive Music

club above
 CLUB-ABOVE.COM
 DOWNTOWN ANN ARBOR

...Or Downstairs at the
 Heidelberg or Rathskeller
 Wednesday through Saturday

215 N MAIN 734 663 7758


We



Art.

Curating Food and wine experiences For 15 years & running.

DINNER | BRUNCH | EVENTS


VINOLOGY
 RESTAURANT | BAR | EVENT SPACE

734.222.9841 | ANN ARBOR | VINOLOGYV2.COM

STONE CHALET



Stay and Celebrate

Host your wedding, family reunion,
 or business retreat with us!

www.stonechalet.com

**University
Lithoprinters
is proud to
support the**



Your Offset/Digital
Printing and Mailing Partner



ULitho

**Partners. Expertise.
Teamwork. Solutions.**

4150 Varsity Drive, Ann Arbor, MI 48108
sales@ulitho.com • 734.973.9414
ulitho.com

aMa

Servicing Breakfast,
Lunch, & Dinner.

Dine-in, Carry out,
& Catering!

734.780.7202

215 S. State St. • Ann Arbor

www.amabistro.com

STAMPS GALLERY
201 S. DIVISION STREET

2022 MFA THESIS EXHIBITION

*Close but
not Touching*

MARCH 25 – APRIL 30

LEARN MORE:
stamps.umich.edu/exhibitions

M STAMPS
SCHOOL OF ART & DESIGN
UNIVERSITY OF MICHIGAN



More than 20 different spirits
each made from locally-grown
and milled grains.

Supporting Ann Arbor Film Festival
and more than a dozen other
local non-profits and community programs.

\$5 Off at our AA Tasting Room with any AAFF ticket stub



220 FELCH ST., ANN ARBOR, MI • ANNARBORDISTILLING.COM



**UNIVERSITY OF MICHIGAN
CREDIT UNION**



**PROUD SPONSOR OF THE
ANN ARBOR FILM FESTIVAL**

UMCU.ORG



**BUSCH'S
LOCAL**
Growing Home


Born & Raised in Michigan

STORES ON:
MAIN ST. & GREEN RD.
@ ANN ARBOR-SALINE RD. @ PLYMOUTH RD.


ALSO LOCATIONS IN:

BRIGHTON	CANTON	CLINTON	DEXTER
FARMINGTON HILLS	LIVONIA	NOVI	PINCKNEY
PLYMOUTH/NORTHVILLE	ROCHESTER HILLS	SALINE	
SOUTH LYON	TECUMSEH	WEST BLOOMFIELD	

Ann Arbor's
best selection
of office space.



734.665.6500
OxfordCompanies.com



**MICHIGAN'S #1
EDIBLES BRAND**
JUST HIT FAST FORWARD

ENHANCE YOUR ENTERTAINMENT



 |  | 

wanabrands.com



341 E. LIBERTY ST., ANN ARBOR, MI 48104
734.769.6700 | mani-a2.com



341A E. LIBERTY ST., ANN ARBOR, MI 48104
734.213.7400 | isalita-a2.com



jerusalem garden
ann arbor's freshest middle eastern eatery
est. 1987

IN PROUD SUPPORT OF THE
ANN ARBOR FILM FESTIVAL 2022


314 E. LIBERTY ST., ANN ARBOR MI 48104
734.995.5060 / JERUSALEMGARDEN.NET

Zingerman's
SOUTHSIDE
all your zingy favorites
...with Parking!

	Chocolates & Confections
	Bread, Pastries & Lunch
	Classes & Fun
	Café & Roastery
	Cheese & Gelato
	Training & Seminars

3711-3728 Plaza Dr. • Ann Arbor, MI 48108
zingermans.com

**ROOZ
ROAST**



CURALEAF PROUDLY SPONSORS
THE 2022 ANN ARBOR FILM FESTIVAL

Our kind of Tree Town!

(We think we'll fit in perfectly.)



60TH ANN ARBOR FILM FESTIVAL

OR FILM FESTIVAL

60TH ANN ARBOR FILM FESTIVAL

LEARN MORE:



Curaleaf.com | Located in Ann Arbor, Bangor, Battle Creek, and Kalamazoo.

Marihuana product for use only by individuals aged 21 or older. Medical Marijuana for use only by registered qualifying patients or registered primary caregivers.

*Please join us at the 60th AA Film Festival
for a screening of the Japanese film "Shari"*



M | LSA

CENTER FOR
JAPANESE STUDIES
UNIVERSITY OF MICHIGAN

Website: ii.umich.edu/cjs/
Facebook: facebook.com/umcjs
Twitter: @UMCJS

officeevolution

Office Evolution Ann Arbor offers Hourly, Daily, Monthly and custom Multi-Month terms for dedicated and private office spaces, co-working space, conference rooms and the necessary support services that integrate to create the ideal customizable work experience.

PERKS

All of our staff are Notary Public certified. We offer Business Address services with USPS approved, secure mailboxes so your Google My Business map points to a physical office building (and not your home). Free parking, free wi-fi, complimentary coffee and tea are just a few perks to using Office Evolution.

Call or visit our website to arrange a tour:

734-821-8085

officeevolution.com/locations/ann-arbor





WHEN IT'S ALL BEEN DONE BEFORE (CONNIE HUANG 2011) MONORS PROJECT

M LSA FILM, TELEVISION, AND MEDIA
UNIVERSITY OF MICHIGAN

DPTV IS YOUR HOME FOR DOCUMENTARIES



Detroit
Public TV

Tune-in or stream @ dptv.org



TeaHaus
Ann Arbor

HOME OF THE
world's finest
TEA



180+ loose leaf teas
food & pastries
tea pairings
brewed tea
teaccessories
full english tea

204 N 4th Ave
Ann Arbor, MI 48104
www.TeaHaus.com

STATE



with
April Baer

Conversations
that matter
to Michigan.

Mon-Fri, 3 p.m. and 9 p.m.

**MICHIGAN
RADIO**
MICHIGAN'S NPR NEWS LEADER

npr

91.7 FM Ann Arbor/Detroit
michiganradio.org

We can't help you
see all 180 films.

But we can help support
the Ann Arbor Film Festival.

**bank of
ann arbor**

Member FDIC



**MAKERS, DREAMERS,
THINKERS, DOERS.
UNITE.**

Get inspired at
AnnArbor.org

DESTINATION
**ANN
ARBOR**

BUY + SELL + TRADE
**LPS 45S CDS
TAPES DVDS**

**ENCORE
RECORDS**

(734) 662-6776
203 N. FOURTH AVE.
ANN ARBOR, MI
48104

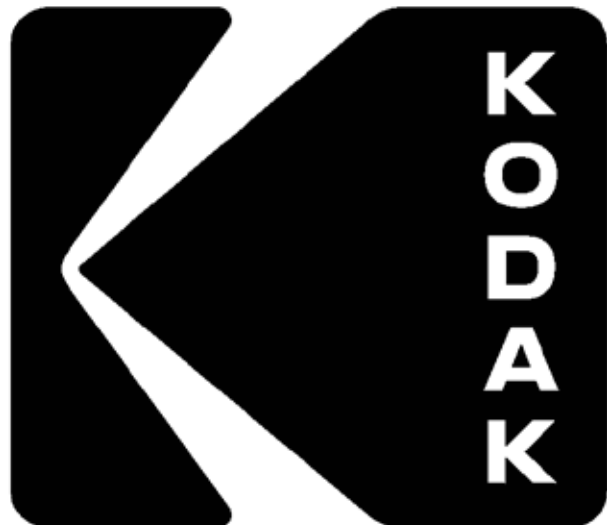
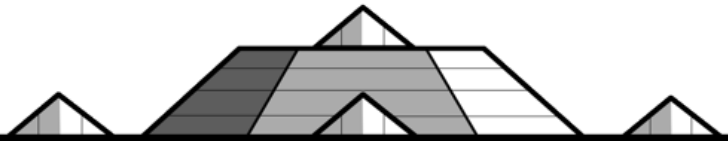
**DON'T BE LEFT
in the DARK...**

yelp's got the reel deal on fabulous local businesses. Check us out on the web at yelp.com or on our award winning mobile app!

concentrate

CLARK 
PROFESSIONAL PHARMACY
Since 1980

MIDUDERSTADT CENTER



**Hand crafted content
that captivates
and engages local
audiences.**



ADAMS STREET
PUBLISHING
COMPANY

Ann Arbor
FAMILY

current

adamsstreetpublishing.com | annarborfamily.com | ecurrent.com

Mothfire is proud to support the Ann Arbor Film Festival and all of their contributions to the community.



 MOTHFIRE BREWING CO. www.mothfire.com | @mothfirebrewingco

What's New?

PROTECTED BIKE LANES.
Protected bike lanes are physically separated from the traffic and the sidewalk.

TURN BOXES.
Green turn boxes provide a place for people on bikes to wait before turning onto a cross street.

GREEN PAINT.
Green paint is used in conflict areas where people in cars and on bikes need to be extra cautious.




For more information visit:
PeopleFriendlyStreets.org

a2gov.org/ctn | 734.794.6150



WHERE ANN ARBOR CONNECTS

CHANNEL 16 | CHANNEL 17 | CHANNEL 18 | CHANNEL 19

MASSART



FILM/VIDEO
BFA + MFA

LEARN MORE AT MASSART.EDU

Image: Lucas Arruda, MassArt BFA'22

Dominick's
ANN ARBOR'S ORIGINAL CAFE SINCE 1960

SUPPORTING THE
ANN ARBOR FILM FESTIVAL
SINCE DAY ONE

MONDAY-SATURDAY 10:00 AM - 10:00 PM
812 MONROE ST. ANN ARBOR, MI 48104
(734) 662-5414



FESTIVANT
BY INFOREADY

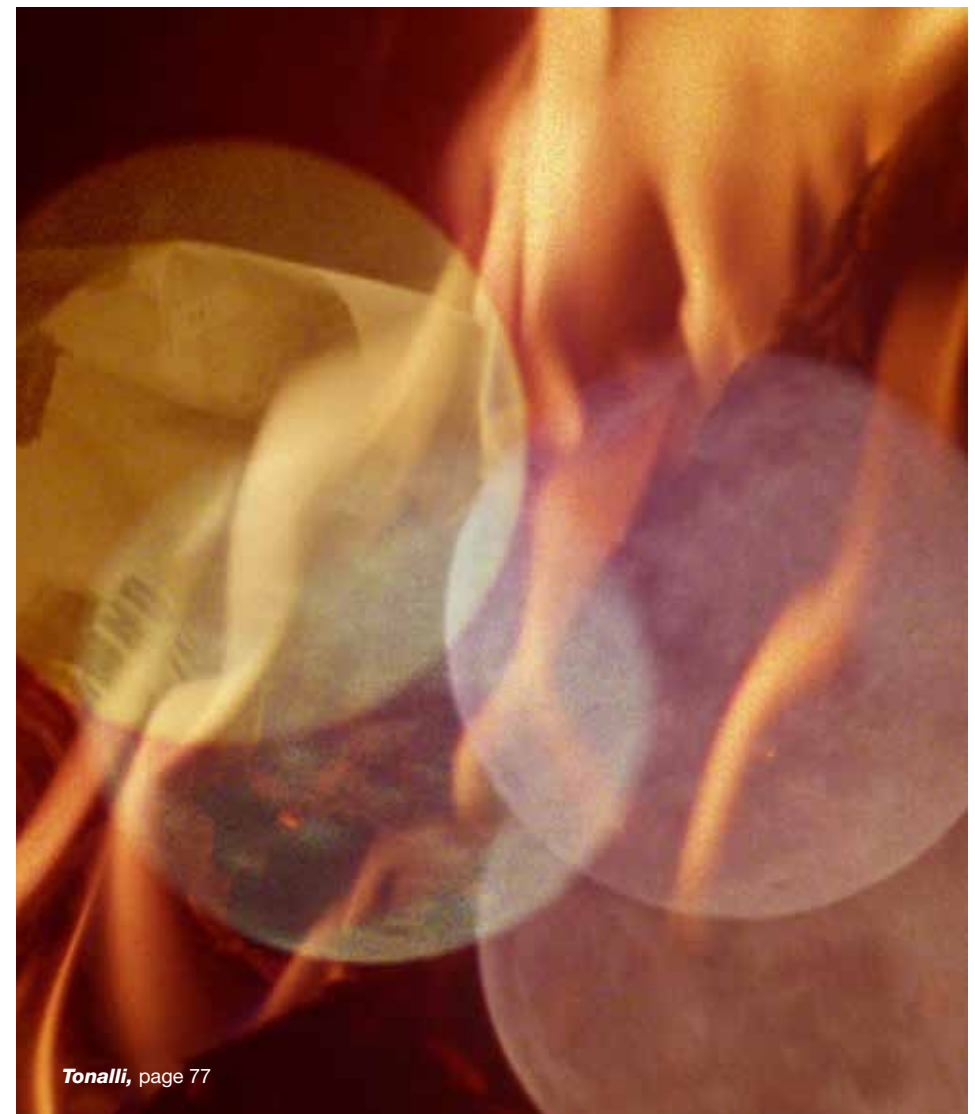
Congratulations, Ann Arbor Film Festival!
We're proud to be part of your success.

FESTIVANT IS THE ONLINE SUBMISSION VETTING PLATFORM
USED BY THE ANN ARBOR FILM FESTIVAL

FILMMAKER INDEX

Madonna Adib	63	Renata Ferraz	46	Elliot Mercer	52
John Akre	87	Galdric Fleury & Antoine Fontaine	68	Zara Joan Miller	77
Basma Alsharif	99	Tina Frank	41	Angelo Madsen Minax	50
Kenneth Anger	105	Steven Fraser	67	Leonie Minor	68
Beth B	82-83	Melissa Friedling	92	Paula Monesterolo	47
Bruce Baillie	105	Katharine Fry	73	Virginia Lee Montgomery	101
Stephanie Barber	99	Gabriel Gabriel Garble	87	Gordon Moore	88
Rebecca Baron & Douglas Goodwin	98	Brian Gardiner	87	Yannick Mosimann	92
Jean-Guillaume Bastien	51	Rachel Garlin	48	M. Musgrove	48
Kyath Battie	55	Nicolas Gebbe	40	Richard Myers	49
Conni Beeson	65	Mariam Ghani	7, 44-45	Laura N-Tamara	101
Jon Behrens	68	Josh Gibson	54	Michael Fetter Nathansky	40
Amber Bemak & Angelo Madsen Minax	63	Leah Franklin Gilliam	99	Gunvor Nelson	105
Sadie Benning	74-75	Michaela Grill	55	Lydia Nsiah	91
Christina Benz	79	Sabine Gruffat	101	Risa Okita	87
Magdalena Bermudez	54	Barbara Hammer	66	Pat Oleszko	33, 40
Ryan Betschart	41	dream hampton	107	Ann Oren	52
Léo Bittencourt	64	Shunsaku Hayashi	47	Ov	52
Giselle Bonilla	68	Pedro Henrique	78	Sheila Page	95
Sohaib Bouaiss	79	Cheryl Hess	64	Saul Pankhurst	96
Anne-Marie Bouchard	79	Tsz Wing Ho	47	Noam Paul	79
Robert Breer	105	Bea Hoeller	80	Michel Pavlou	73
James Broughton & Joel Singer	66	Sky Hopinka	50, 98	Stefan Pavlović	60
Vera Brunner-Sung	26, 90	Rui Hu	80	Richard Pell	101
Laura Moreno Bueno	52	Wei Huang	47	Kate Phelan	26, 90
Genadzi Buto	96	Emilia Izquierdo	91	Leighton Pierce	51
Madison Bycroft	53	Corrinne James	88	Charlotte Pryce	54
José Cardoso	47	Maria Judice	107	Kathleen Quillian	48
Sanjana Chandrasekhar	63	Melinda Kádár	81	Allison Radomski	40
Jane Cheadle	81	Mahboobeh Kalae	101	Janis Rafa	68
Abigail Child	98	Gina Kamentsky	7, 70-71	Jon Rafman	101
Heehyun Choi	92	Ayce Kartal	101	Jennifer Reeder & Nancy Andrews	97
Shayok Misha Chowdhury	77	Miatta Kawinzi	73	Thomas Renoldner	7, 58-59
Colectivo Los Ingrávidos	77	Joseph Keckler	34, 36, 61, 96	Erich Rettstadt	64
Cecelia Condit	73	Andy Kirshner	94	Ben Rinehardt	80
Maxime Corbeil-Perron	31, 68	Magda Kreps	51	Padrick S. Ritch	97
Thomas Corriveau	91	Harriet Kriegel	95	Andrés Roa Ariza	47
Scott Cummings	89	Kamila Kuc	106	Jay Rosenblatt	96
Dirk de Bruyn	47	Lisa Kusanagi, JuJu Kusanagi, & Yvonne Meier	87	Dan Rule	81
David De La Fuente	63	Barbara Aronofsky Latham	98	Natalia Ryss	88
Lizzy Deacon & Ika Schwander	77	Jennifer Levonian	40	Ira Sachs	66
Susanne Deeken	54	Guangli Liu	67	Matthias Sahli & Immanuel Esser	52
Ariel Dougherty	27, 95	Lydia Lunch	33, 36, 77	Daichi Saito	86
Felix Dufour-Laperrière	93	Luis Macias	33, 54, 101	Hiroya Sakurai	41
Matthieu Dumont & Geneviève Crépeau	101	Brigid Maher	105	Terri Sarris	51
Gregor Eldarb	73	George Manupelli	40, 107	Shrihari Sathe	26, 89
Rhys Ernst	66	Curt McDowell	65	Tristan Scott-Behrends	64
Kevin Jerome Everson	50	Brynne McGregor	80	Abigail Severance	66
Ava Jeanene Farber	77	Jesse McLean	99	Charlie Shackleton	72
Linda Fenstermaker	88	Nina McNeely	41	Sultan Sharief	26, 90
		Gottfried Mentor	88	Fern Silva	62

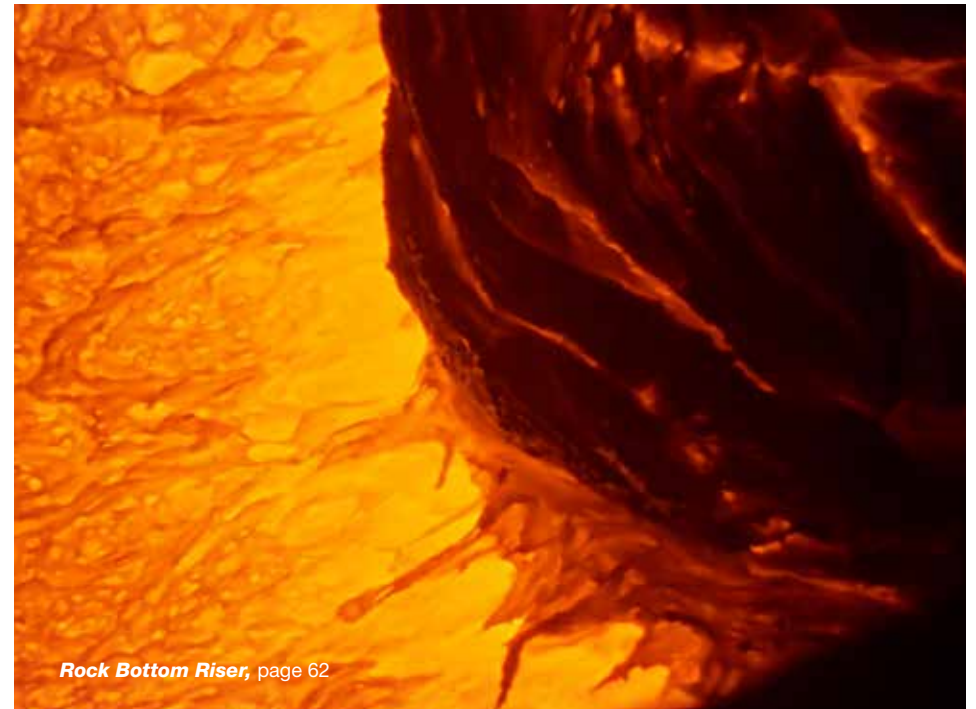
Greko Sklavounos	64	Dalena Tran	55	Erin Weisgerber	106
Cauleen Smith	50	Allie Trigos	97	Erin Weisgerber (JIMH)	47
Tracey Snelling & Arthur Debert	32, 67	Yiorgos Tsangaris	79	Madeline Whitesell	47
Jan Soldat	46	Peter Tscherkassky	62	Matt Whitman	55
Joshua Gen Solondz	60	Richard Tuohy & Dianna Barrie	94	Jerod Willis	67
Peter Sparling	40	Lachlan Turczan	48	Joanie Wind	26, 89
Anna Lena Spring & Lara Perren	101	Micha Vanony	101	C. Jacqueline Wood	26, 89
Hope Strickland	92	Anna Vasof	40	Nao Yoshigai	86
Shayna Strype	97	Ana Vaz	50	Maureen Zent	88
Maryam Tafakory	73	Vado Vergara & Emiliano Cunha	91	Paulina Ziolkowska	79
Vladimir Todorovic	54	Aman Wadhan	77	Luciano Zubillaga	51
Lynn Tomlinson	47	Micah Weber	79	Daniel Zvereff	67



Tonalli, page 77

TITLE INDEX

(tourism studies)	60	Emoticon	97	Lacerate	68	Sed Saepe Cadendo	71	The Analog Ocean	101	Tracheal Shave	70
10 Questions for Henry Ford	94	Englandbashi	77	Last Address	66	Sensorium	52	The Borderlines of the Projection Screen	58	Train Again	62
3 geNARRATIONS	79	Eternal Demise	81	LES-1	101	Shari	86	The Cosmos	87	Trauma Chameleon	71
3 Wetlands	81	Everything's gonna be OK	51	Let My Body Speak	63	She Gather Me	73	The Dog with Wings (7)	63	TriKE	68
A Brief Appearance of Neon	52	Exoplanets	87	Life Is a Particle Time Is a Wave	67	She Gone Rogue	66	The Fourth Wall	101	True Sound Façade	101
A Comprehensive Theory	80	Experimental Curator: The Sally Dixon Story	105	Lilac Lips, Dutchess County	64	Silo	70	The Hairy Notion of a Green Afternoon	54	Tunable Mimoid	54
A New Year	75	Father of Waters	47	Living Inside	75	Soft and White	71	The Long Wail of a Passing Train	79	two sisters	54
A Poem is a City	67	Film with Mirror	58	Lockdown Dreamscape	40	Soft Rio	77	The Man I Want to Be	40	Two Sons and a River of Blood	63
A White Screen Is Visible	79	Fireflies	64	Lonely Cowboy in 1992	58	Song of the Godbody	66	The Quest for Freedom and the Longing for Belonging	79	Twyla Tharp	48
After The Dance	47	First Time Here	49	Looking for Horses	60	Sophia's Year	59	The Scrivener Speaks	51	Under the Microscope	55
Agreement	80	Fist Fight	105	Lore	98	Spank Shot	70	The Silver Reel	54	Unknown Hand	96
AI and I	73	FIVE SHORT FILMS	40	Lossless #3	98	Spectral Landscape	54	The Stream XI	41	Valentin de las Sierras	105
Alexander Mosolov. Three Pieces	88	Floral Yearnings	88	Lydia Lunch: The War Is Never Over	83	Stay Tunafish	97	vs	91	Visit 57	90
Amazon Woman	40	Follow the Leader	44	Me and Rubyfruit	75	Stay With Me, The World is a Devastating Place	50	The Wellspring and the Tower	81	Weak Connection	47
An Example of Lee-Roth Fog Isolated Under Laboratory Conditions	41	Fragile	78	Miracle Whip	67	Stonefruit	48	Theorie und Praxis	68	Well Wishes My Love, Your Love	87
An Odd Pair	92	Freshwater	107	Mnemonics of Shape and Reason	50	Stunting Cunts	71	They Dance With Their Heads	91	What if Deadpool was Black?	90
Antenna Farm	87	Frozen Jumper	41	Money Is The One True God	48	Sun Zoom Spark	70	Thinner than Two Ten-Thousandths of a Millimetre	73	What We Shared	106
Apeshit	99	Fuck the Cancer! (short version)	59	Moving or Being Moved	101	Sunny Afternoon	59	This One Weird Trick	89	When the Sea Sends Forth a Forest	67
Archipelago	93	Fulesee	79	Mutiny	98	Sweet Bananas	95	Time Space	59	When the Spirits Moved Them, They Moved	45
Are you waiting for something special?	58	Girl Power	75	My Parents Wanted Me To...	64	Take Off	105	Timecode Break	89	When We Were Bullies	96
Arkana	77	Hand	47	My Stars	68	Tank Fairy	64	To Live	45	While The Vines Weep	52
At Least I've Been Outside	46	Healing	99	Nature.Meadow.Sky.Long Shot	92	TarGay	48	Tonalli	77	Whisper, Rustle	88
Benztown	88	Her Glass Flower House	73	Necrosis	47	Ten Degrees of Strange	47	Too Big Drawing	96	Women	65
Biopic (or Charles-Geneviève-Louis-Auguste-André-Timothée)	53	House Bunny	70	No No Nooky TV	66	That Was When I Thought I Could Hear You	55	Tormenta	91	Women's Happy Time Commune	95
Birdsaver Report Volume 2	92	How to Behave at a Party	40	O, Luna!	101	The Afterlight	72				
Buffalo Juggalos	89	I Gotta Look Good for the Apocalypse	101	Of this Beguiling Membrane	54						
Character	90	I Like Tomorrow	97	Origami	68						
Cinnamon, Thunderstorm	40	I Want To Be Bored	51	Our Mine	97						
Codex Entropia: 3D	101	If Every Girl Had a Diary	75	Patch	47						
Colorful	58	If I Could Name You Myself (I Would Hold You Forever)	92	Penny Stamps Speaker Series	61						
Compositions For Understanding Relationships	63	If you SAY something SEE something	70	Picnic in the Green	59						
Concession Stand Girl	88	In and Out a Window	94	Pony Henge	71						
Congress	55	In Beauty it is Unfinished	64	Portrait of Omar at 23	77						
Contraindre	68	Incomplete	55	Precautionary Measure	77						
Cosmos-War-Finally-Love	51	Inconsolable	73	Prosopagnosia	67						
Crow Requiem	50	Insomnia	91	Pump	66						
Cubes	58	Invocation Of My Demon Brother	105	Punctured Sky	101						
Cupcake	70	Irani Bag	73	Rain Pot	88						
Curious Fantasies	99	Isolate	47	Remote Desktop Animations	51						
Curtain: Untold Story	98	Istashraktak	47	Reservoir	79						
Dans les Cieux et Sur la Terre	106	It Wasn't Love	75	Rhythm 94	59						
Deep Sleep	99	It's a Disaster!	44	Rising Sun Blues	46						
Desolvido	47	Jiro Visits the Dentist	70	Rites of Spring	79						
Domestic Tranquility	95	John L	41	Rock Bottom Riser	62						
Dont know what	59	Jollies	75	Rock, Paper, Thistle	71						
Dots	52	July	50	Ronnie	65						
Dr. Chicago	108	Kill Time	80	Sacris Pulso	50						
earthearthearth	86	Klimax	80	Salidas	40						
elephant	107	kopitoto	87	Sauna	101						
		L'opéra d'or	101	SC01 – Belo Horizonte.April.97	59						
				Scum Nation	52						
				Secret Bee	70						



Rock Bottom Riser, page 62

MAP



Screening Venues

- A Michigan Theater – 603 E. Liberty St.
- B State Theatre – 233 S. State St.

Afterparties

- C Nightcap – 220 S. Main St.
- D Lo-Fi – 220 S. Main St.
- E Club Above – 215 N. Main St.
- F Necto – 516 E. Liberty St.
- G LIVE – 102 S. First St.
- H Babs' Underground – 213 S. Ashley St.

Off the Screen!

- I Ann Arbor Art Center (AAAC) – 117 W. Liberty St.
- J AAAC Aquarium Gallery – next to Ashley Street Exit of the S. Ashley Street Lot
- K North Quad Space 2435 – 105 S. State St.
- L OTS! Installation– 111 South 4th Avenue
- M Institute for the Humanities Gallery – 202 S. Thayer St.
- N Stamps Gallery – 201 S. Division St.