



56th Ann Arbor Film Festival



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Table of Contents

OVERVIEW

Calendar of Events	2
Letter from the Executive Director	4
Jurors	7
Filmmaker Awards	8
Academy Support	10
Award Donors	11
Members and Donors	12
Staff, Volunteers, and Acknowledgements	13
Thank You	15
Partners and Sponsors	16
On DVD	18
On Tour	19

PROGRAMS

Tuesday	30
Wednesday	34
Thursday	46
Friday	60
Saturday	74
Sunday	98
Winners Night	104

RESOURCES

From Our Sponsors	106
Title Index	139
Filmmaker index	
Map	141

OFF THE SCREEN!

Installations	20
Receptions, Intermedia Salons, and Performances	24
Afterparties	29

Overview

TUE 3.20

3 – 5pm | Free
Off the Screen! Reception
North Quad Space 2435

5:30 – 7pm
Opening Night Fundraiser
Sava's

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

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

10pm – 12am | Free
Afterparty
HopCat

WED 3.21

10am – 12pm | Free
Off the Screen!
Salon Session
Experimental Film
as Psychogeography
with Gerry Fialka
North Quad Space 2435

1pm | Free
Juror Presentation
Cecelia Condit
Michigan Theater
Screening Room

3 – 5pm | Free
Off the Screen!
Salon Session
Film Art Forum:
12 six-minute presentations
North Quad Space 2435

5pm | Free
Illustrated Lecture
by John Nelson
Michigan Theater
Main Auditorium

5:15pm
Feature in Competition:
Honane
Michigan Theater
Screening Room

7:15pm
Special Program
Reality's Invisible
Michigan Theater
Screening Room

Calendar of Events

7:30pm
Films in Competition 2
Michigan Theater
Main Auditorium

9:15pm
Special Program
Memories of Disintegration:
Ibero-American
Experimental Film
Michigan Theater
Screening Room

9:30pm
Films in Competition 3
Michigan Theater
Main Auditorium

11pm – 2am | Free
Afterparty
The Ravens Club

THU 3.22

10am – 12pm
Off the Screen! Salon
Session
High-Fructose Cinema
and the Movie Industrial
Complex: Radicalizing
the Technology of
Representation in a
Domestic Kind of Way
with Bryan Konefsky
North Quad Space 2435

1pm | Free
Juror Presentation
Ephraim Asili's
Diaspora Suite
Michigan Theater
Screening Room

3 – 5pm
Off the Screen! Reception
Featuring: Razan AlSalah,
Radical Democracy, and
Good Evening Gumm
Ann Arbor Art Center

5:10pm | Free
Penny Stamps Distinguished
Speaker Series
A Truncated History
of the Universe for
Dummies; A Rant Dance
by Yvonne Rainer
Michigan Theater
Main Auditorium

7pm
Special Program
Disasters of Peace
Michigan Theater
Screening Room

7:30pm
Films in Competition 4
Michigan Theater
Main Auditorium

9:15pm
Special Program
Black Radical Imagination
Michigan Theater
Screening Room

9:30pm
Films in Competition 5:
Out Night
Michigan Theater
Main Auditorium

11pm – 2am | Free
Afterparty
\aut\ BAR

FRI 3.23

10am – 12pm
Off the Screen! Workshop
Your Homemade DCP
with R. Thomas Bray
North Quad Space 2435

1pm | Free
Juror Presentation
Rea Tajiri
Michigan Theater
Screening Room

3 – 5pm | Free
Off the Screen!
Performances & Discussion
Lyn Goeringer,
David Bering-Porter,
and Paul Catanese
North Quad Space 2435

5pm
Feature in Competition:
Those Who Come, Will Hear
Michigan Theater
Screening Room

5:15pm
Films in Competition 6
Michigan Theater
Main Auditorium

6 – 7pm | Free
Off the Screen! Artist Talks
Michigan Theater
Grand Foyer

7pm
Special Program
Yvonne Rainer's Privilege
Michigan Theater
Screening Room

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

8 – 11pm
Performance
range by Mat Rappaport
Michigan Theater
Graffiti Alley

9:15pm
Feature in Competition:
BUDDHA.mov
Michigan Theater
Screening Room

9:30pm
Films in Competition 8:
Animation
Michigan Theater
Main Auditorium

10pm – 2am | \$5 or Free with
AAFF Pass
Afterparty | AV performance
by James Connolly and DJ
set by Aaron Batzdorfer
Club Above

SAT 3.24

11am – 12pm
Off the Screen! Panel
Discussion
Radical Democracy
Ann Arbor Art Center

11am
Films in Competition 9:
Almost All Ages (Ages 6+)
Michigan Theater
Main Auditorium

12:30pm
Feature in Competition:
Did You Wonder Who
Fired the Gun?
Michigan Theater
Screening Room

1 – 2pm
Off the Screen!
Salon Session
Discussion of the
Film Through You with
Lily Baldwin
North Quad Space 2435

1pm
Feature in Competition:
The Big House
Michigan Theater
Main Auditorium

2:45pm
Special Program
UR:AD TV (United
Re: Public of the African
Diaspora Television)
Michigan Theater
Screening Room

4pm
Special Program
Film Shorts & Dance
Performance
Yvonne Rainer's
Five Easy Pieces
Michigan Theater
Main Auditorium

5pm
Feature in Competition:
Rough Remote Rumble
Michigan Theater
Screening Room

7pm
Special Program
The Irresistible Joy
of Film: The Early
Works of Karpo Godina
Michigan Theater
Screening Room

7:15pm
Films in Competition 10
Michigan Theater
Main Auditorium

9:15pm
Special Program
Vick's Picks
Michigan Theater
Screening Room

9:30pm
Films in Competition 11
Michigan Theater
Main Auditorium

12am
Midnight Movie
Blade Runner
The State Theatre

10pm – 2am | \$5 or Free
with AAFF Pass
Afterparty
Live audiovisual set
by Chris McNamara
and DJ Chad Pratt
Red Room at Necto

SUN 3.25.18

11am – 12pm
Off the Screen!
What the Hell Was That?
Moderated by
Daniel Herbert
North Quad Space 2435

12pm (Noon)
Feature in Competition:
Children Are Not Afraid
of Death, Children
Are Afraid of Ghosts
Michigan Theater
Screening Room

12:15pm
Feature in Competition:
Strike a Rock
Michigan Theater
Main Auditorium

2pm
Feature in Competition:
The Impossible Picture
Michigan Theater
Screening Room

2:15pm
Feature in Competition:
TREMOR –
Es ist immer Krieg.
Michigan Theater
Main Auditorium

4:30pm onward
Off the Screen! Performance
Bitch, Thunder!:
Your Favorite All-Female
Party Drumline
Michigan Theater

5pm
Award Screening 1
Michigan Theater
Main Auditorium

7pm
Award Screening 2
Michigan Theater
Main Auditorium

8pm – 12am | \$5 or Free
with AAFF Pass
Afterparty
Live musical performance
by saajtak
Babs' Underground

Letter from the Executive Director

Welcome!

We launch No. 56 on the vernal equinox—the first day of the season of growth and potential. As the seed reaches for the sun, let us extend toward the silver screen of our magnificent movie palace during this special week.

Together, we gather in this majestic cathedral of the moving image to celebrate creative expression. Here, we watch and think and feel and sit together in the dark and connect and talk and make new friends.

We come to be inspired and learn. To witness authentic existence refracted through the lens of moving-image artists who create using the most prominent media of the day. To seek and find relief from the media conglomerates' cunning methods of measuring and delivering "content." To join together in a space of self-determination, an autonomous zone where our every click and navigation is not recorded, followed, or quantified in the service of the gluttonous "attention economy."

People, once upon a time, would gather around a central fire to commune, to cook, to relay accounts of the day, and to tell of worlds inhabited by immortal beings on the other side of the nighttime sky. The flicker of warm flames gave way to the cool glow of the cathode ray tube, and the individual voice of each single storyteller became the utterance of a centralized nexus of capitalist impulse manipulating our desires for commercial profit. And then, that central screen that bonded us in our communal gaze broke into a million tiny ones.

In a culture where children shoot each other at school every other day, elders are too poor to retire, and loneliness is epidemic, we have medicated ourselves into what is perhaps the largest opioid crisis since Great Britain dumped a heaping ton of opium on the Chinese.

Welcome to an antidote. Use this week to climb out of the distortion and confusion and stretch toward that light. May the latent therapeutic powers of art fertilize our collective soul that we may carry on.

The films we will see this week were not created to sustain consumer culture's insatiable appetite, but to convey feelings, thoughts, and experiences. Experimental moving-image art evokes an unparalleled purity and dedication because its makers bring it into the world first and foremost in response to values and ambitions that are primarily non-commercial. It is made from the blood, sweat, and tears of artists following their passions and intuition to bring forth meaning, beauty, truth, and wisdom.

Here at the Ann Arbor Film Festival, we champion this as a space of true freedom. We strive to protect this space; to share it broadly (the more, the merrier); and to celebrate the work that emerges from it.

Thanks to the creative passions of the filmmakers, generous support of our patrons and sponsors, and unwavering dedication of our many fantastic volunteers, the best in experimental and avant-garde moving-image art has again been assembled for your enjoyment.

The Ann Arbor Film Festival is honored to carry on a forward-thinking spirit of experimentation and to hold this space open for pure creative expression

Thank you for being part of it. Thank you for making it possible. Thank you for being here.

Yours,



Leslie Raymond

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BRIAN SELZNICK

STRUCK WITH WONDER

— Illustrator, book magician, and screenwriter



BRIAN SELZNICK'S illustrated novel *The Invention of Hugo Cabret* won the 2008 Caldecott medal and was the basis for Martin Scorsese's Oscar-winning movie *Hugo*. *Wonderstruck*, his 2011 follow up, was made into a movie by celebrated filmmaker Todd Haynes with a screenplay by Selznick. *The Marvels*, the third book in the trilogy, was published in 2016. Celebrated for their stunning object quality Selznick describes his books: "... not exactly a novel, not quite a picture book, not really a graphic novel, or a flip book or a movie, but a combination of all these things."

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SERIES PRESENTING PARTNERS:



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M | LSA

Overview

Jurors



Cecelia Condit

Cecelia Condit is an artist whose work addresses the fears and displacement that exist between ourselves and society, ourselves and the natural world. She has shown her work internationally in festivals, museums, and alternative spaces including the 19th and the 55th Ann Arbor Film Festival. Her work is represented in collections including the Museum of Modern Art (NYC) and the Musée National d'Art Moderne, Centre Georges Pompidou (Paris). She is professor emerita in the Department of Film, Video, Animation, and New Genres at the University of Wisconsin-Milwaukee.



Ephraim Asili

Ephraim Asili is a filmmaker, DJ, and traveler whose work focuses on the African diaspora as a cultural force. His films have screened worldwide, including at the New York Film Festival; Toronto International Film Festival; Ann Arbor Film Festival; San Francisco International Film Festival; Milano Film Festival; International Film Festival Rotterdam; MoMA PS1; Museum of Contemporary Art, Los Angeles; Museum of Fine Arts, Boston; and the Whitney Museum of American Art. As a DJ, Asili can be heard on his radio program *In The Cut* on WGXC and live at his monthly dance party Botanica. He lives in Hudson, New York, and is an assistant professor in the Film and Electronic Arts Program at Bard College. His work was screened at the 53rd and 54th AAFF.



Rea Tajiri

Rea Tajiri's films straddle documentary and art film genres, examining the effects of political, social, and emotional histories within families and across generations. She holds both a BFA and an MFA from the California Institute of the Arts. Tajiri's films have been shown at the Venice International Film Festival, the International Film Festival Rotterdam, the Seattle International Film Festival, the L.A. Film Festival, and several Whitney Biennials. Her groundbreaking film *History and Memory* is part of the permanent collection of the Museum of Modern Art (NYC). Tajiri is an associate professor in the School of Theater, Film and Media Arts at Temple University.

Awards Announcement & Screenings

Sunday, March 25
Michigan Theater
Main Auditorium

ANNOUNCEMENT: 5pm
SCREENINGS:
5pm and 7pm

5pm and 7pm
Ken Burns Award
for Best of the Festival
\$3,000

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

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

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

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

This award goes to the film that demonstrates the highest excellence and creativity in cinematography. The recipient will receive \$2,000 in film stock from Kodak.

Filmmaker Awards

The Ann Arbor Film Festival (AAFF) provides direct support to filmmakers. Our 2018 awards competition presents \$22,500 to filmmakers through cash and in-kind awards that include film stock, film processing, camera equipment, and digital scanning services. An award from the AAFF not only confers prestige and financial support, but 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, the Lawrence Kasdan Award for Best Narrative, and Best Experimental Film.

Best Experimental Film
\$1,500

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

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

The best nonfiction film of the festival receives this award in honor of documentary filmmaker Michael Moore, who received inspiration from the hundreds of films he has viewed over the years at the Ann Arbor Film Festival.

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

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

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

Chris Frayne was a key participant in the festival's early years whose approach to life called to mind his colorful cartoon characters. This award honors the spirit of Chris by recognizing the animated film that delivers the best style, creativity, and content. The colorful, Ann Arbor-based marketing solutions agency Q+M provides the lead support for this award.

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

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

Gil Omenn Art & Science Award
\$1000

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 56-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 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 whose work is distributed by the Video Data Bank.

The Eileen Maitland Award
\$800

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 long-time supporter of the Festival, as well as a patron and practitioner of the arts. Supported by several local AAFF fans, including Duo Security.

PROCAM Best Regional Filmmaker Award
\$750 in kind

This award recognizes top Michigan talent. The winner receives \$750 in store credit from PROCAM, a family-owned and family-operated company based in the Detroit metro area that combines outstanding customer care with a diverse selection of products and extremely competitive prices.

The No Violence Award
\$512

In a culture that relies on images of violence to entertain, this prize is awarded to the film that best engages or informs audiences and explores or celebrates life while also rising to the narrative challenge of "No Violence Depicted." The award is provided by Ann Arbor residents Matthew Graff and Leslie Lawther.

Audience Award
\$500

Provided by an anonymous friend of the festival, this award goes to the most highly rated audience-selected film in competition this year.

\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 (LGBTQ) issues. The \aut\BAR and Duo Security of Ann Arbor contribute this award to promote a diversity of voices that achieve excellence in filmmaking.

George Manupelli Founder's Spirit Award
\$500

Supported by 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.

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 custom-building high-fidelity home theater speakers in Ann Arbor since 1995.

Peter Wilde Award for Most Technically Innovative Film
\$500

Peter Wilde was a long-time projectionist for the festival and a master of special effects. This award honors his creativity and pursuit of new techniques by recognizing the film that displays the most pioneering, cutting-edge technical innovations. Generous donors to the Peter Wilde Award Endowment Fund include Constance Crump and Jay Simrod, John Nelson and Deb Gaydos, Woody Sempliner, Robert Ziebell and Elizabeth Ward, the LaBour Foundation for Non-Institutional Living, Glenda Pittman, Bill Davis, and IATSE Local 395.

Tios Award for Best International Film
\$500

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

Overture/Wazoo Award for Best Music Video
\$300

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

Jury Awards
\$1,638

Provided by friends of the festival and distributed at the discretion of the awards jurors, the remaining prize monies provide 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 wins one of the following awards at the AAFF is eligible: the Ken Burns Award for Best of the Festival, the Chris Frayne Award for Best Animated Film, the Lawrence Kasdan Award for Best Narrative, and Best Experimental Film.

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

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

or

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

All eligible motion pictures must be publicly exhibited using 35mm or 70mm film—or in a 24- or 48-frame progressive scan Digital Cinema format—in English or with English subtitles. Television or internet exhibition anywhere does not disqualify a film, provided such 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 for talented artists.

Huge thanks to all of you!

\$3,000 and above

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\$1,000 – \$2,999

Richard and Elizabeth Berman

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\$500 – \$999

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Matthew Graff and Leslie Lawther

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\$250 – \$499

\aut\ BAR

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

Huge thanks go out to:

\$5,000 – \$9,999

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Ken and Julie Burns
Deborah Greer
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Loyal Members

Member support makes all the difference. You, too, can experience everything the Ann Arbor Film Festival has to offer—and demonstrate your ongoing commitment to the vitality of experimental film—by becoming an AAFF member. For more information, visit aafilmfest.org.

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Granting Agencies and Organizations

The Andy Warhol Foundation
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Afterparty Venues

\aut\ BAR
 Babs' Underground
 HopCat
 Club Above
 Necto
 The Ravens Club

Fundraiser Venue

Sava's

Opening Night Cuisine

Bigalora
 Bona Sera
 Café Zola
 El Harissa
 Logan
 Tavolina
 TeaHaus
 White Lotus Farms

Opening Night Drinks

Ann Arbor Distilling Company
 Arbor Brewing Company
 Beam Suntory
 Corner Brewery
 E. & J. Gallo Winery
 Unity Vibration

Opening Night Bar

Nightcap

Green Room Catering

AAFF Board
 Avalon
 Bigalora
 Comet Coffee
 Grange Kitchen & Bar
 Lou and Francis Glorie
 Lucky's Market
 Pieology Pizzeria
 Potbelly Sandwich Shop

Thank You

Sneak Preview Caterers

Tavolina
 TeaHaus

Special Event Refreshments

Ann Arbor Distilling Company
 Arbor Brewing Company
 Aventura
 Barry Bagels
 Bigalora
 Big City Small World Bakery
 Lou and Francis Glorie
 Jerusalem Garden
 Mélange
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 Tavolina
 White Lotus Farms

Filmmaker Dinner

Casa Dominick's

Additional thanks to:

James Billingslea; James
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 Detroit); Michael Smith
 (Bentley); Kristina Weber



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 Robin Sober, who screened 647 films.

Special thanks to you, Robin, for your time and expertise!

Partners and Foundation Support



Andy Warhol Foundation for the Visual Arts

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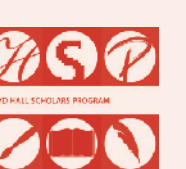


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DVD volumes can be purchased individually or in the collection-quality 10-pack.

Volumes 1 – 10 are available for purchase:

- + at the merchandise table in the lobby of the Michigan Theater during the festival
- + on the festival's website, at aaiffilmfest.org/store

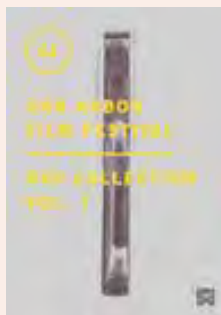
Coming Soon: Volume 11!

A compilation of award-winning and select short films from this year's 56th festival

DVD 10-PACK: Cover design by Joanie Wind

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VOLUMES 4 – 9: Cover designs by Letterform



The 55th Ann Arbor Film Festival Traveling Tour visited more than a dozen cities in the United States and abroad to show award-winning and select short films from the 2017 festival. All filmmakers whose work is shown during any given tour receive income for the screening of their work during that tour, resulting in direct support for independent artists. To learn more about the AAFF Traveling Tour, please visit: aaiffilmfest.org/tour

Greenville, South Carolina

Furman University
September 28, 2017

Bethlehem, New Hampshire

The Colonial Theatre
October 13, 2017

Providence, Rhode Island

Rhode Island School of Design
October 23 and 30, 2017

Claremont, California

Pitzer College
November 7 and 14, 2017

Jackson, Michigan

Jackson District Library
January 8 and 22, 2018

Cincinnati, Ohio

Mini Microcinema
January 18, 2018

Grosse Pointe Park, Michigan

Grosse Pointe Public Library
January 24, 2018

Ann Arbor, Michigan

Ann Arbor District Library
January 25, 2018

Chicago, Illinois

Columbia College
January 29, 2018

Memphis, Tennessee

Indie Memphis Film Festival
February 7, 2018

Grand Rapids, Michigan

Grand Rapids Public Library
February 8, 2018

Nashville, Tennessee

Vanderbilt University
February 11, 2018

Macomb, Michigan

Clinton Macomb Public Library
February 12, 2018

Ormskirk, England

Edge Hill University
February 15, 2018

Durham, North Carolina

Duke University
February 19, 2018

Toledo, Ohio

Toledo Lucas County Public Library
February 22, 2018

Off The Screen!

Intermedia Salons, Workshops, Performances,
and Installations

Ann Arbor Art Center

117 W. Liberty St., Free & Open to the Public

i am also We: the consciousness of decolonization

أنا ونحن: وصية بتفكيك الاستعمار

Razan AlSalah and Hyun Wook Seo

i am also We is a docu-fiction media installation, a series of three video works on settler colonialism, displacement, and the intersectionality of ongoing Syrian, Palestinian, and indigenous American struggles. The bunker-like structure is made of cardboard—material usually used by refugees to build their first shelter. Ducking into it, audiences arrive at the intersection of the three narratives before choosing which to watch first. Headphones on, each viewer is now at the center of another intersection. Two videos are projection-mapped onto a corner screen, merging them into one visual perspective—that of the viewer, (dis)connecting different places, times, and peoples. The personal narratives of three women recontextualize found and archival images of virtual and physical spaces. An “I” and a “We”—an immersive experience, yet a collective one; a singular perspective and an intersectional view; a personal narrative and a (dis)connection, with questions on time-place and belonging.



#radicaldemocracy



Radical Media//Radical Democracy: **The Future Has a Past**

David Olson

This installation builds on the activist-artist's digital publishing project, *Radical Democracy: an inventory of transformational ideas, documents, quotes and conversations*, an interactive e-book that connects social and political movements of the past 50 years with those of today. The e-book features shareable quotes, graphic memes, interviews with activists and organizers, and a digital archive of manifestos and other radical documents. The exhibition explores the dynamic relationship between revolutionary movements and parallel advances in media technology. From the revolutionary pamphlets of Thomas Paine and mimeographed manifestos of the Civil Rights and New Left movements of the 1960s to the copy-shop 'zines of the 1980s and 1990s, advances in technology have increased the ability to spread radical ideas and information. They've also helped to create a unique aesthetic and context to frame public discourse during times of change. Today, almost universal access to digital media production and distribution have given such movements as Occupy Wall Street, Black Lives Matter, Dreamers, and #MeToo an even greater power to raise consciousness, organize people, and challenge and replace hegemonic establishment politics and culture. Bridging art and activism, the installation is a participatory multimedia experience that remixes artwork and text from print, social media, audio, and video. Download the free interactive book and more at www.radicaldemocracy.net.

#organize

Installations

Off The Screen!

Intermedia Salons, Workshops, Performances,
and Installations

Space 2435 North Quad

10am – 6pm, 105 S. State St., Free & Open to the Public

Through You

Lily Baldwin, Saschka
Unsel

This athletically vibrant and sensual experience explores love across a lifetime. Using dance to inhabit a common mortal story of love born, lived, lost, burned, and seemingly gone forever, *Through You* is a live-action VR experience richly infused with an atmosphere of passion. Dancers Joanna Kotze and Marni Thomas Wood, along with actor Amari Cheatom, take us through periods of time coursing from the 1970s to 2046 (and beyond) and harboring the question: Can love be found again?

Lily Baldwin is a filmmaker and dancer who makes visceral films with dance and stylized dreamscape. Saschka Unsel is a German-born director and writer whose work intertwines the magic and wonder of modern technology with the heart of a storyteller.

Through You is presented in partnership with the University Musical Society (UMS).

EDUCATION PARTNER
University of Michigan
School of Information



Through You



Towards a Six-Dimensional Cinema

Towards a Six-Dimensional Cinema

Peter Rose

Continuing his long-standing interest in other dimensions of vision, Rose presents an anthology of the work resulting from his research into “six-dimensional cinema.” Topics include public spectacle, mysterious journeys, hyperdimensional space, and poetic metaphor.

Student reels

This installation consists of videos made by students from the College for Creative Studies (Detroit), Eastern Michigan University (Ypsilanti), Edge Hill University (Ormskirk, UK), the University of Michigan Penny W. Stamps School of Art & Design (Ann Arbor), and the University of Michigan Department of Screen Arts & Cultures in the College of Literature, Science, and the Arts (Ann Arbor).

OTS! INSTALLATIONS PARTNER

University of Michigan Roman J. Witt
Residency Program at the Penny W. Stamps
School of Art & Design

Elsewhere

TEXTURES

Matt Wilken and
Shane Law
Ann Arbor Brewing
Company storefront

We are surrounded by textures—be it a layer of sound, the feeling of the earth on our feet, or the visuals of a setting sun. Many of these textures exist in nature, while others are created by humans. In any given day, we are bombarded by a mixture of these visual sensations, but how often are we aware of the connections between them? Art mimics life, and vice versa. *TEXTURES* explores the harmony and discord between the natural and the fabricated. We see patterns emerge as we explore the micro to the macro. Through the juxtaposition of images mixed with subtle sound, *TEXTURES* seeks to show an interconnectedness between humankind and the world around us.



TEXTURES

Senses of Time

Wenhua Shi
Michigan Theater
Mezzanine

A site-specific installation, *Senses of Time* depicts the lyrical and poetic passage of time. The work focuses on defining subjective and perceptual time with close attention to stillness, decay, disappearance, and ruins.

Swarm House

Laurie O'Brien
Lamppost in front of the
Michigan Theater

A miniature cinema installation inside of a birdhouse plays a looped video which explores the psychological idea of “home” in our era. The tiny hole of the birdhouse exposes the viewer to anxious, nested birds who are invaded by silhouettes, airplanes, drones, giant bees, and other flying objects and animals, loosely referencing Plato's allegory of the cave. The birdhouse becomes a portal of entrapment for the viewer, investigating contemporary ideas around voyeurism, distraction, flight, and home in our shifting world.

Shifting Waters

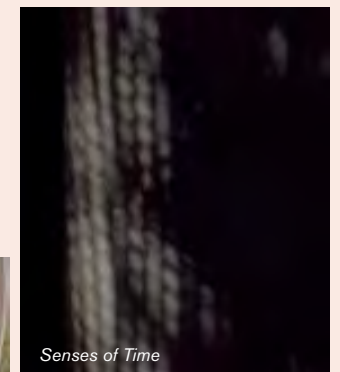
Lavinia Hanachiuc
Michigan Theater
Grand Foyer

This installation evokes a dry estuary inhabited by biopolymer ghosts.

What We Saw

You, the Viewer

Blank cards are provided for you—the audience—to write down what you see at the festival, onscreen or off. Leave your card in the box provided at the *What We Saw* station in the lobby to be photographed and added to the ongoing slide show happening in the northeast corner of the main lobby. This slide show is an experimental remix documentary made possible by you and the rest of our smart, diverse, and experimental film-loving AAFF audience. All are invited and encouraged to participate!



Senses of Time

Off The Screen!

Intermedia Salons, Workshops, Performances,
and Installations

Receptions, Intermedia Salons, and Performances

TUE 3.20

3 – 5pm | Free
Off the Screen! Reception
NORTH QUAD SPACE 2435
This reception for North Quad exhibitions features Lily Baldwin and Saschka Unseld's VR artwork *Through You*, Peter Rose's 3-D/6-D video *Towards a Six-Dimensional Cinema*, and select student work.

WED 3.21

10am – 12pm | Free
Salon Session
Experimental Film
as Psychogeography
with Gerry Fialka
NORTH QUAD SPACE 2435
Gerry Fialka's interactive discussion involves the participants as urban explorers (aka flaneurs) redefining cinema with new metaphors and questions. Guy Debord explained psychogeography in 1955 as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals." As a group, we delve into the work of avant-garde filmmakers Dziga Vertov, Chris Marker, Agnes Varda, Bill Brown, and Theo Anthony, investigating public environments, surfing the internet, and emphasizing playfulness and "drifting." We probe the hidden psychic effects of film experimentalists via Marshall McLuhan, who observed: "A movie camera carries your eyes out on your feet into the world—it's

mobile." As detectives and strollers, we can flip the internet's immersive environment and socially engineer the global theater.

3 – 5pm | Free
Salon Session
Film Art Forum
NORTH QUAD SPACE 2435
Filmmakers and other festival guests present 20 slides each at a rate of 20 seconds per slide, resulting in a dozen six-minute talks by film artists. The subject matter varies, with all presentations aiming to promote an in-depth exploration of cinema as an art form and to encourage further discussion that nurtures the AAFF community.

THU 3.22

10am – 12pm | Free
Salon Session
High-Fructose Cinema
and the Movie Industrial
Complex: Radicalizing
the Technology of
Representation in a
Domestic Kind of Way
with Bryan Konefsky
NORTH QUAD SPACE 2435
A protocinematic childhood memory leads to a major epiphany about the very nature of projected light.

3 – 5pm | Free
Off the Screen! Reception
Featuring: Razan AlSalah,
Radical Democracy, and
Good Evening Gumm
ANN ARBOR ART CENTER
This reception for Ann Arbor Art Center installations features *i am also We*, by Razan AlSalah and Hyun

Wook Seo; David Olson's Radical Democracy project; and a performance by Good Evening Gumm. Good Evening Gumm performs a live musical score to accompany a collection of their short, experimental videos and animation. The performance incorporates costumes and props that extend the screen works and create a playful audiovisual experience centered around characters that appear both on and off the screen. Good Evening Gumm consists of three performers: Derek Andes, Eric Neuhaus, and Hubol Persson-Gordon. Together they create music on a variety of relatively portable electronic instruments and a \$1.88 microphone.

FRI 3.23

10am – 12pm | Free
Workshop
Your Homemade DCP
R. Thomas Bray
NORTH QUAD SPACE 2435
AAFF's technical director presents this workshop for filmmakers. Almost every movie you see today is the playback of a digital file, and most of those are wrapped in a file format called a DCP, or digital cinema package. As an independent filmmaker, being able to create and deliver your work as a DCP has many advantages—mostly the assurance that it will be played back exactly as you created it. In this session, you will learn the basics of creating your own DCP.

Century of Progress /
Sleep and Bed-Stuy
to Beebe
3 – 5pm | Free
Performances Salon
NORTH QUAD SPACE 2435
Back-to-back media performances give way to an open discussion among filmmakers Paul Catanese, Lyn Goeringer, and David Bering-Porter.

Century of Progress /
Sleep
Paul Catanese
Century of Progress / Sleep is a cross-disciplinary performance for voice, tuning fork, ship's bell, sea drum, software instruments, and live-cinema system. This work imagines that inanimate objects, hyperobjects and hypothetical entities, having recently acquired consciousness, immediately reject rational systems for conceptualizing "the nature of things" and instead adopt an intellectual posture of epistemological chaos emerging from mutative half-truths, mischaracterizations of science, and lawless theories of knowledge. This variable-duration work navigates a geometric libretto—a terrain of texts—via electronically processed vocals that energize a plurality of software instruments resulting in a hypnotic, mirage-like soundscape.

Bed-Stuy to Beebe
Lyn Goeringer and
David Bering-Porter
This improvised audio and video performance weaves urban environments and landscape footage into early video art aesthetics, accompanied by live accordion and electronically processed sounds and field

recordings. Over the course of approximately 20 minutes, the artists weave the video and audio media together, working to create an experience where the two are intrinsically linked and where the viewer-listener is immersed in a complete environment of experimental video and sound.

6 – 7pm | Free
Salon Session
OTS! Artist Talks
MICHIGAN THEATER
GRAND FOYER
Laurie O'Brien talks about *Swarm House*, installed on the lamppost in front of the Michigan Theater; Wenhua Shi discusses *Senses of Time*, projected in the Michigan Theater mezzanine; and Matt Wilken and Shane Law converse about *TEXTURES*, a store-front-window video projection at Arbor Brewing Company.

8 – 11pm | Free
Off the Screen!
Performance
range by Mat Rappaport
MICHIGAN THEATER
GRAFFITI ALLEY
range fragments the experience of the work of art, thereby creating multiple points and spaces of engagement for viewership. It engages the transient and mobile condition of much of our inter/action within the urban environment. Using a box truck mounted with external cameras, Rappaport captures live images from the surrounding environment, which are mixed with pre-existing video, and projected onto a screen mounted in the back of the truck. Sitting in the passenger seat of the truck, the artist

"remixes" the environment in real time, performing a moving intervention into architectural space; range thus continues Rappaport's effort to shape the experience of urban environments through media-based interventions. Rappaport's work seeks to unearth the historically embedded psychological and perceptual contingencies of the built environment. He is a tenured associate professor in the Interactive Arts and Media Department at Columbia College in Chicago and a co-initiator of the international curatorial project V1B3.

10pm – 2am | \$5 or Free
with AAFF Pass
Performance
RGB.VGA.VOLT HD
James Connolly
DJ set by Aaron Batzdorfer
CLUB ABOVE
RGB.VGA.VOLT HD is a DIY audio-video synthesizer that hybridizes analog and digital systems to combine the control and precision of digital programming, the clarity and vividness of high-definition, digitally projected light, and the organic spectrum of analog video. Digitally synthesized complex waveforms are improperly bent into the red, green, and blue pins of a hacked VGA cable as an analog signal and then converted into full-quality HDMI. Digital light, usually generated through predetermined algorithmic calculations, is liberated through the spontaneity of raw analog signal processing to generate an intense synesthetic experience of light and sound.

Installations

SAT 3.24

11am – 12pm | Free

Salon Session

Beyond Resistance:

Seizing the

Revolutionary Moment

ANN ARBOR ART CENTER

Moderated by David Olson

Radical Democracy activist and artist David Olson leads a public discussion with a panel of media makers, activists, and organizers, including Bernadine Dohrn and Bill Ayers of the Weather Underground, Alan Haber of Students for a Democratic Society, and Moumita Ahmed of People for Bernie Sanders and Millennials for Revolution. Other panelists and in-gallery media-making opportunities are TBA.

1 – 2pm | Free

Salon Session

Lily Baldwin

NORTH QUAD 2435

Join guest artist Lily Baldwin and members of the Detroit women's filmmaker collective Final Girls for a discussion about pushing the boundaries of storytelling and, in particular, how you can use VR to engage your audience in new ways. Baldwin will talk about her latest work, on display at Space 2435 and at the Power Center, titled *Through You*—a virtual reality narrative that she describes as a “visceral poem, filled with saturated colors, bold score, and dance to inhabit a common mortal story of love: born, lived, lost, burned, and seemingly gone forever.” We will view the work and respond to it together with the

Off The Screen!

Intermedia Salons, Workshops, Performances, and Installations

Receptions, Intermedia Salons, and Performances

filmmaker, in person—learning about her approach to the medium as a practitioner of both film and dance.

Presented in partnership with Final Girls

10pm – 2am | \$5, Free with

AAFF Pass

Performance

Chris McNamara

and DJ Chad Pratt

RED ROOM AT NECTO

A live audiovisual set.

SUN 3.25

11am – 12pm | Free

Salon Session

What the Hell Was That?

NORTH QUAD 2435

Moderated by Daniel Herbert

This panel 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?” about his own film. An enlightening discussion ensued, and the idea for the panel was born. Join us for an opportunity to watch and discuss three short experimental films selected from this year's festival by visiting filmmakers and other special guests.

Various times starting

at 4:30pm

Performance

Bitch, Thunder!

THE MICHIGAN THEATER

Bitch, Thunder! is an all-female drumline from Toledo, Ohio. Led by accomplished percussionist Jess Hancock, the group consists of eight women committed to inspiring young female musicians while proving

the power of drumming in public spaces. The members are Jess Hancock, Kelly Thompson, Kate Komuniecki, Amanda Belt, Megan Marissa Medley, Janelle Nunnally, Kelly Johns, and Megan Tyson.

8pm – 12am | \$5, Free with

AAFF Pass

Performance

saajtak

BABS' UNDERGROUND

saajtak performs live music.



Through You

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, live performances, and tasty food! Whether you are new to the festival or have been attending for decades, you will find the afterparties to be a relaxed and joyful environment where everyone is welcome. Come!

Tuesday, 3/20

10pm – 12am
Free
HopCat

Wednesday, 3/21

11pm – 2am
Free
The Ravens Club

Thursday, 3/22

11pm – 2am
Free
\aut\ BAR

Friday, 3/23

10pm – 2am
\$5 or free with AAFF Pass
Featuring an audiovisual performance by James Connolly and DJ set by Aaron Batzdorfer
Club Above

Saturday, 3/24

10pm – 2am
\$5 or free with AAFF Pass
Featuring a live audiovisual set by Chris McNamara and DJ Chad Pratt
Red Room at Necto

Sunday, 3/25

8pm – 12am
\$5 or free with AAFF Pass
Featuring a live musical performance by saajtak
Babs' Underground

3/20



Tuesday
3/20/2018
8:15pm

Michigan Theater
Main Auditorium

Films in Competition 1

Prior to the screening,
 Karilú Forshee and
 Steve Jarosz perform
 “iAy Carmela!” and
 “Si Se Calla el Cantor.”



Sky Room



165708



ISLAND

Sky Room
Marianna Milhorat
Chicago, IL
2017 | 6 | digital file

Someone is missing. Plants grow, but at what cost? Technology threatens and seduces as humans attempt to solve a mystery through telepathy and mirrors. Stainless steel and broken glass strewn about an intergalactic discotheque. Commissioned by the Chicago Film Archives and made in collaboration with sound artist Brian Kirkbride, with footage and sound from the archive chopped, manipulated, and arpeggiated into a fertile mix of anthem and narrative.

SPONSOR
Michigan Theater

AFTERPARTY
HopCat
10pm – 12am
Free with AAFF Pass

165708
Josephine Massarella
Hamilton, Canada
2017 | 7 | digital file

Shot entirely on 16mm black and white film using single frame photography, **165708** employs in-camera techniques and chemical manipulation of processed film to produce an eidetic study of temporal elasticity. Techniques include stop motion, time-lapse, light painting, flicker, tinting, and toning. Combined with cycles of alternating exposed frames, these methods imbue the work with a rhythmic magnetism, apparent both in the tempo and the aesthetic of the images. A dynamic original score by the acclaimed composer Graham Stewart accompanies the film.

ISLAND
Max Mörtl, Robert Löbel
Berlin, Germany
2017 | 3 | digital file
U.S. PREMIERE

On a small island a bunch of exotic creatures run across each other.



Ayesha



Casino



Katagami



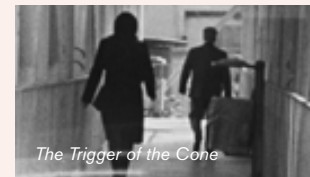
Catastrophe & Convenience



Extrapolate



Rhythm of Being



The Trigger of the Cone



Down Escalation

Ayesha
Yanyu Dong
Kolkata, India
2017 | 20 | DCP

WORLD PREMIERE
 An imaginary biography of my mother who, in her youth, dreamed of being a Bollywood dancer. In a lush fantasy through the heart of India, I reclaim her destiny and desires lost in another age. – YD

Casino
Steven Woloshen
Montreal, Canada
2016 | 4 | digital file

A film for my father, who gambled with love. – SW

Katagami
Michael Lyons
Kyoto, Japan
2016 | 3 | digital file

This stop-motion animation was made by photographing and re-photographing antique kimono resist-dyeing stencils in positive and negative. A joyful play with optical illusions, small variations in the repeating pattern elements generate apparent motion. Photographed on Super 8 and hand-developed using matcha (powdered green tea).

Catastrophe & Convenience
Tommy Becker
San Francisco, CA
2016 | 7 | digital file

An out of breath man struggles to complete his weekend to-do list as Black Friday shoppers find themselves trapped in their frenzy. Weapons discharge in the solitude of nature as a boy's daydream becomes an epiphany revealing a catastrophe of convenience.

Extrapolate
Johan Rijpma
Netherlands/Japan
2016 | 2 | digital file

In this hand-drawn animation a line is being extrapolated through a grid. When the line surpasses the boundaries of the grid, the process spreads to and reflects on its surroundings. Beyond each boundary the extrapolation of movement is causing deformation in a systematic but speculative way.

Rhythm of Being
Giada Ghiringhelli
Lugano, Switzerland
2017 | 6 | DCP

For an instant, I am. The light touches me gently and I live, burst and shine. This constant, irreversible, rhythmic drift from being to not. Only the memories left. Escaping desires. The love and the pain. I only have an instant of life. So please. This film is an ode to the rhythm of being. – GG

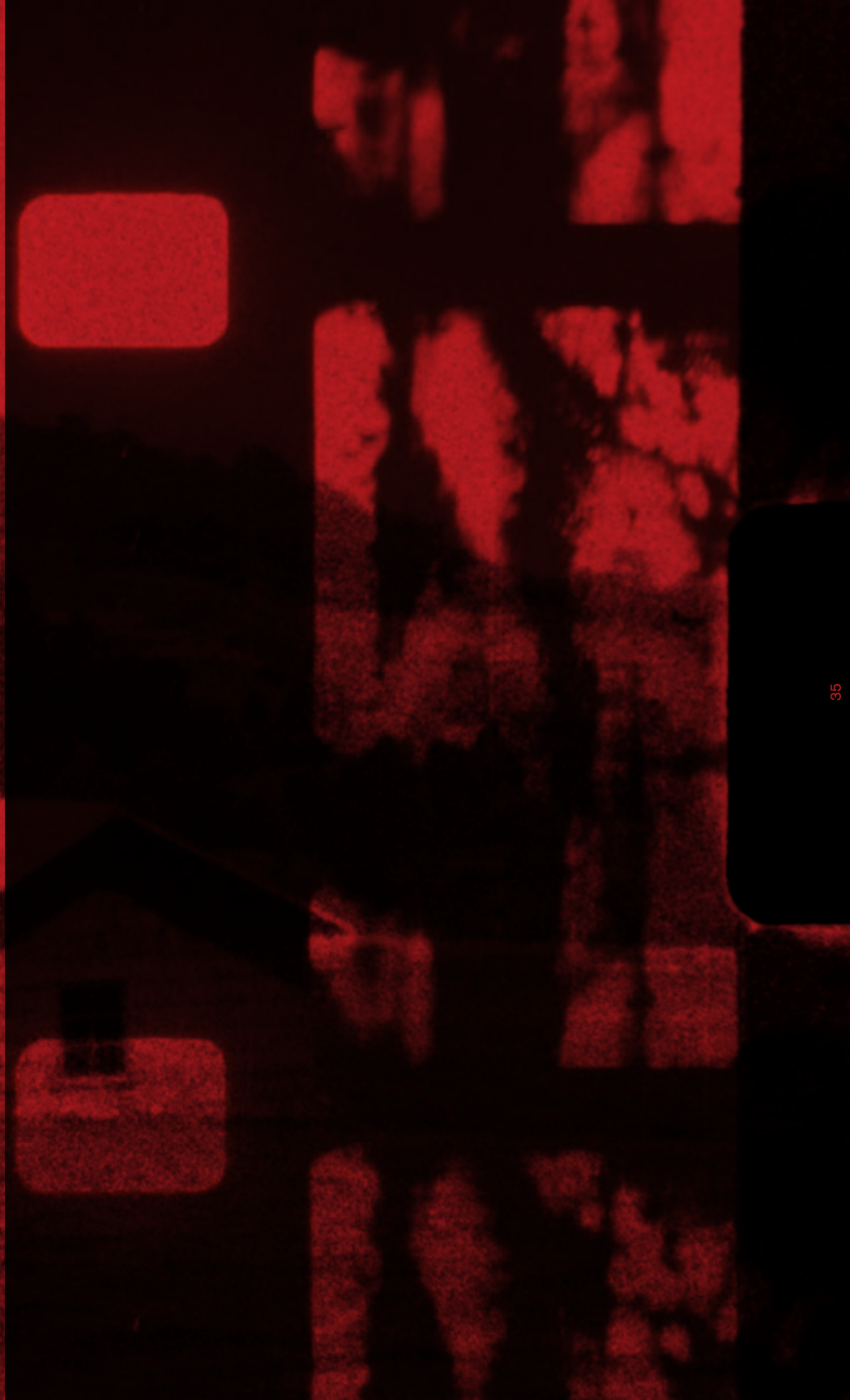
The Trigger of the Cone
Niyaz Saghari
US PREMIERE
Iran/UK
2016 | 2 | digital file

Visual experimentation with the dadaist poetry of Ali Sarandibi which juxtaposes the outer, urban life in Tehran with the inner, softer life of its inhabitants.

Down Escalation
Shunsaku Hayashi
WORLD PREMIERE
Osaka, Japan
2018 | 7 | DCP

Falling down, it feels ecdysone is filling up its body. Delving into the deeper layers of itself, the flesh is melted down in the shell until the form is no longer.

3/21



Longing, page 40
Thread, page 43

Wednesday
3/21/2018
1pm

Michigan Theater
Screening Room

Cecelia Condit

Juror Presentation

This is a program of selected videos from 1981 – 2017. Cecelia Condit's work addresses the fears and displacement that exist between ourselves and society, ourselves and the natural world. "In the psychological landscape of contemporary fairy tales, I consider myself a storyteller whose work swings between beauty and the grotesque, innocence and cruelty." – Cecelia Condit



Possibly in Michigan



Within a Stone's Throw



Tales of a Future Past



Annie Lloyd



Pulling Up Roots



Pizzly Bear

Beneath the Skin

USA | 1981 | 12 | digital file

A young woman tells a story of a murder that seems true, but not.

Possibly in Michigan

USA | 1983 | 13 | digital file

A masked man chases two women through a shopping mall. There the victims become the aggressors.

Annie Lloyd

USA | 2008 | 17 | digital file

The filmmaker's unflinching, poetic, look at the final years of her mother's life.



Some Dark Place

Some Dark Place

USA | 2016 | 5 | digital file

A woman finds herself in a place where memories are hard to hold onto.

Tales of a Future Past

USA | 2017 | 9 | digital file

A giraffe and a zebra struggle for a future that is not certain.

Pizzly Bear

USA | 2017 | 3 | digital file

A pizzly bear (a polar and grizzly mix) struggles to survive in a landscape that is hardly more than a dream.

Within a Stone's Throw

USA | 2012 | 7 | digital file

A woman picks up a stone and throws it around the world.

Pulling Up Roots

USA | 2015 | 8 | digital file

A woman pulls up roots as though they are feelings she can't understand.

Wednesday
3/21/2018
5pm

Michigan Theater
Main Auditorium

Illustrated Lecture

by John Nelson

Academy Award-winning visual effects supervisor John Nelson shows how he and his team created some of the 1,190 visual effects shots for *Blade Runner 2049*. Using before-and-afters, he'll detail the visual effects production process from design to principal photography to post-production.



University of Michigan graduate John Nelson began his career in visual effects (VFX) in 1979, making computer-generated graphics for film and advertising with Robert Abel and Associates. His work garnered six nominations—including two wins—for Clio Awards, which recognize creative achievements in advertising. Nelson later joined Industrial Light & Magic, the VFX division of Lucasfilm, animating scenes in director James Cameron's *Terminator 2*. He went on to serve as VFX supervisor for Rhythm & Hues (*Stay Tuned*) and Sony Pictures Imageworks (*In the Line of Fire*, *The Pelican Brief*, *The Cable Guy*, *Anaconda*, and *City of Angels*). For director Ridley Scott, Nelson was VFX supervisor on *Gladiator*, which won an Academy Award for Best Visual Effects. Nelson was also VFX supervisor for *I, Robot*, starring Will Smith, and *Iron Man*, starring Robert Downey, Jr. Both films were nominated for an Academy Award for Best Achievement in Visual Effects.

SPONSOR

University of Michigan
Department of Screen
Arts & Cultures

Wednesday
3/21/2018
5:15pm

SPONSOR
The University Inn Ann Arbor

EDUCATION PARTNER
University of Michigan Center
for Japanese Studies

Michigan Theater
Screening Room

Honane

Feature in Competition



Honane
Takuya Dairiki, Takashi Miura
Osaka, Japan
2016 | 75 | digital file
U.S. PREMIERE

Watching the video that his
uncle took, they talk about all
kinds of things.



Wednesday
3/21/2018
7:15pm

SPONSOR
The James and Anne Duderstadt
Center at the University of
Michigan

COMMUNITY PARTNER
Chelsea River Gallery

Michigan Theater
Screening Room

Reality's Invisible

Special Program

Reality's Invisible
Robert Fulton
Cambridge, MA | 1971 | 54
color-reversal sound 16mm

Robert Fulton's *Reality's Invisible* (1971) is a poetic portrait of an iconic Le Corbusier building. "Through candid interviews with Visual and Environmental Studies students, impromptu recordings of faculty lectures, and lingering shots on concrete surfaces and spaces around Le Corbusier's architecture, *Reality's Invisible* is a frenetic, visually lush, almost visceral portrayal of campus life. The intimate footage captures the pedagogical activities, intellectual ideas, and political concerns occupying students and faculty involved in the nascent days of a new visual arts program and building at Harvard. Pushing the limits of filmmaking, Fulton's images and sounds, edited and layered, collide into a 'tone,' as he later described it, revealing the chaos, fluidity, and motion at the Carpenter Center."

— Carpenter Center for the Visual Arts



SPECIAL NOTE:
This is a color-reversal sound film from a personal film collection. Through extensive research it has been found that this 16mm print is a fine cut of the film and several shots have been replaced with interstitial instances of black leader.

Wednesday
3/21/2018
7:30pm

Michigan Theater
Main Auditorium

Films in Competition 2

Out of the Dark / Into the Light
Constance Strickland
Los Angeles, CA
2016 | 15 | digital file
WORLD PREMIERE

An experimental 16mm short film that examines the mood of women living with mental illness.

FOREIGN QUARTERS
Rajee Samarasinghe
China/Sri Lanka/USA
2017 | 15 | digital file
WORLD PREMIERE

The condition of distance, genetic to the ethnographic image, traces the elusive qualities of my mother's past and persona. – RS

Longing
Raha Raissnia
New York, NY
2015 | 20 | 16mm

Longing was made out of much raw footage I took in a series of visits to New York's East Harlem neighborhood. What has been of great importance to me about East Harlem, that I have tried to express and capture in this film, is not the poverty that is a visible and known reality there but the integrity of the people I encountered. – RR

FISHY
Carolina Mandia
Brooklyn, NY
2017 | 38 | digital file
WORLD PREMIERE

2-D animation film about a perfume. Shot on 16mm film stock with the generous support of MONO NO AWARE, transferred to digital by Metropolis Post. Soundtrack: "Senza" by Camille.

Silica
Pia Borg
Australia/UK
2017 | 23 | DCP

Silica explores territorial constructs and the boundaries of the real and the mediated in an opal mining town in the South Australian desert. Charting the journey of a film location scout, notions of settlement and belonging are investigated through images of a town in the midst of abandonment. Combining 35mm photography with microscopic and CG imagery, *Silica* blurs the actual and imaginary to probe ideas of value which support not only the gem trade but wider questions of identity and mythology.

SPONSOR
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COMMUNITY PARTNER
WCBN

Your father was born a 100 years old, and so was the Nakba
Razan AlSalah
USA/Lebanon/Palestine
2017 | 7 | digital file

Oum Ameen, a Palestinian grandmother, returns to her hometown Haifa through Google Streetview, today, the only way she can see Palestine.

20160815
Tina Frank
Vienna, Austria
2016 | 3 | digital file
NORTH AMERICAN PREMIERE

Is there life after HD? And most of all: will awareness begin to revolt at some time when HD is implanted in all of our minds as a standard without alternative? Such questions seem to be at the conceptual base of Tina Frank's *20160815*. She has collaborated with Pita (Peter Rehberg), whose track "20150609" congenially elevates Frank's eruptive pop approach to a higher, shared, techno-visionary level. In doing so, both share the intention of radically undermining the smooth, unquestioned aspects of digital culture.



Out of the Dark / Into the Light



FISHY



FOREIGN QUARTERS



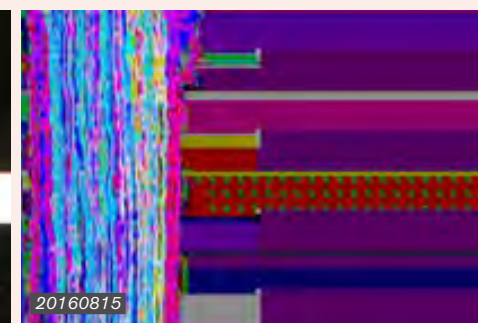
Your father was born a 100 years old, and so was the Nakba



Silica



Longing



20160815

Wednesday
3/21/2018
9:15pm

Michigan Theater
Screening Room

Memories of **Disintegration:** **Ibero-American** **Experimental Film**

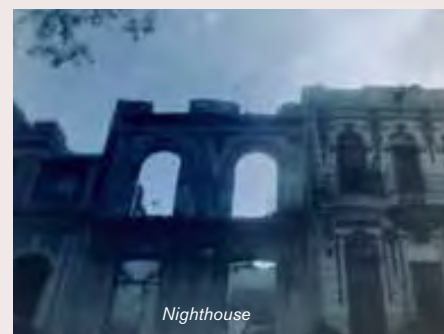
Special Program

SPONSOR
The Crofoot

EDUCATION PARTNER
University of Michigan
Center for Latin American
and Caribbean Studies

As the profile of Ibero-American cinema, the Spanish- and Portuguese-language films of Latin America, continues to rise on the festival circuit, a strong commitment to experimentation remains in the cinema emanating from the region. First-rate film schools in Cuba, Argentina, and Mexico, among other nations, are producing a new generation of filmmakers who eschew the proliferation of digital techniques, returning to tactical analog modes of production (This program features work made on Video8, Super 8, 16mm, Super 35mm, and VHS). Playing with notions of self-reflexivity and nostalgia, real and imagined, these filmmakers test the boundaries of both narrative and documentary genres. Showcasing the diverse voices of these talented young artists, each of the six films highlight the vision and ingenuity of Ibero-America. These shorts have screened at Cannes, Toronto International Film Festival, and New York Film Festival, along with strong Latin American showcases such as the Morelia, Mar del Plata, Valdivia, and Havana film festivals. Curated by Josh Gardner of Cinema Lamont, Detroit.

Josh Gardner founded Cinema Lamont in 2017, a 501(c)3 nonprofit that fosters cross-cultural understanding through the power of world cinema. Based in Detroit, Cinema Lamont was a winner of a 2017 Detroit Knight Arts Challenge and a grant from the Michigan Council for Arts and Cultural Affairs. Cinema Lamont's preeminent program is Cine Mexico Now, an annual festival of contemporary Mexican cinema. Gardner has also contributed to Intellect's *Directory of World Cinema: Argentina 2* and is a film festival correspondent for Cinema Tropical's TropicalFRONT. He was formerly the Associate Film Programmer & Public Relations Manager at the American Film Institute's Silver Theatre in Washington, DC. There, he organized the AFI Latin American Film Festival, DC Caribbean Film Fest, and the New African Film Festival.



Nighthouse



Aliens



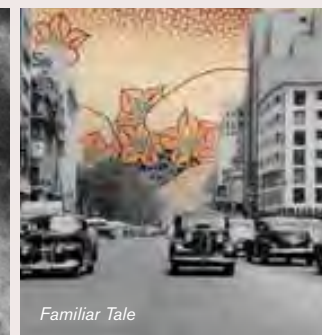
Infancia Intervenido



Selva



Thread



Familiar Tale

Nighthouse
Marcel Beltrán
Havana, Cuba
2016 | 13 | digital file

A nostalgic homage to the crumbling realities of Havana and what its future holds. Filmmaker Marcel Beltrán allowed his celluloid footage to disintegrate, offering a utopian vision of the city by night.

Selva
Sofía Quirós Ubeda
Limón, Costa Rica
2017 | 17 | digital file

Death and departure haunt the inhabitants of Tortuguero Island, nestled off the northern coast of Costa Rica. As their memories turn over like the ceaseless tides, a young girl must come to terms with her inevitable future.

Aliens
Luis López Carrasco
Valencia, Spain
2017 | 23 | digital file

An icon on the '80s "Movida" scene in Madrid, Tesa Arranz, the lead singer of the Zombies, has painted over 500 portraits of extraterrestrials. Told via her paintings, memories, poems, and diaries, Arranz narrates her own story of liberation, experimentation, and alienation.

Thread
Pablo Polanco,
Pietro Bulgarelli
Chile/Costa Rica
2017 | 6 | digital file

A house floats in the sea. A blind old lady recounts a life gone by. Was she dreaming or was it god's will? A tale of life and death connected by a wool thread.

Infancia Intervenido
Ana Villanueva
Buenos Aires, Argentina
2016 | 3 | digital file

Faded memories of interrupted childhoods manifest through 322 passport photos found at 812 Maipú Street, Buenos Aires.

Familiar Tale
Sumie García
Mexico City, Mexico
2017 | 20 | digital file

An 86-year-old man, Yukio Saeki can still remember the day he witnessed the dropping of the atomic bomb on Hiroshima. Now, over 70 years later, he runs a mostly deserted photography store in Mexico City.

Wednesday
3/21/2018
9:30pm

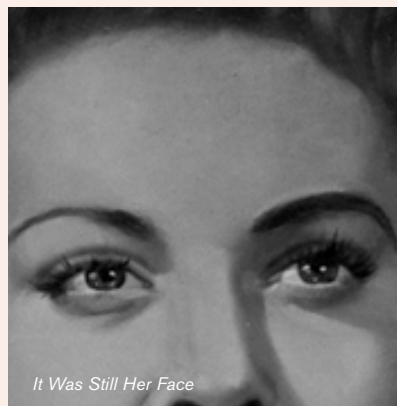
Michigan Theater
Main Auditorium

Films in Competition 3

SPONSOR
Imagine Fitness and Yoga

COMMUNITY PARTNER
Intermittent

AFTERPARTY
The Ravens Club
11pm – 2am
Free



It Was Still Her Face
Christoph Girardet
Hannover, Germany
2017 | 8 | DCP

NORTH AMERICAN
PREMIERE

Portraits of women. And men, who are spellbound by them. The painted portraits—a recurring motif of film noir as well as European postwar cinema—aesthetically stand in a tradition of an outmoded academic style that is bent on striking likeness with the model. They are revenants, omens of absence, metaphors for loss and death, objects of desire and fixation which mesmerize both the viewer in the movie and in front of the screen.



Shape of a Surface
Nazlı Dinçel
Aphrodisias, Turkey
2017 | 9 | 16mm

The ground holds accounts of once pagan, then Christian and now Muslim ruins of the city built for Aphrodite. As she takes revenge on Narcissus, mirrors reveal surfaces and what is seen, limbs dismantle, and marble turns flesh.



black enuf*
Carrie Hawks
Brooklyn, NY
2016 | 22 | digital file

A queer oddball seeks approval from Black peers despite a serious lack of hip-hop credentials. The quest for undeniable acceptance of my racial identity takes me from Missouri to New York and halfway around the world in my animated documentary. — CH



Honeymoon
Maya Erdelyi, Daniel Rowe
Boston, MA
2017 | 4 | digital file

Travelling with a microscope camera on their honeymoon through Japan, the filmmakers create an up-close exploration of Japanese comics, candies, maps, washi tape, origami papers, magazines, gambling newspapers, porn, rice, ramen, flowers, and marriage.



.TV
G. Anthony Svatek
USA/Tuvalu/New Zealand/France
2017 | 22 | DCP

The much sought-after, two-letter web domain suffix of the title is examined as both a form of capital and an emblem of a country on the brink of a climate-induced catastrophe in this simultaneously humorous and illuminating essay film centered on the environmentally contentious Pacific Islands of Tuvalu.



Cargo
Jasmine Ellis
Munich, Germany
2017 | 4 | digital file

Uncertainty of reality that permeates daily life. Is what's happening really happening? *Cargo* is a short, one-shot dance film.



Scrap
Chris Filippone
Oakland, CA
2017 | 5 | digital file

In the shadow of the global metal trade, a metal scrapper hunts the streets of Oakland searching for his day's keep.



Trip
Marko Meštrović
Zagreb, Croatia
2017 | 11 | DCP
NORTH AMERICAN
PREMIERE

A film beyond the eyelids. In short: a trip.

3/22

Thursday
3/22/2018
1pm

Michigan Theater
Screening Room

Ephraim Asili's Diaspora Suite Juror Presentation

“Asili has concluded a five-part film suite that examines the African diaspora through a series of immeasurable equations: America and abroad (with films shot in Ghana and Ethiopia, as well as Brazil, Jamaica, and Canada); personal and collective history; the past and the present; imaginations and realities; and image and sound. Abandoning digital video for 16mm, Asili has developed his documentary impulse into something more spontaneous and musical, his eye attuned to the unexpected rhythms afforded by montage.” – Jesse Cumming, *Cinema Scope*



Forged Ways 2011 | 15 | digital file

Photographed on location in Harlem and various locations throughout Ethiopia, the film oscillates between the first person account of a filmmaker, the third person experience of a man navigating the streets of Harlem, and day-to-day life in the cities and villages of Ethiopia.

American Hunger 2013 | 19 | digital file

Oscillating between a street festival in Philadelphia, the slave forts and capital city of Ghana, and the New Jersey shore, *American Hunger* explores the relationship between personal experience and collective histories. American fantasies confront African realities. African realities confront America fantasies. African fantasies confront American realities. American realities confront African fantasies ...

Many Thousands Gone 2015 | 8 | digital file

Filmed on location in Salvador, Brazil (the last city in the Western Hemisphere to outlaw slavery) and Harlem, New York

(an international stronghold of the African diaspora), *Many Thousands Gone* draws parallels between a summer afternoon on the streets of the two cities. A silent version of the film was given to jazz multi-instrumentalist Joe McPhee to use as an interpretive score. The final film is the combination of the images and McPhee's real time "sight reading" of the score.

Kindah 2016 | 12 | digital file

The fourth film in an ongoing series of 16mm films exploring Asili's relationship to the African diaspora. This one was shot in Hudson, NY and Accompong, Jamaica. Accompong, Jamaica was founded in 1739 after rebel slaves and their descendants fought a protracted war with the British leading to the establishment of a treaty between the two sides. The treaty signed under British governor Edward Trelawny granted Cudjoe's Maroons 1,500 acres of land between their strongholds of Trelawny Town and Accompong in the

Cockpits, as well as a certain amount of political autonomy and economic freedoms. Cudjoe, a leader of the Maroons, is said to have united the Maroons in their fight for autonomy under the Kindah Tree—a large, ancient mango tree that is still standing. The tree symbolizes the common kinship of the community on its common land.

Fluid Frontiers 2017 | 23 | digital file

The fifth and final film in an ongoing series exploring Asili's personal relationship to the African diaspora. Shot along the Detroit River border region, *Fluid Frontiers* explores the relationship between concepts of resistance and liberation exemplified by the Underground Railroad (the Detroit River being a major terminal point), and more modern resistance and liberation movements represented by Dudley Randall's Detroit-based Broadside Press, as well as the installation, sculptural, and performance works of local Detroit Artists.

Thursday
3/22/2018
5:10pm

PRESENTED BY
The Penny Stamps Distinguished
Speaker Series

Michigan Theater
Main Auditorium

Yvonne Rainer:
A Truncated History
of the Universe for
Dummies; a Rant Dance
Special Program

Yvonne Rainer, one of the founders of the Judson Dance Theater (1962), made a transition to filmmaking following a 15-year career as a choreographer/dancer (1960 – 1975). Her experimental feature-length films include *Lives of Performers* (1972), *Privilege* (1990), *MURDER and murder* (1996), and many others. Rainer returned to dance in 2000 via a commission from the Baryshnikov Dance Foundation (*After Many a Summer Dies the Swan*). Museum retrospectives of her work—including drawings, photos, films, notebooks, and memorabilia—have been presented at Kunsthau Bregenz (Bregenz, Austria); Museum Ludwig (Cologne, Germany); the Getty Research Institute (Los Angeles); le Jeu de Paume, l'École Nationale Supérieure des Beaux Arts, and La Ferme du Buisson (Paris); and Raven Row (London). She is a recipient of two Guggenheim Fellowships, a MacArthur Fellowship, and a U.S.A. Fellowship.

Prior to Rainer's presentation, organist Stephen Warner performs a live accompaniment to Buster Keaton's *One Week* (1920). The first release for Keaton's studio, *One Week* is a slapstick parody of a 1919 Ford Motor Company documentary called *Home Made*. It depicts a newlywed couple building a prefabricated house with all the perils and complications introduced by a jealous suitor.



Thursday
3/22/2018
7pm

Michigan Theater
Screening Room

Disasters of Peace

Special Program

SPONSOR
Zingerman's

COMMUNITY PARTNER
Mothlight Microcinema

The seismic shifts that have risen from the afterburn of the 20th century are a distinguishing feature of our age: the fall of communism; failed colonial projects giving rise to civil war and mass migration; unfettered consumption that slowly destroys the planet; extremist shifts to the right, to religion, and to the rule of law through mass surveillance. In western democracies we consider ourselves to be in the longest period of peace, but we are beset by unease and forebodings of disaster. We increasingly fear the other. Paranoia and anxiety infuse our media. In our age of mass media, where dramatic events come and go on a daily basis, representations of disaster have become mediated by the visually spectacular. Spectacles preoccupy us, while the continued cause and effects, slow-moving and a long time in the making, often pass by us unnoticed. *Disasters of Peace* draws together artist-filmmakers who in varying ways eschew the visuals of spectacle. In doing so, they seek to challenge our cultural and conceptual interpretations of disaster. Curated by Kamila Kuc and Sam Jury.

Sam Jury works in the areas of new media, moving image, and installation. She focuses on the psychological impact of photomedia, and what she terms "suspended trauma"—the effect of repetitive narratives, often supported by screen technologies. She has been awarded numerous solo exhibitions including *To Be Here* (2016), a multichannel video and sound installation commissioned by the Broad Art Museum (East Lansing, MI), and *All Things Being Equal* (2015), a video installation at the Irish Museum of Modern Art (Dublin). Her work has been shown in the seminal exhibition *Moving Time*, and screened at many film festivals. Her work is held in public collections such as the Robert Capa Contemporary Photography Center (Hungary) and the National Gallery of Art (USA). Jury is recipient of several Arts Council England awards.

Kamila Kuc is an experimental filmmaker, writer, and curator. Her films explore the impact of technological devices on ways in which personal and collective memories are created. Kuc's work has screened at many venues and festivals including ICA and BFI (London); Alchemy Film and Moving Image Festival (Scotland); Montreal Underground Film Festival (Canada); Experiments in Cinema (New Mexico); Milwaukee Women's Film Festival (Wisconsin); and Alternative Film/Video (Serbia). Her work is held in the artinCINEMA archives (Budapest). Kuc is the recipient of many grants, most recently one from the National Endowment for the Humanities (USA).



Tierra Quemada
Gabriela Golder
Argentina/Chile | 2015 | 9 | digital file

Two birds fell on a power line crossing El Peral in Valparaíso. The wind shook the power cables. The birds were electrocuted. The fire had started. The earth was burnt.



Stadium
Lynne Marsh
Berlin, Germany | 2008 | 10 | digital file

The Olympiastadion in Berlin, the infamous site of Leni Riefenstahl's film on the 1936 Olympic Games, is both setting and protagonist in *Stadium*.



Popehelm
Sam Jury, Sarah Goldstein
London, UK | 2017 | 15 | digital file

Popehelm maps a journey of lament. Underpinned by multiple narratives alluding to personal, societal, and machine breakdown, a series of fragmented transmissions evokes a failed community.



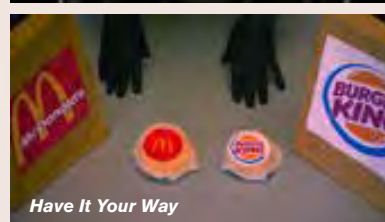
The Bad Event
Eliza Newman-Saul
Dublin, Ireland | 2009 | 16 | digital file

What happens when you make a really big mistake? This film essay mixes fiction and history to explore the slide collection of Judah Fink, a traveler, an uncle, and fallible.



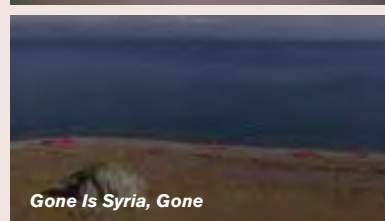
Cubiculum Umbrae
Richard Ashrowan
Norway/Scotland | 2013 | 8 | digital file

Shot on 16mm, *Cubiculum Umbrae* is a critique on the presence of cultural tourism in the high Arctic, an experience diminished by the hunger of the camera for fixed images.



Batum
Kamila Kuc
Georgia/UK | 2016 | 8 | digital file

Batum explores ways in which memories become fiction once recorded, and how in this process of recording the camera itself holds a mysterious agency.



Have It Your Way: An Exercise in Domestic Terrorism
Bryan Konefsky
Albuquerque, NM | 2017 | 4 | digital file

Witty and disturbing, *Have It Your Way* deals with themes of food and ritual to seductively unmask the secrets held within the wrapped products of fast-food giants.

Gone Is Syria, Gone
Jazra Khaleed
Athens, Greece | 2016 | 8 | digital file

One day Syria decides to leave. She gathers up her words, personal affairs, airspace, and ground forces, takes her geopolitical position, and leaves.

Thursday
3/22/2018
7:30pm

Michigan Theater
Main Auditorium

Films in Competition 4

SPONSOR
Adams Street Publishing

COMMUNITY PARTNER
AMP! Amplifying the Arts at
Eastern Michigan University

Blink
Youjin Moon
Boston, MA | 2017 | 2 | digital file
WORLD PREMIERE

Through the visual manipulations of filmstrips, this film explores presence and absence, light and shadow. Photograms are created onto 16mm film, using various false eyelashes, artificial hair, and other textural objects. Brief bursts of light and patterns of intertwining lines create distinct rhythms, which evoke a blinking eye.

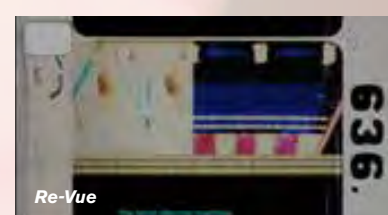
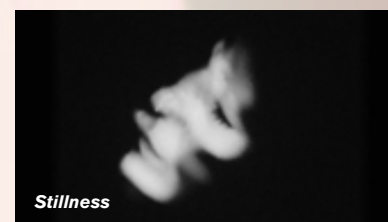
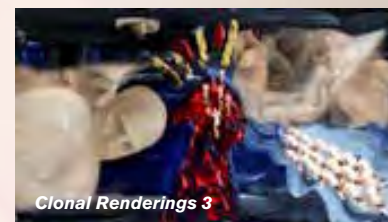
601 Revir Drive
Josh Weissbach
East Haddam, CT | 2017 | 9 | 16mm
A series of spatial limits are defined while a maker imbibes. Interdependence is inherited after a substance cannot be shook. An animal carefully guards an outlined space as a river runs backwards.

North of Eden
Maren Hahnfeld
Farnham, UK | 2017 | 13 | digital file
WORLD PREMIERE

North of Eden retraces the experiences of a German teenager on a remote potato farm in the Idaho desert 27 years ago. The film combines photography, poetry, and interview excerpts to investigate the experience of otherness and perception of foreigners in a remote rural community in the American Northwest. *North of Eden* also explores historical roots that shaped present-day attitudes.

Industrial Zone
Friedl vom Gröller
Vienna, Austria | 2015 | 3 | 16mm
WORLD PREMIERE

The filmmaker from Austria and the dancer from Dakar communicate with one another through their respective media. The black and white 16mm material was shot in Senegal in 2014, at the peanut factory "once famous" according to Gröller. The energetic performance of the dancer took place in her courtyard. The film ends when the dance is over.



Sunken Treasure
Shanna Maurizi
Croatia/Slovenia | 2018 | 32 | DCP
WORLD PREMIERE

The Undersea World of Jacques Cousteau: Sunken Treasure (1969) is the historical scaffolding of departure for this film, an amalgam of ships' logs from the deep sea and deep space. Piloting a boat into the void of a subterranean water cave in Central Europe or sinking deep under the Adriatic Sea in scuba gear, the camera sees as if for the first time. Images become untethered from time or geography as a narrator guides us in a journey of exploration that circles back to our own desire for the search.

Clonal Renderings 3: Landscape with Clouds
Peter Sparling
Ann Arbor, MI | 2017 | 4 | digital file
WORLD PREMIERE

In the tradition of the fantastic panoramas of satirist Jonathan Swift or painter Hieronymus Bosch, this video landscape is colonized by a breed of busy clones whose powers of self-generation—and the digital clouds that populate its atmosphere—cannot spare them from the void. Conceived, performed, edited, and with painted landscapes by Peter Sparling, the bizarre fantasy is propelled towards oblivion by the music of Frank Pahl.

Stillness
Marc Pelletier
Montreal, Canada | 2017 | 16 | 16mm
NORTH AMERICAN PREMIERE

Through an innovative and unexpected approach to 16mm frame-by-frame cinematography, Pelletier offers a deconstructed and introspective view of portraiture. Idle faces come in and out of existence through a dance of light and texture, toying with our perceptual need to project our own image onto the abstract. Reminiscent of a meditative state, the concept of self can be fleeting.

Re-Vue
Dirk de Bruyn
Melbourne, Australia | 2017 | 6 | digital file
NORTH AMERICAN PREMIERE

Re-vue is a mutilated love letter to the film's form in address to the the act of seeing itself. It is shaped as a response to, and in dialogue with, Mike Hoolboom's 2017 film *Color My World*. A flicker fest lamenting a lost relationship with narrative cinema, by which it is forever marked.

Thursday
3/22/2018
9:15pm

Michigan Theater Screening Room

Black Radical Imagination Special Program

Black Radical Imagination is an ongoing film showcase programmed by Jheanelle Brown and Darol Olu Kae, originally organized by curators Erin Christovale and Amir George in 2012. Their programs explore a wide variety of themes, from Afrofuturism and Afrosurrealism to Reclamation of the Black Body and The Black Fantastic. *Black Radical Imagination* programs have screened at national and international institutions like the Museum of Contemporary Art (Los Angeles), Studio Museum in Harlem, article (Montréal), Museum of Fine Art (Boston), BlackStar Film Festival, and Afropunk Festival (Brooklyn, NY).

The notion of the *Black Radical Imagination* stemmed from discussions around the boundaries and limitations historically given to people of color. In the film industry, these restrictions are often digested and kept to propel a vicious cycle of negative identification. *Black Radical Imagination* invokes a futurist aesthetic where artists identify themselves and reclaim their own unique stories, delving into the worlds of video art, experimental film, and narrative shorts. They also focus on access to new media like animation and graphic design, highlighting how these processes enhance our storytelling and the visual artistic practices in our communities. Each artist contributes their own vision of a free, changing world in a postmodern society through focused

observations that explore the state of Black culture. Post-screening conversations with artists, organizers, and audiences are set in place in order to shift the way in which our identity is defined on screen and how these stories affect our ever-changing global culture.

Jheanelle Brown is a film curator, producer, and arts educator based in Los Angeles. Her curatorial practice is committed to honoring, expanding, and empowering Blackness in visual and filmic media. Her specific interests are oriented around experimental and non-fiction film and video, the relationship between musicality and cinema, and political film and media. She is a graduate of USC's Cinema & Media Studies MA program.

Darol Olu Kae is a filmmaker, film curator, and doctoral student from and based in Los Angeles. He currently attends USC's Cinema & Media Studies PhD program, where his research explores Black visual and expressive culture in relation to the institutionalization of film education and training in the American university system and beyond. His artistic, academic, and curatorial interests merge together around the complexities and possibilities of a Black film aesthetic.

SPONSOR
Leon Speakers

EDUCATION PARTNER
Detroit Narrative Agency

Funded in part by the Andy Warhol
Foundation for the Visual Arts



The Ancestors Came



Clean Water



Copper



Under Bone



Everybody Dies!



Mugabo

The Ancestors Came
Cecile Emeke
USA | 2016 | 6 | digital file

A short film exploring the life and work of prolific artist Faith Ringgold. By eschewing linear narrative and drawing connections within her collection of works, the film hints at a larger narrative that is weaved throughout.

Clean Water
Kamau Wainaina
USA | 2016 | 7 | digital file

In a three-part visual soliloquy, I outline my ideological journey immigrating from Kenya to England, and finally New York. Beginning from my parent's earliest fears and hopes of what life in 'the West' would bring to where I am now, I explore how I see the world, [how] others see me, and the ways in which the two perspectives interact with each other in contemporary global society—portraying a cognitive journey that I believe many African immigrants experience in their own ways. – KW

Copper
Summer Mason
USA | 2016 | 15 | digital file

An experimental film exploring Black Death. While the project was made with ambiguous intentions, its origins begin with the conversation of gender. *Copper* is an intimate goodbye to the artist's Black femininity. Each stage of grief takes time in the film to depart from a Black feminine body and transition into a gender non-conforming body, and later to the body of a young sensitive black boy.

Under Bone
Dana Washington
USA | 2016 | 5 | digital file

A narrated experimental drama featuring ethereal vignettes linked by a woman's devotion, grief, and ancestral evocation, as she traverses stories beneath her rib cage.

Everybody Dies!
Frances Bodomo
USA | 2016 | 10 | digital file

In this public access TV show, Ripa the Grim Reaper teaches black kids about the day they'll die.

Mugabo
Amelia Umuhire
USA | 2016 | 7 | digital file

A short experimental film about a young girl's return to the idealized homeland, a place full of borrowed memories.

Thursday
3/22/2018
9:30pm

Michigan Theater
Main Auditorium

Films in Competition 5: Out Night

COMMUNITY PARTNER
Eastern Michigan University LGBT
Resource Center

AFTERPARTY

\aut\ BAR
11pm – 2am
Free

jim

Sam Gurry
Valencia, CA | 2017 | 9 | DCP

jim is an exploration-based portrait of a found object. Jim assembled these floppy disks in the late 1990s with images and chat samples sourced from online chat rooms. How do you connect with someone you can't see? That you don't know? Can you get a sunburn from a computer screen? One short email conversation provides his name.

Fragments 83
Richard Millen
New York City, NY | 2017 | 19 | digital file

Fragments 83 rediscovers—and repurposes—Richard Millen's 1983 experimental film *If You Can't Be with the One You Love*, shot in Brooklyn and the West Village in the early days of the AIDS epidemic. The resulting documentary explores the hunt for sex/love, the joy of making cinema, and the inexorable passage of time.

Bones
Hunter Brumfield
Richmond, VA | 2018 | 5 | digital file

A thumping music video of older-generation gay women wandering the halls of an oppressive health spa, leaving their "sitercise" group in favor of being with each other in a simulated

greenhouse "eden." They find themselves connecting with each other against the pull of their hypnotic and mundane surroundings, and in the act of their escape they find their love for each other, and ultimately their own paradise. The song aggressively explores the complexities of love, and the video subtly confronts more predictable depictions of age and sexuality. This coincides with the singer's performance of the song in the health spa, with the parallels of her real world MS diagnosis, given a new context with the visuals of the elderly, the aqua-colored tiles, and overall rejuvenation aesthetic.

Empty Nightclub
Ben Edelberg
Toronto, Canada | 2017 | 8 | digital file

Are we looking for the party or are we desperately searching for the exit?

The Source is a Hole
Madsen Minax
Memphis, TN | 2017 | 25 | digital file
U.S. PREMIERE

A mystical voice contemplates mythology, science fiction, sexuality, and death as a series of holes: through which to travel, through which to perceive, through which to accept, through which to speak.



jim



The Source is a Hole



Fragments 83



Horse Boobs



Bones



Outcognito



Empty Nightclub



Royal Jelly

Horse Boobs
Katrina Daschner
Vienna, Austria | 2017 | 9 | DCP
U.S. PREMIERE

"Daschner is interested in the ambiguity of fiction and reality, the tension of unrealized sexual desire of the middle-class couple. She deconstructs this framework in her development of queer relationship scenarios. The filmmaker masterfully succeeds in staging the ruptures and irritations that are so essential for showing and wanting, with a subtle humor and grandiose human and non-human actors." – Christiane Erharter

Outcognito
Wrik Mead
Toronto, Canada | 2017 | 5 | digital file
WORLD PREMIERE

Fear meets gay desire against an audio background of sitcom homophobia and jarring personal testimonies. Textured layers of figures, rotoscoped and real, move in and out of difficult scenarios, resolving into knowing acceptance.

Royal Jelly
Stephanie Burbano
Montreal, Canada | 2017 | 10 | digital file
NORTH AMERICAN PREMIERE

The film begins in abstraction; we meet a drag queen who invites us down the rabbit hole to meet a menagerie of people that make up her community.

3/23

SQUIRTING
NICKEL

as 'em root
laughtert!



WITHOUT SAYING

Annihilation, page 70
My Catchbasin Runneth Over, page 70

Friday
3/23/2018
1pm

Michigan Theater
Screening Room

Recent Works **by Rea Tajiri** **Juror Presentation**



Rea Tajiri's films straddle documentary and art film genres, examining the effects of political, social, and emotional histories within families and across generations.

Lordville
Philadelphia, PA
2014 | 67 | digital file

Lordville is a work that spans categorizations; it is an environmental landscape film, an experimental documentary; an ethnography of place, a personal meditation. Weaving together myth, mysteries, and facts surrounding the history of a small 19th century New York town on the Delaware River border, Tajiri follows environmental scientist Tom Wessels, Native American genealogist Sheila Spencer Stover, and residents of the hamlet as they wander their property lines sharing stories of their settlement in the town. As the camera floats across its landscape and dives into the river, Tajiri constructs a unique lyrical take on the classic mode of observational cinema. *Lordville* presents a portrait of wayward migration in a place haunted by ghosts of the past and incursions of fracking in the present.

Wisdom Gone Wild
(excerpt: work in progress)
Philadelphia, PA
2014 | 14 | digital file

Wisdom Gone Wild is an auto-ethnography, a unique portrait chronicling sixteen years of caregiving for an elder in dementia. At 93, Rose Noda Tajiri is a time traveler, a concentration camp survivor, a spiritual seeker, and a woman who dreamt of hitchhiking across Europe. Rea, her filmmaker daughter, has been geographically distant for decades. When Rose develops dementia, Rea is frightened. Rose converses with ancestors, spontaneously time traveling to different eras of her life. Forced to confront her mother's mortality after she survives a heart attack, Rea resolves to suspend judgment on Rose's condition in order to connect. Rea recognizes that her mother communicates through a "wisdom gone wild"—performative acts that shock, elicit laughter, or comment on the present moment. As Rose slowly declines, the two journey together towards end of life.

Friday
3/23/2018
5pm

Michigan Theater
Screening Room

Those Who Come, **Will Hear** **Feature in Competition**

SPONSOR
The Maple Theater

COMMUNITY PARTNER
YPSI 24-Hour Film Shootout

Those Who Come, Will Hear
Simon Plouffe
Montreal, Canada
2017 | 77 | DCP

WORLD PREMIERE

Those Who Come, Will Hear proposes a unique meeting with the speakers of several Indigenous and Inuit languages of Quebec—languages all threatened with extinction. The film starts with the discovery of these unsung tongues through listening to the daily life of those who still speak them today. Buttressed by an exploration and creation of archives, the film allows us to understand better the musicality of these languages and reveals the cultural and human importance of these venerable oral traditions by nourishing a collective reflection on the consequences of their disappearance.



Those Who Come, Will Hear

Friday
3/23/2018
5:15pm

Michigan Theater
Main Auditorium

Films in Competition 6

SPONSOR
Metro Times

COMMUNITY PARTNER
The Neutral Zone

Low Season
Jonathan Johnson
USA/Thailand | 2017 | 16 | digital file
Loosely framed by interviews with the filmmaker's parents, *Low Season* is an experimental documentary portrait of lives shaped by global forces. Meditations on war, melding cultures, and life lessons ebb and flow across time, continents, and landscapes.

Mad as Hell
Emily Pelstring, Meg Remy
Kingston, Canada
2017 | 3 | digital file
In this video, the singer expresses anger at her government over the human and material cost of war. She gives the finger to the man with the support of a troupe of backup dancers. In the background, 1940s and '50s animated war propaganda is used against itself.

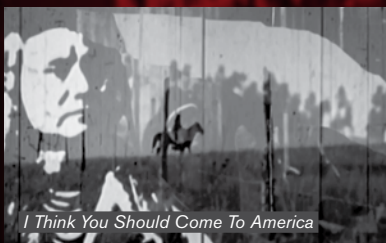
The Kodachrome Elegies
Jay Rosenblatt
USA | 2017 | 11 | digital file
The Kodachrome Elegies is a short experimental documentary that evokes the bygone era of Kodachrome's heyday. While it is ostensibly about this lost film stock, the film is really about the end of an era. The film is divided into 3 parts, each part representing a distinct use of this film stock.

keep that dream burning
Rainer Kohlberger
Austria/Germany | 2017 | 8 | 35mm
NORTH AMERICAN PREMIERE
keep that dream burning begins with extremely fine black-and-white particles that flutter across the screen. Coagulating into rough structures, they transform into a storm of jagged artifacts and steadily changing spots of light. Concrete object and events continually materialize from the active particles: dispersing debris, fireballs, and smoke barely evoke images of explosions familiar from action films, before disappearing again in static.

Monte Adrion
Vuk Jevremović
Jelsa, Germany | 2017 | 4 | DCP
WORLD PREMIERE
A mythical mountain tells us a story of its life...



keep that dream burning



I Think You Should Come To America



Strange Case



The Kodachrome Elegies

I Think You Should Come To America
Kamila Kuc | USA/UK/Poland
2017 | 21 | digital file
I Think You Should Come to America investigates the cultural conditions in which memories are created. While critically evaluating my own enchantment with America, as a teenage girl from Communist Poland, I interrogate various patterns of perception in order to produce a form of reflection that is personal and political. The film uses numerous American 16mm educational films to expose the patterns of cultural (mis)representation. – KK

The Day
Jake Armstrong
Towson, MD | 2017 | 4 | digital file
A psychedelic look into a film world along with Modern Nomad's "The Day."

I Think You Should Come To America

Circles of Confusion
Jason Britski
Regina, Canada
2017 | 5 | digital file
Circles of Confusion is a formal experiment that combines underwater photography and archival home movie footage. The images are manipulated, superimposed, and degraded digitally in order to reveal the beauty and the danger hovering at their margins.

Strange Case
Zbigniew Czapl
Cracow, Poland
2017 | 14 | digital file
The film as a metaphor of life, the last surrealistic journey into consciousness. Stream of images, thoughts, and memories. The sequence of the protagonist's personal experiences and collective memory.



The Day



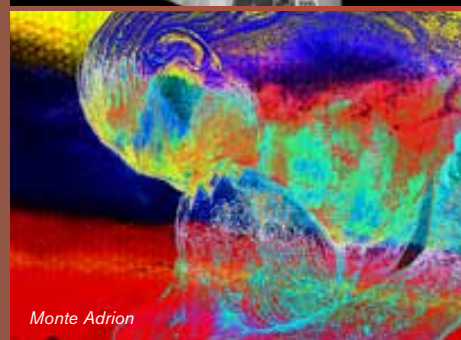
Circles of Confusion



Low Season



Mad as Hell



Monte Adrion

Friday
3/23/2018
7pm

Michigan Theater
Screening Room

Privilege **Special Program**

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COMMUNITY PARTNER
University of Michigan
Museum of Art

Privilege
Yvonne Rainer
USA | 1990 | 103 | 16mm

Yvonne Rainer's 1990 film (her sixth feature) is a genuinely subversive movie about menopause. Out of a subject that has been virtually invisible on film, Rainer has fashioned a witty, risky work about sexual identity and the unequal economies of race, gender, and class. *Privilege* is set in motion by clips from an old black and white educational film; facts and data shot off a Macintosh computer; and a cast of characters with varied, provocative, and often contrasting political critiques. "[Rainer's] most accessible film. ... Who else could spin hot flashes, Lenny Bruce, Carmen Miranda, and *Soul on Ice* into such a pungent brew?" – *The Village Voice*

Friday
3/23/2018
7:15pm

Michigan Theater
Main Auditorium

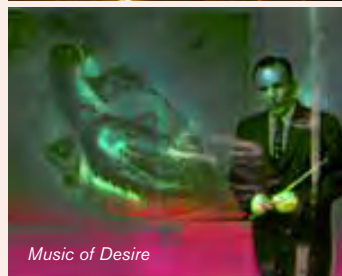
Films in **Competition 7**

SPONSOR
College for Creative Studies

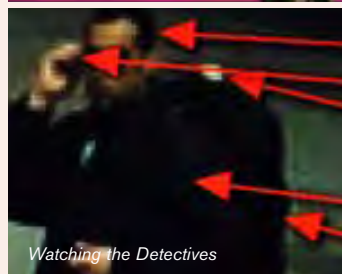
COMMUNITY PARTNER
A2 Geeks



Turtles Are Always Home



Music of Desire



Watching the Detectives

Turtles Are Always Home
Rawane Nassif
Lebanon/Canada/Qatar
2016 | 12 | DCP

This is a short essay about the meaning of home and the search for it in a transient environment. It is a personal journey inwards with an intimate camera that observes and takes its time to look at the buildings and the surroundings only to find its reflections.

Music of Desire
Kristin Reeves
NY/KY
2016 | 9 | digital file

When intimacy couples with dysfunction, feel the sensation of becoming suspended between pleasure and a reverse soundtrack of desire. Produced through a media art residency at Signal Culture using real-time analog video processing tools and found media.

Watching the Detectives
Chris Kennedy
Toronto, Canada
2017 | 36 | 16mm

Immediately after the Boston Marathon bombing in April 2013, amateur detectives took to the internet chat rooms to try to find the culprits. Users on Reddit, 4Chan, and other gathering spots poured over photographs uploaded to the sites, looking for any detail that might point to the guilt of potential suspects. Using texts and jpegs culled from these investigations, *Watching the Detectives* narrates the process of crowd-sourcing culpability.

Stop Speaking
Alisa Yang
Ann Arbor, MI
2015 | 5 | digital file
WORLD PREMIERE

A stop-motion paper animation music video for "Stop Speaking" by Andy Akiho, a text-to-speech composition with solo snare drum performed by Chelsea Tinsler.

Nothing a Little Soap and



Nothing a Little Soap and Water Can't Fix

Nothing a Little Soap and Water Can't Fix
Jennifer Proctor

Ypsilanti, MI | 2017 | 9 | DCP

In films, as in life, the bathtub is often considered a private space for women—a place not only to groom, but to relax, to think, to grieve, to be alone, to find sanctuary. For Hollywood, though, it's also a place of naked vulnerability, where women narratively placed in harm's way have no escape. Using appropriated movies, this experimental found footage work deconstructs the representations of women in this domestic space as historically framed in popular film.

Untitled

Björn Kämmerer
Vienna, Austria | 2016 | 4 | 35mm

Björn Kämmerer has a knack for finding objects that, submitting to his sly structuralist practice, become new discoveries for audiences. Material subjects rendered initially abstract through blackbox isolation, brief and startling motion, and other optical and phenomenological disorientation, the first encounter with a film like *Untitled* is one of uncertainty of sight. *Untitled* is a strip tease with the strip being both the tease and the reveal.

How Old Are You? How Old Were You?

Cherlyn Hsing-Hsin Liu
Valencia, CA | 2017 | 16 | 16mm

Inspired by (and shot on 16mm film using) camera obscura techniques, *How Old Are You? How Old Were You?* fractures the logic of time to contemplate bringing oneself back to the origin, the womb. A dialogue between two selves, infant and adult, the film traverses through a series of psychological events, transforming memories, emotions, thoughts, and imagination.

Friday
3/23/2018
9:15pm

Michigan Theater
Screening Room

BUDDHA.mov

Feature in Competition

BUDDHA.mov

Kabir Mehta
Goa, India | 2017 | 70 | DCP

NORTH AMERICAN PREMIERE

Documentary turned fiction turned cross-media project turned social experiment, this film follows the life of Buddhadev Mangaldas, a cocksure 27-year-old cricketer who plays for Goa. What initially seems to be a classical unidirectional observational documentary of a successful sportsman quickly shifts into a more interactive piece when the cheerful—and, at times, gullible—protagonist of the film begins to linger with the camera. He increasingly gives in to his hedonistic ego, and in doing so unveils the most private parts of his eccentric life and multilayered personality.



Untitled



How Old Are You? How Old Were You?

Friday
3/23/2018
9:30pm

Michigan Theater
Main Auditorium

Films in Competition 8: Animation

My Catchbasin Runneth Over

George Griffin
New York City, NY
2016 | 12 | digital file

WORLD PREMIERE

Subtitled "Songs From the City," *Catchbasin* collects observations, synthetically constructed or found in my environment, in the subway, while wandering on the streets, loafing on the rooftop, digging through forgotten drawings and pages of ephemera.

Ming
Danski Tang
Valencia, CA |
2017 | 3 | digital file

A Chinese woman's experience as a live figure model while abroad. *Ming* depicts the female Asian body as a site of abjection and investigates the psychological ramifications of the male gaze and constantly being labeled as exotic, as well as the clashing ideals of Eastern and Western standards of beauty and femininity.

The Stuff Revolution
Simon Alexander-Adams
Detroit, MI
2017 | 3 | digital file
WORLD PREMIERE

The Stuff Revolution is a meditation on materialism and consumerism, created to contemplate the Anthropocene—the current geological age, viewed as the period during which human activity has been the dominant influence on climate and the

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

COMMUNITY PARTNER
Michigan Animation Club

AFTERPARTY
Club Above
10pm – 2am
AV performance by James Connolly
and DJ set by Aaron Batzdorfer
\$5, Free with AAFF Pass

environment. The piece hints at a world flooded with stuff, no longer contained, and bursting into the open. It is both cautionary dystopian message, and call to awareness of our current environmental trajectory. The text is excerpted from Scott Crandall's "Visions for the End of the World," an experimental performance piece that explores the idea of Armageddon through poetry, images, and dance.

Annihilation
Robbie Ward
Nashville, TN
2017 | 6 | digital file
U.S. PREMIERE

A mysterious band of musicians travel to a decrepit medieval city, where their actions lead to their execution and, subsequently, a fateful journey through the bowels of Hell.

Pigeon in a Net
Saana Inari
Germany/Finland
2016 | 7 | DCP

NORTH AMERICAN PREMIERE
A phone conversation between two countries and generations. The mother is provoking her busy daughter into a conversation that escalates when unheard facts and prejudices are getting happily mixed. At the end, the mother dreams of a white Christmas and the daughter wants to move to the Amazon.



My Catchbasin Runneth Over



Ming



The Stuff Revolution



Annihilation



Pigeon in a Net

The UnWoods
Alyssa Sherwood
CA/WA | 2017 | 2 | digital file

The outrageous carnivalesque of free association is unleashed in *The UnWoods*, where experimental forms and shapes meet each other in their respective landscapes, combining to have a narrative moment together. Loosely based on the Kolkhoz frame sequence of *Old and New*, and by using Sergei M. Eisenstein's film theory of combating hegemonic structures, the filmmaker uses eccentric combinations in this new sequence to construct a free and accepting diversity of movement, image, conflict, and even intimacy, satirizing the notion that there can be any ownership or authorship of reality. *The UnWoods* was created with handmade and digital techniques, using both mass-produced and original materials.

Where Is Eva Hipsey?
Orla McHardy
Dublin, Ireland | 2016 | 9 | 16mm
U.S. PREMIERE

Where is Eva Hipsey? is an animated film centred around an intrepid, older woman dealing with the reality of aging in a poetically practical way. A dramatic energy drives the story of Eva's transformation, but the film also deals with ideas that are elusive and subtle: subjective truth, memory and letting go, capturing beauty, growing old, and finally disappearance. Eva Hipsey is one of life's listeners. The film evokes the journey Eva makes into her own sound world as she moves further and further from the familiarity of her suburban house out into the world driven by the curiosity of her ears. Based on a short story by Justin Spooner, with voice acting by Olwen Fouéré.



The UnWoods

Red Riding Hood Redux
Danijel Žeželj
Zagreb, Croatia | 2017 | 12 | DCP

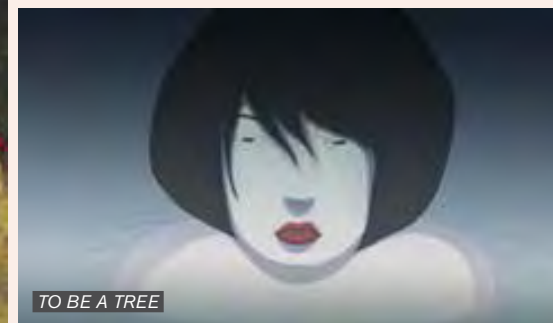
Midday sun is scorching a wooded wasteland. Little Red Riding Hood is on her way to her grandmother's cottage. Hidden by the darkness, the Wolf is following his prey. So is The Hunter. A bloody fight ensues. Victims are devoured, then freed, left alone at the edge of the woods.

TO BE A TREE
Xin Sun
Berlin, Germany | 2017 | 6 | DCP
NORTH AMERICAN PREMIERE

"If there is rebirth after death, Wish to become a tree, Stand for eternity, No postures for grief and joy. Half reposing in the dust, half soaring in the wind; half spattering the shade, half basking in the sun. Greatly prideful, greatly taciturn, Never to cling, never to seek..." – San Mao



Where Is Eva Hipsey?



TO BE A TREE

The Hostel / Die Herberge
Ulu Braun
Hannover, Germany | 2017 | 16 | digital file
NORTH AMERICAN PREMIERE

In a place where a biblical landscape and western myths converge, there is a house, part biker hangout, part mountain farm. It welcomes all beings who traverse this inhospitable landscape. In *The Hostel*, past and future merge into one place, and deepest misery and recreation are not mutually exclusive. This is where our paths cross.



The Hostel/Die Heberge



Snake Bomb

Snake Bomb
Nolan Downs, Chris Kalis, Valerie Paykov
Chicago, IL | 2017 | 3 | digital file

Enjoy the kaleidoscopic, electronic music of Chicago's Chandeliers as you watch a desperate scientist take drastic measures to save the genetic code of his species in this animated music video.

Spank Shot
Gina Kamentsky
Somerville, MA | 2016 | 1 | digital file

While waiting for a spanking, I watched hockey.

Fundamental
ShihChieh Chiu
New Taipei City, Taiwan | 2017 | 7 | digital file

This is the story of a teenager who discovers the strange and terrifying reality behind fundamentalism. It highlights and describes the mental illness caused by the conservative church on the little boy and illustrates how the boy makes his way out from his dire situation.

SDtoHDuprezMaxV2_009.mp4
Anna Spence
Atlanta, GA | 2018 | 4 | digital file
WORLD PREMIERE

Booted from the limelight, Max Headroom now roves the video signal, on the search for meaning. Once summoned to the screen, he talks to the audience in hopes of remembering his past life. As we watch Max, and as he continues to watch us, he begins to understand what it will take to escape from his purgatory.



Spank Shot

Lotus Lantern
Xingpei Shen
USA/China | 2017 | 7 | digital file

A peek into the wax lotus. *Lotus Lantern* is a tribute to late Chinese singer Zhou Xuan, a missing link between the filmmaker's queer identity and Chinese heritage.



Fundamental



Lotus Lantern



SDtoHDuprezMaxV2_009.mp4

3/24



you too, page 77
dragons & seraphim, page 89
Dead. Tissue. Love, page 96

**Saturday
3/24/2018
11:00am**

**Michigan Theater
Main Auditorium**

Films in Competition 9: Almost All Ages (Ages 6+)

SPONSOR
State Street District

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Ann Arbor District Library

COMMUNITY PARTNER
Ann Arbor Summer Festival



LINK



Perforation Jubilation

LINK
Robert Löbel
Berlin, Germany
2017 | 8 | DCP
U.S. PREMIERE

Two characters are linked by their hair. They influence each other by every move they make.



Guerilla Toss: The String Game

Perforation Jubilation
Sean Kenny
Grand Rapids, MI
2017 | 4 | digital file
WORLD PREMIERE

Film perforations, the unseen workhorses of cinema, break free from sprocket servitude and dance across the horizon in this hand-printed 16mm abstract film.



Cococo

Guerilla Toss:
The String Game
K8 Howl, Jak Ritger
Allston, MA
2017 | 3 | digital file
WORLD PREMIERE

The String Game is an unnerving mediation on the journey towards Nirvana. Ink paintings bloom and disintegrate away as they illustrate lyrics about stoicism. The film is a physical/digital hybrid fusing stop motion and digital effects. The filmmakers worked in close collaboration with poet and singer Kassie Carlson, incorporating her line drawings amid a shifting plane of time-lapse ink.

Cococo
Julian Gallese
San Jose, Costa Rica
2017 | 7 | digital file

We tend to better appreciate the values of light when we wake up somewhere different every day.



Corridory



Lotte that Silhouette Girl

Corridory
Matt Meindl
Los Angeles, CA
2017 | 4 | digital file

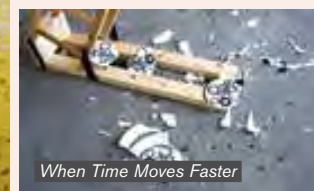
If these walls could talk, they'd ramble. Colors, textures, and patterns of vintage wallpaper are used to create a meditation on space and time.

Lotte that Silhouette Girl
Elizabeth Beecherl,
Carla Patullo
Los Angeles, CA
2018 | 10 | digital file
WORLD PREMIERE

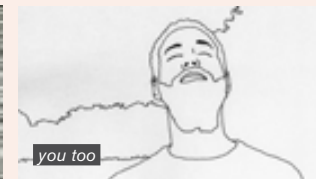
Once upon a time, long before Disney or Pixar, Lotte Reiniger ignited the world of animation with shadows, light, and a pair of magical scissors.



Chase



When Time Moves Faster



you too



The Stream VII

Chase
Páraic McGloughlin
Sligo, Ireland
2017 | 3 | digital file
NORTH AMERICAN
PREMIERE

A journey that explores ideas of decision, choice, consequence, circumstance, and time, among other things—a personal perception on how we try to find whatever it is we are searching for. The film looks at objects, people, and places that share common properties; our connection with one another; and our environments in the very similar yet very different paths we share.

When Time Moves Faster
Anna Vasof
Austria/Canada
2016 | 7 | DCP
U.S. PREMIERE

Among other things, Anna Vasof's working method was influenced by pre-cinematic devices, stemming from her fascination with the movement of photographic images. These only appear animated given our persistence of vision. Vasof cites the zoetrope, a device that filled people of all ages with wonder at fairs of old, as an example of this phenomenon.

you too
Daniel Schippers
West Olive, MI
2017 | 5 | digital file

Daniel and Steven are the best of friends. A day of fishing brings them closer yet.

The Stream VII
Hiroya Sakurai
Uji, Japan
2016 | 6 | digital file

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 the water as it follows the man-made course. This work is a ballet using the sound and the movement of the algae and water.

Saturday
3/24/2018
12:30pm

SPONSOR
Detroit Public Television

Michigan Theater
Screening Room

Did You Wonder **Who Fired the Gun?**

Feature in Competition
presented with *Little Fiel*



Little Fiel

Little Fiel
Irina Patkanian
Mozambique/USA | 2017 | 16 | digital file

Little Fiel is a stop-motion animation/documentary that tells a universal story of peaceful people who have been coerced, conscripted, and enticed into killing each other during a civil war. It is based on the life story of Mozambican artist Fiel dos Santos, who grew up during the 16-year-old civil war—another proxy war equipped and sustained by conflicting foreign powers. Fiel created all figures for the animation from dismantled AK47s and M16s. Three New York artists turned them into puppets and animated them.



Did You Wonder Who Fired the Gun?

Did You Wonder Who Fired the Gun?
Travis Wilkerson
NY/AL | 2017 | 90 | digital file

Alabama, 1946. S.E. Branch, the filmmaker's great-grandfather, murdered Bill Spann, a black man. The murder has become hidden family lore, and when Wilkerson sets out to unravel the mystery, he encounters obstacle upon obstacle, destroyed records, and everyone refusing to talk. He's accused of bringing shame upon the family, shaking up old trouble nobody wants. The ghosts are real in Alabama. This isn't a white savior story. It's a white nightmare story.

Saturday
3/24/2018
1pm

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WDIV/A4: All About
Ann Arbor

COMMUNITY PARTNER
Huron High

Michigan Theater
Main Auditorium

The Big House **Feature in Competition**



The Big House

The Big House
Terri Sarris, Markus Nornes, Kazuhiro Soda
Ann Arbor, MI | 2018 | 119 | DCP

NORTH AMERICAN PREMIERE

Ann Arbor, Michigan is the prototypical college town: a small city with a massive research university; a tradition of political radicalism; and Michigan Stadium, the largest in the United States and the home of University of Michigan football. With a capacity of 107,601, the entire population of Ann Arbor fits in the stadium, which fans affectionately call "The Big House." Michigan football goes back to 1879, and is known for its distinctive winged helmet and its fight song "The Victors." But this direct cinema documentary eschews gridiron grandeur to look closely at all the labor—from the cooks to the cops to the cleaners—that goes into hosting 100,000 people. Shot against the backdrop of the 2016 election and the rise of Donald Trump, it presents a microcosm of America by showing everything but the game.

Saturday
3/24/2018
2:45pm

Michigan Theater
Screening Room

URe:AD TV (United Re:Public of the African Diaspora Television)

Special Program

EDUCATION PARTNER
University of Michigan
Department of Afroamerican
and African Studies

Funded in part by
the Andy Warhol Foundation
for the Visual Arts

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Distilling Company

URe:AD TV is a transmedia “network” produced through a global open call for media and comprising fresh, contemporary audiovisual work by and for the African diaspora. Challenging the narrow, stereotypical, and banal aspects of both popular media and art-institutional framing of Black representation, URe:AD TV grows and changes with new submissions, producing new work with artists in the cities on its tour. Curated by Shani Peters and Sharita Towne.

The United Re:Public of the African Diaspora is a dream manifest in shared yet undefinable likeness. The collective, born of two Black women, now comprises an expansive group of artists, thinkers, and makers. Its vision sets sight toward a future that’s as connective in ideology as it is disparate in aesthetic. Its stylization is intentional, functioning in regard to a Black public, reconciling the way our spirits have persevered through centuries of starting over.

The ever-evolving cohort includes practices from the reaches of Zimbabwe, Brazil, and the North American cities of Chicago, Cleveland, Portland, and New York. The concatenated videos, writings, and actions are shades of what is possible when Black is a term divorced from nationality. Blackness is more than a

country, intonation, or binary tracing of heritage—it’s the spirit of a cultural joy in spite of a societal insistence otherwise. Black consciousness and Black solidarity are the keys to our survival and prosperity, and URe:AD is a sampling of that, in motion and record.

URe:AD is the Black landscape reimagined as any number of worlds existing simultaneously for balance in our cultural ecosystem. Its aesthetics make visible the cultural and political actors that are so often placed at the margins of the shot. URe:AD redefines the margins through the most beautiful strategy: starting a document all its own. In the pages of its publishing and the screens that carry its images, URe:AD supposes that Blackness doesn’t derive its meaning from its proximity to a standard of white. Black is not opposite of, but stands proudly in contrast and balance to.

These videos are for us—and “us” is hard to parse with words. URe:AD knows who, and lets its artists and writers explain as much for themselves. These explanations come by way of poetic musings about the stars and both the far and near lands they blanket. The diaspora is a cultural continuum. An ever-evolving consideration of Blackness is its vehicle. And perhaps most importantly, the “republic” is United.
 — Ashley Stull Meyers



Kunyutura



Anchor



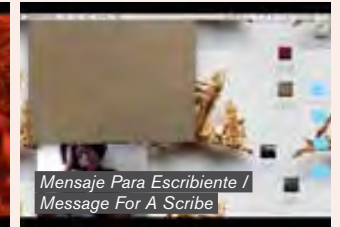
Em Busca de Lélia / In Search of Lélia



What Are The Blues



Carrera



Mensaje Para Escribiente / Message For A Scribe

Kunyutura
Masimba Hwati
Detroit, MI
2015 | 1 | digital file
 Cultural Transformation
 Invasion and the Complicity
 cultural infrastructure, survival,
 and resilience.

What Are The Blues
Ariel Jackson
New York, NY
2015 | 1 | digital file
 Abstract visual descriptions of
 what the “blues” are, serving
 the purpose of explaining
 strings of thoughts from an
 African-American perspective.

Anchor
Melanie Stevens
Portland, OR
2017 | 5 | digital file
Anchor is a video collage
 which weaves news footage
 of the events and reporting of
 Hurricane Katrina’s aftermath
 in New Orleans during the
 Summer of 2005 with that of
 the ongoing water crisis in
 Flint, Michigan, which began
 in 2014. This work examines
 the unnatural disaster of
 environmental racism in both
 its occurrence and the curated
 display/obscuration of its
 occurrence in popular mass
 media outlets.

Carrera
Chris Saint Martin
Chicago, IL
2016 | 5 | digital file
 An experimental run through
 a contemporary American
 landscape, amidst a barrage of
 recurring images and sound
 collage. *Carrera*, Spanish
 for “race,” is an Afrofuturist
 meditation on violence
 perpetrated against Africans in
 the Americas and the diaspora.

Em Busca de Lélia / In Search of Lélia
Beatriz Vieirah
Cachoeira, Brazil
2017 | 15 | digital file
 Lélia Gonzalez. Following the
 footsteps of this name, I begin
 the search for my ancestry and
 to portray it. Professor and
 anthropologist; woman ahead
 of her time; a protagonist in
 activism as part of the Black
 Movement in the 1970s and
 1980s, the period during
 which she traveled through
 various cities and countries,
 always affirming her identity
 and denouncing the myth of
 racial democracy. A symbol of
 resistance and the struggle for
 the rights of indigenous people,
 Black people, and women. The
 fondness of Lélia guides me
 along the way. — BV

Mensaje Para Escribiente / Message For a Scribe
Catherine Feliz
New York, NY
2016 | 4 | digital file
 Using excerpts from Teresa
 Chikaba’s hagiography
Compendio de la Vida
Ejemplar de la Venerable
Madre Sor Teresa Juliána de
Santo Domingo (1752), and
 George Bernard Shaw’s *The*
Adventures of The Black Girl
in Her Search for God (1932),
 consecutively, Feliz points
 to the issue of agency. With
 literacy strictly prohibited for
 slaves of the Spanish empire,
 it is unlikely that Chikaba
 wrote her own journal, which
 is cited as a main source for
 her hagiography; and Shaw,
 a white British man, writes a
 novel from the perspective of
 an African woman. These two
 stories meet at a crossroads
 with webcam portraits of
 the artists, and self-made
 nature-esque documentaries
 made in the confines of the
 filmmaker’s home.

Negro Hair Petting Zoo

Carrie Hawks

New York, NY

2015 | 1 | digital file

Once, my classmate said my hair was like lamb's wool. This snippet is part of my longer film, *black enuf**. – CH

Mela

Ezra Wube

Johannesburg, South Africa

2011 | 2 | digital file

In this piece I explore the idea of belonging by tracing the outline of the shifting skyline. Through imagination, learning, and a continuous adjustment, I strive to relate the communal with the personal identity.

Black Cleveland Publics

Christopher Horne with

UR:AD Press

Cleveland, OH

2017 | 6 | digital file

A raw look into Cleveland Black perspectives. Portraits on 35mm film are paired with digital scenes of Cleveland cityscapes. The video was made in collaboration with UR:AD Press.

5:24am Pizza Shop

Johannesburg

Pamela Council

Johannesburg, South Africa

2016 | 1 | digital file

It was 5:24am at a pizza shop in Johannesburg.

The Encompassed Wisdom of an Inevitable Manifestation

Amir George

Chicago, IL

2016 | 1 | digital file

A spellcasting of images guided by a voice in the night.

My Story No Doubt Is Me / Older Than Me

Kitso Lynn Lelliott

Accra, Ghana

2015 | 6 | digital file

Navigating the multiple and contesting imaginaries that inform the ways we conceive of selves and others, as these imaginaries are shaped by differing epistemologies. It is about navigation and translation across difference in time and space. At the centre of the work is the image of a time traveling woman who is both ghost and ancestor, a shapeshifter who has seen many different iterations of herself as she is constantly reconstituted by the contesting times and histories that form her.

Labadee

Joiri Minaya

Labadee, Haiti

2017 | 7 | digital file

Labadee is a short video documenting parts of a Royal Caribbean cruise trip in Labadee, Haiti, and the dynamics that unfold in this fenced off, privately-managed space. Text from the 1492 voyage diary of Christopher Columbus is entwined with a contemporary recount of the trip, meditating on exploitation, self-exploitation, performance, and access control created by the system of tourism in the Caribbean.

In Dreams

Kalimah Abioto

Memphis, TN

2007 | 2 | digital file

In Dreams is a short film about a little girl philosopher who questions the meaning of freedom. Starring Aisha Abioto.

Sitting with a Blind Man Trying to Describe Yellow

Joseph Cuillier

New York, NY

2011 | 3 | digital file

Yellow is an exploration into my relationship with language: limitations, frustrations, and opportunities. This performance film was inspired by themes explored in my collection of poems, *Red, Cherry, Fall*. – JC

Proud Rebels

Patricia Kaersenhout

Amsterdam, Netherlands

2015 | 10 | digital file

An intertwined video story of Black feminists of the 1980s in the Netherlands and the story of Christina, who in 1768 was convicted of "always running away behaving indecorously." Through a reconstructed monologue of Christina's life, taking inspiration from stories of Black feminists and the artist's imagination, the film celebrates a tradition of militant women of the diaspora.

Black Coffee

Kamari Bright

Seattle, WA

2015 | 2 | digital file

A brief look into the hopes, realities, and heartbreaks attached to Black motherhood in response to the highly publicized recent killings of Black males.

Cycles

Ivan Forde, Tamara Renée

New York, NY

2016 | 5 | digital file

Cycles is a short film in collaboration with singer-songwriter Tamara Renée. Renée composed the music which appears on her debut album *Conjure Woman* (2016), and Ivan Forde directed and incorporated animations and hand-dyed fabrics for the film, edited by Arthur Kapp.



Negro Hair Petting Zoo



Mela



Black Cleveland Publics



5:24am Pizza Shop Johannesburg



The Encompassed Wisdom of an Inevitable Manifestation



My Story No Doubt Is Me / Older Than Me



Labadee



In Dreams



Sitting with a Blind Man Trying to Describe Yellow



Proud Rebels



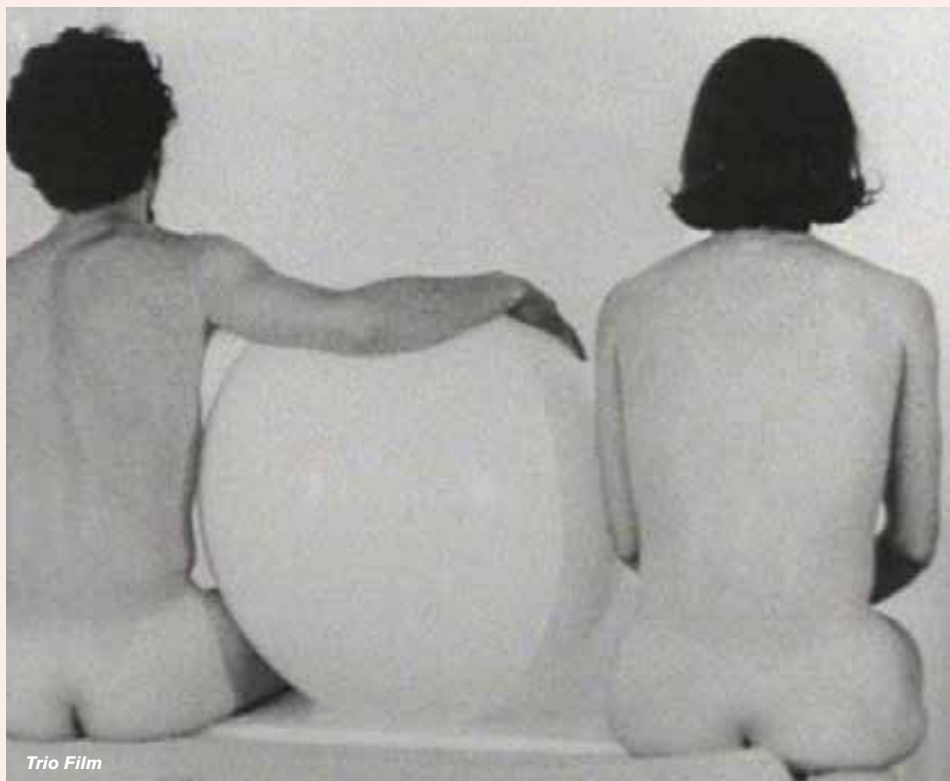
Black Coffee



Cycles



Trio Film



Trio Film

Saturday
3/24/2018
4pm

PARTNER
Penny Stamps Distinguished
Speaker Series

COMMUNITY PARTNER
Kickshaw Theatre

Michigan Theater
Main Auditorium

Yvonne Rainer's **Five Easy Pieces** **Special Program**

Featuring a performance of
Rainer's *Chair/Pillow* (1969) by
the Freshman Touring Company
from the University of Michigan
Department of Dance.

Between 1966 and 1969,
Yvonne Rainer made five short
8mm and 16mm black-and-white
films (presented digitally in this
program). She incorporated these
silent films into live multimedia
performances, but they were
otherwise rarely seen prior to
their 2004 release under the title
Five Easy Pieces.

Hand Movie
1966 | 5 | digital file

Close-up of a hand, the fingers of which enact a
sensuous dance. Camerawork by William Davis.

Volleyball (Foot Film)
1967 | 10 | digital file

A volleyball is rolled into the frame and comes
to rest. Two legs in sneakers, seen from the
knees down, enter the frame and stand beside it.
Cut to new angle, same characters and actions.
Camerawork by Bud Wirschafer.

Rhode Island Red
1968 | 10 | digital file

Ten minutes in an enormous chicken coop.
Camerawork by Roy Levin.

Trio Film
1968 | 13 | digital file

Two nudes, a man and a woman, interact with
each other and a large balloon in a white living
room. Performed by Steve Paxton and Becky
Arnold. Camerawork by Phill Niblock.

Line
1969 | 10 | digital file

A blond woman (Susan Marshall) in white pants
and shirt interacts with a moving round object and
the camera. Camerawork by Phill Niblock.

Saturday
3/24/2018
5pm

Michigan Theater
Screening Room

Ronco Rumor Remoto /
Rough Remote Rumble
Feature in Competition

SPONSOR
Stone Chalet

EDUCATION PARTNER
University of Michigan
Department of
Romance Languages
and Literatures



Ronco Rumor Remoto /
Rough Remote Rumble
Jorge López Navarrete
Barcelona, Spain
2018 | 74 | DCP
WORLD PREMIERE

A stone falls from a wall, rolls down the ground, and suddenly stops. At that moment, a cloud with a very similar shape passes over.



Saturday
3/24/2018
7pm

Michigan Theater
Screening Room

The Irresistible Joy
of Film: The Early Works
of Karpo Godina
Special Program

SPONSOR
University of Michigan
North Quad Programming

EDUCATION PARTNER
University of Michigan
Center for Russian,
East European,
and Eurasian Studies

The late Sixties and early Seventies were years of prosperity and unexpected freedom in Yugoslavia, with exploration, growth, fabulous art, and incredible films (later dubbed The Black Wave) that opposed official socialist-realist production. In this brief period, Karpo Godina stood up as an exceptional director of photography, collaborating with Želimir Žilnik (whose *Early Works* Godina shot and edited) and Dušan Makavejev on their first features. At the same time, he explored the possibilities and limitations of cinema in his own films. The still, almost rigid camera, each frame a perfectly composed photograph that suddenly comes alive; the beauty of editing; and the use of music—each element creates an unabashed sense of overpowering joy. A hidden, titillating joy one feels when discovering any truly beautiful, exceptionally simple and profoundly deep work of art—and an irresistible urge to laugh a liberating laugh. These films, subversive and optimistic, slightly ironic and never cynical, celebrate life in socialist Yugoslavia while mocking the ideological rigidity of the ruling party. Shot all across Yugoslavia, they represent the best of Yugoslav cinema of the time. — Marin Lukanović

Karpo Godina is a film director, cinematographer and retired professor at the University of Ljubljana. Born into an artistic family (his father was a prominent photographer, his mother a renowned actor), Godina started his career in early '60s amateur film circles. After graduating from the University of Ljubljana film school, he became one of the most sought cinematographers of the Yugoslav new wave, and a prominent film director himself. His subversive films soon got Godina banned from public funds—and almost got him locked up. While still working as a director of photography, he was not allowed to direct feature films for almost ten years. After the hiatus he directed *The Raft of Medusa*, *Red Boogie*, *Artificial Paradise* (screened out of competition at Cannes in 1990), and a number of documentaries.

Marin Lukanović graduated in Film Studies at the University of Bologna and has worked in film and theater since 2000. Lukanović is a producer of documentaries and animated films at Filmaktiv production company and the author of documentaries *Rikard Benčič*, *For Example* (co-directed with Nadija Mustapić), *Theatre, Our Way*, *Drunken Alley*, *A Standard Story* (awarded at 2005 Pula Film Festival), and *Delta - An Affluence of Art* (awarded in the off-program at 2015 Venice International Film Festival). He frequently collaborates with theatres in Croatia, Slovenia, Serbia, and Macedonia and with film directors in Croatia and Italy. He teaches film studies and cultural management at the University of Rijeka, Croatia.



**Browned Brains of
Pupilija Ferkeverk**
Yugoslavia | 1970 | 11 | DCP

Shot in Slovenia over seven days of drugs and sex, this film captures the spirit of a group of young Slovenian avant-garde artists.

Browned Brains of Pupilija Ferkeverk



Healthy People For Fun

Healthy People For Fun
Yugoslavia | 1971 | 15 | DCP

Documenting the colourful lives of national minorities in Vojvodina (a northern province of Serbia), but famously omitting Serbs, the film was banned, accused of undermining Fraternity and Unity, the official unification policy of Yugoslavia.

**On Love Skills, or A Film with
14441 Frames**
Yugoslavia | 1972 | 10 | DCP

A thousand conscripted soldiers are doing their exercises at an army facility in Macedonia, next to a village where a thousand young women live and work. Filmed while Godina was in the army himself, with an army budget, the film nearly got him locked up, and all but one copy was destroyed.



I Miss Sonja Henie

I Miss Sonja Henie
Yugoslavia | 1972 | 15 | DCP

During the Belgrade Experimental Film Festival, Godina asked some of the famous film directors present (Miloš Forman, Buck Henry, Tinto Brass, Paul Morrissey, Frederick Wiseman, Bogdan Tiran, Puriša Đorđević, Dušan Makavejev) to each make a short film that needed to contain the line, "I Miss Sonja Henie."

**Saturday
3/24/2018
7:15pm**

**Michigan Theater
Main Auditorium**

Films in Competition 10

SPONSOR
Michigan Film and
Digital Media Office

COMMUNITY PARTNER
Ann Arbor Art Center



Pancoran

Pancoran
Richard Tuohy and Dianna Barrie
Daylesford, Australia | 2017 | 9 | 16mm

Jakarta traffic moves with the harmonious chaos of complex self-organizing entities everywhere. Through contact printer matting techniques this mass transport becomes denser and denser until only the fluid futility of motion/motionlessness remains. Jakarta traffic stands as proof of the paradox of motion.

An Empty Threat
Josh Lewis
Brooklyn, New York | 2018 | 8 | 16mm
U.S. PREMIERE

A sequence of truces. A personality test offering mostly slippage.

dragons & seraphim
Sasha Waters Freyer
Richmond, VA | 2017 | 14 | digital file

"Ancient flowers and animal desire.

The past rises up –
a mirage, but I can't bury it deep enough.
Fever season
of magic, madness: adolescence.
It's their turn now,
our willing sacrifice."
– "Childless" by Michael Morse.
Sound design by Stephen Vitiello.



An Empty Threat

Mariachi Plaza
Misho Antadze
Los Angeles, CA | 2017 | 20 | digital file
NORTH AMERICAN PREMIERE

A study of Mariachi Plaza in the rapidly gentrifying neighborhood of Boyle Heights, Los Angeles.

Dessert-Disaster
Alison Nguyen
Brooklyn, NY | 2017 | 2 | digital file

A found footage work which compares the parallel cinematic language of dessert commercials with that of "disaster porn" found in the news and on the internet. The sound, pulled from pedestrian-produced videos of demolitions, disasters, and storms, expresses the contradictions of the contemporary crowd: its insatiable appetite for destruction and arousal; its inattention; its inability to look away; its paranoia and its ecstasy.

Almost Nothing: So Continues the Night
Davor Sanvincenti
Poreč, Croatia | 2017 | 12 | DCP
NORTH AMERICAN PREMIERE

Film revolves around a light bulb like the earth around the sun. Light makes the film visible. In the orbit of the film tragedy and our reality, the image resists the cruelty of the experiment.

Program curated by Marin Lukanović

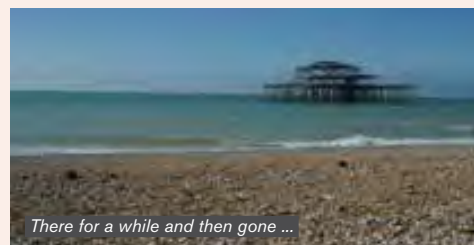
There for a while and then gone ...
Christopher E. McNamara
 Windsor, Canada | 2017 | 9 | 3-D digital
WORLD PREMIERE

A 3-D stereoscopic study of city spaces provides a glimpse of the shifting terrain of urban living.

House
Kyja Kristjansson-Nelson
 Iceland/USA | 2017 | 2 | digital file
 A meditation on emigration and immigration, house and home.

Framelines
Sabine Gruffat
 Chapel Hill, NC | 2017 | 10 | 35mm
U.S. PREMIERE

Framelines is an abstract scratch film made by laser etching abstract patterns on the film emulsion of negative and positive 35mm film. The strips of film were then re-photographed on top of each other as photograms, then contact printed. The soundtrack filters and layers the noise made by the laser-etched optical track.



Saturday
3/24/2018
9:15pm

SPONSOR
Arbor Brewing Company

Michigan Theater
Screening Room

Vick's Picks
Special Program

This hand-picked retrospective takes viewers on a visual celebration of some of the most outstanding film art presented in festivals past. Vicki Honeyman directed the Ann Arbor Film Festival for 15 years, spanning the 26th through the 40th festivals (1988 – 2002). Here, she shares a baker's dozen of mostly 16mm films from the 15th through 38th festivals (1977 – 2000), plus one bonus film in competition.

Honeyman's passion for film began while attending the Wayne (State) Cinema Guild in Detroit as a high school student in the 1960s. She went on to earn a degree in film studies at the University of Michigan while watching up to three films a day as part of two campus film groups. In the 1970s, Honeyman joined AAFF's screening committee, which met nightly to view every film entry using the festival's 16mm projector, a Kodak Pageant. Honeyman remembers this experience fondly. The former festival director returns this year as a screener and adviser. This program has been made possible with the generous support of Dan Moerman.



Sydney Harbor Bridge

Hong Kong
Gerard Holthuis

Venlo, Netherlands | 1999 | 13 | DCP

Hong Kong's Kai Tak (HKG) airport was in the middle of Hong Kong. The airport was closed in 1998. Approaching the airport was a unique experience because of its proximity to people on the streets. The film lushly documents the approach and passing-by of the airplanes in the middle of a city. 38th AAFF

All the Great Operas in 10 Minutes
Kim Thompson

Toronto, Canada | 1992 | 10 | 16mm

A delightful and witty cut-out animation that recaps notable opera plot summaries and scandalous actions, while counting the number of deaths. 31st AAFF

Viewmaster
George Griffin

NYC, NY | 1976 | 4 | 16mm

Inspired by Eadweard Muybridge's "Running Man" series of photographs, Griffin's whimsical animated poem uses a variety of parodied cartoon styles. Animated as if the viewer were reading a circular book, the film's "content" is the formal analogy between the arrangement of the characters and the animation technique of cycled sequence drawing. 15th AAFF

Red Shovel
Leighton Pierce

Iowa City, IA | 1992 | 8 | 16mm

The film is an impressionistic documentary focusing on a few moments in a small town along the coast of Maine on the Fourth of July. The approach to image is very painterly with the careful use of a shallow depth of field and natural objects to bend and twist the images into a languid sense of time. In the end, the film documents a state of mind more than a particular spot. 30th AAFF

Geometry of Beware
Rick Raxlen

Toronto, Canada | 1998 | 7 | 16mm

Raxlen found a piece of black-and-white silent film on a toy projector in an antique shop. The 1926 one-minute piece was from *Mutt and Jeff*. Using 35mm blown-up frames, paper prints from photocopies, and pen and ink drawings, Raxlen created a reconstruction-deconstruction of one of animation's earliest teams. 38th AAFF

Sydney Harbor Bridge
Paul Winkler

Sydney, Australia | 1977 | 13 | 16mm

Winkler was a pioneer in Australian experimental film production in the 1960s. In this film, he transforms panoramic views of Sydney Harbour Bridge into a dance-like movement of complex split-screen images accompanied by a soundtrack of tinkling bells. 17th AAFF

Thine Inward-Looking Eyes
Thad Povey

San Francisco, CA | 1993 | 2 | 16mm

Povey works in found, exposed, and made-from-scratch film as a means to explore the peculiarities of the human animal. The things which make our species both ridiculous and terrifying may lie between the mumbled lines and off-camera moments, as these images are cleverly repurposed from their original intent. 33rd AAFF



All the Great Operas in 10 Minutes



New Shoes



Morbid Sheep

***New Shoes: An Interview
in Exactly Five Minutes*
Ann Marie Fleming**

British Columbia, Canada | 1990 | 5 | 16mm
Presenting a candid portrait of a male-female relationship that terminated with dire consequences, a woman tells a unique story that is intercut with symbolic imagery of a fairy princess. Time is manipulated and compressed to meet the five-minute limit set by the Five Feminist Minutes project, bringing a quirky sense of irony and detachment to the telling. 29th AAFF

***Pièce Touchée*
Martin Arnold**

Vienna, Austria | 1989 | 15 | 16mm
Starting with a single, 18-second shot from a relatively unknown 1950s Hollywood movie, Arnold constructs a new narrative out of the choreographies and emotions that lay hidden in the source material. Using the optical printer as a microscope, he re-animates the individual frames from the original film and amplifies the inadvertent movements and hesitations of the actors. 27th AAFF

***Footprints*
Bill Morrison**

NYC, NY | 1992 | 6 | 16mm
An impressionistic fusion of film history and poetic vision, Morrison's six-minute riff on technology and evolution combines the 20th Century Fox logo, Muybridge, *Island of Lost Souls*, running animals, and a Maya Deren-inspired walk in the sand. His rhythmic editing gives the film a visual pulse, like a heartbeat. 31st AAFF

***Frank's Cock*
Mike Hoolboom**

Toronto, Canada | 1993 | 8 | 16mm
Hoolboom uses multiple screens as a backdrop to a man facing the camera and telling the story of the love of his life, who is dying of AIDS. The visuals are hypnotic: the stark beauty of an individual, shot in black and white, is juxtaposed with a stream of impressionistic color images. 33rd AAFF

***Brain in the Desert*
Jay Rosenblatt**

San Francisco, CA | 1990 | 5 | 16mm
A haunting and humorous film about romantic relationships and insects. 29th AAFF

***Yours*
Jeff Scher**

Brooklyn, NY | 1998 | 4 | 16mm
Yours began with a soundie film made for projection in a "film jukebox" in 1945. It was a popular song in its day, performed by the Roberts Brothers and the Bunnell Sisters and, with its sentiment of eternal love, feels poignant in the context of WW II and all its separated loves. Scher shot abstract animation literally through the original film. 36th AAFF

***Morbid Sheep*
Paul Winkler**

Sydney, Australia | 2017 | 13 | digital file
FILM IN COMPETITION
WORLD PREMIERE

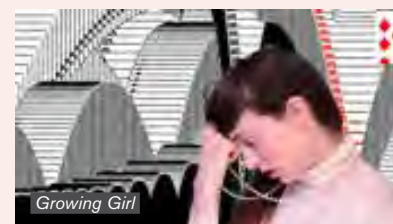
A mob of sheep are going into a very uncertain future.

**Saturday
3/24/2018
9:30pm**

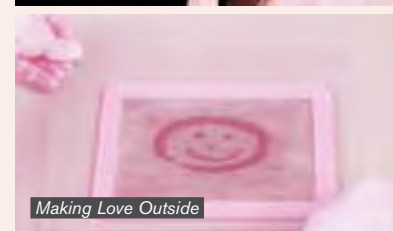
**Michigan Theater
Main Auditorium**

Films in Competition 11

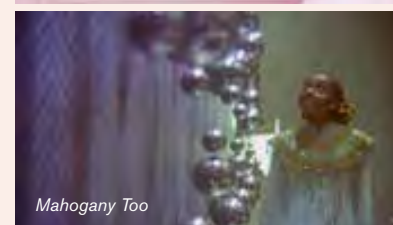
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Growing Girl



Making Love Outside



Mahogany Too

***Growing Girl*
Marnie Ellen Hertzler**

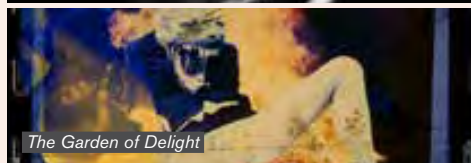
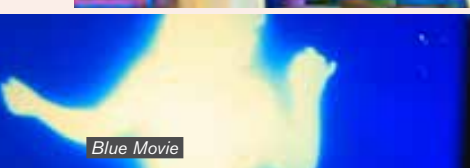
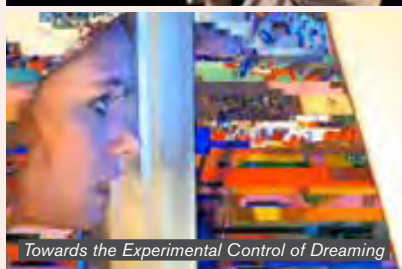
Miami, FL | 2017 | 12 | digital file
Utilizing unconventional animation platforms and stock photo characters, *Growing Girl* explores the form and setting of office culture, the reclamation of an empowered female identity, and a remedy for the internalization of an all-too-common social conflict.

***Making Love Outside*
Sofia Caetano**

USA/Portugal | 2017 | 3 | digital file
WORLD PREMIERE
An educational video for the spiritual wellness of contemporary lovers.

***Mahogany Too*
Akosua Adoma Owusu**

Ghana/USA | 2018 | 3 | digital file
Mahogany Too takes the 1975 cult classic *Mahogany*—a fashion-infused romantic drama—as its base. The film examines and revives Diana Ross's iconic portrayal of Tracy Chambers. Analogue film provides vintage tones, emphasizing the essence of the character and re-creating Tracy's qualities through fashion, modelling, and styling.



Dead. Tissue. Love
Natasha Austin-Green

Cheltenham, UK | 2017 | 10 | digital file

Dead. Tissue. Love is an intimate experimental documentary exploring and examining the individual character of a female necrophile, as she journeys and recounts her life experiences, sexual awakening, and how she expresses her sexuality, whilst hiding it from a society that puts a demonised face on a human figure.

The Garden of Delight
Michael Fleming

Netherlands/USA | 2017 | 12 | digital file

Three scenes reflecting on paradise, lust, and hell. In *The Garden of Delight*, beauty and evil go together like in a dream. We dive into a world of erotic derangement, inhabited by dancing lovers, lustful mutated baboons, tropical birds, deformed pin-ups, butterflies, and body-builders. This hand-manipulated collage film, made entirely out of 35mm and 8mm found footage, explores the marriage between heaven and hell, our irresolvable endless conflict that goes with human nature. Inspired by the triptych *The Garden of Earthly Delights* by Hieronymus Bosch. Music composed, recorded, mixed, and edited by Aaron Michael Smith.

FUDDY DUDDY
Siegfried A. Fruhauf
Vienna, Austria | 2016 | 5 | DCP

FUDDY DUDDY uses the motif of the grid to blow it to pieces. Being occupied with structural film, I repeatedly draw "frame plans," using grid structures to precisely record the succession of individual images. To me, this sometimes seems like a search for structures in an apparently chaotic world. The medium of film fulfills the need for orientation. – SAF

Camera Threat
Bernd Lützel

Germany/India | 2017 | 30 | DCP

Somewhere in the rather dreary spheres of Mumbai's film industry, *Camera Threat* explores the ambivalent relationship this film city has with the moving image. Seated on a casting couch, two actors are getting stuck in impromptu conversations on the side effects of a world that no longer bothers to tell facts from fiction.

Towards the Experimental Control of Dreaming

Ryan Betschart

San Diego, CA | 2018 | 2 | digital file

A visual prose poem on a missed encounter during a brief period of altered states of consciousness.

Blue Movie
Michael Morris
Dallas, TX | 2015 | 7 | 16mm

Blue Movie is an elegiac tribute to the late Juanita Slusher, a Dallas-based exotic dancer well known in the '50s and '60s as "Candy Barr." Footage from the stag film *Smart Alec*, a film given to me by my grandfather, is used as the majority of the source imagery, set to a rendition of "Autumn Leaves" performed by Dallas-based vocalist Lily Taylor. The song was noted by Candy Barr as her favorite to dance to, while also noting that she viewed her dancing as a form of creative expression. The silver-based emulsion of the film was replaced with cyanotype chemistry and laid under the sun to create the blue image. – MM

Saturday
3/24/2018
12am

The State Theatre

Blade Runner

Midnight Movie


AFTERPARTY

Red Room
at Necto
10pm – 2am

Live audiovisual set
by Chris McNamara
and DJ Chad Pratt
\$5, Free with AAFP Pass

Ridley Scott's 1982 cult classic, loosely adapted from the 1968 novel
Do Androids Dream of Electric Sheep? by Philip K. Dick.

3/25

The image is a complex visual composition. It features a man's face in profile, looking towards the right. The face is rendered in a dark, almost black tone, with some highlights on the hair and skin. Overlaid on the face and the background is a red-tinted landscape, possibly a desert or a rocky terrain, with some distant hills or mountains. The overall color palette is dominated by reds, oranges, and dark tones, creating a somber and intense atmosphere. The image has a grainy, textured quality, suggesting it might be a scan of a printed page or a digital artwork with a specific aesthetic.

Strike a Rock, page 101
The Impossible Picture, page 102
TREMOR - Es ist immer Krieg., page 103

Sunday
3/25/2018
12pm

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University of Michigan
Lieberthal-Rogel Center for
Chinese Studies

Michigan Theater
Screening Room

Children Are Not Afraid **of Death, Children Are** **Afraid of Ghosts**

Feature in Competition



Children Are Not Afraid of Death, Children
Are Afraid of Ghosts
Rong Guang Rong
People's Republic of China | 2016 | 85 | DCP
NORTH AMERICAN PREMIERE

"An encounter between me and the tragic suicide of four brothers and sisters: after attempting to sneak into the village where the accident took place, being caught and held by the local government authorities, I leave and then wander in the mountains. Hanging out with the children of the mountains evokes my childhood memories and, fleeing like a coward, I return to Beijing family life, and yet that lingering feeling will not cease." – Rong Guang Rong

Sunday
3/25/2018
12:15pm

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School of Social Work

Michigan Theater
Main Auditorium

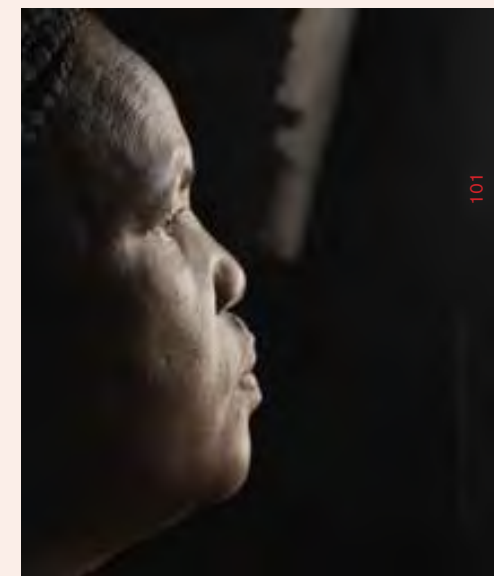
Strike a Rock

Feature in Competition

Strike a Rock
Aliki Saragas
South Africa | 2017 | 87 | DCP
U.S. PREMIERE

In a deeply personal journey, *Strike a Rock* follows two South African activists who take on the infamous platinum mining company, Lonmin Plc. Primrose Sonti and Thumeka Magwangqana are grandmothers and best friends living in Nkaneng, Marikana, an informal settlement in rural South Africa that sprang up around a mine operated by Lonmin Plc. This was the company at the heart of the Marikana Massacre of 2012, when 37 striking mineworkers were killed by police. After the massacre shakes their poverty-stricken community, the women lead a historic fight for justice.

Apart from underpaying workers, Lonmin has consistently reneged on legal obligations to provide housing and infrastructure to local people affected by the mine. Since the 2012 massacre, the living conditions that caused the strike have only gotten worse—and this is what Primrose and Thumeka are fighting against. These two inspiring women formed a women's organization, Sikhala Sonke (We Cry Together), after their friend, Paulina, was killed by police. Over time we see them grow into two different leaders in the search for social and economic justice. Can these two women take on the goliath composed of high-powered enemies that appear to collude against the people of Marikana?



Sunday
3/25/2018
2pm

SPONSOR
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Michigan Theater
Screening Room

The Impossible Picture

Feature in Competition

The Impossible Picture
Sandra Wollner
Austria/Germany | 2016 | 70 | DCP
NORTH AMERICAN PREMIERE

With a sovereign, stylistic confidence, Sandra Wollner's *The Impossible Picture* uses the private format of the home movie to allow an increasingly more powerful narrative to step forth in its allegedly random snapshots darkened in the brown hues of the 1950s. Yet who is narrating is unclear. Precisely when Johanna has the camera in hand, "impossible images" suddenly arise.



Sunday
3/25/2018
2:15pm

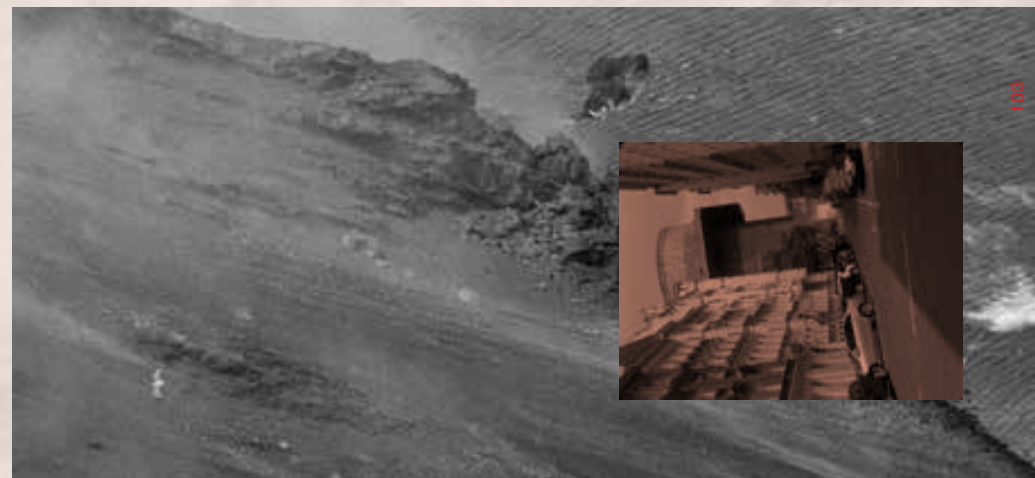
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EDUCATION PARTNER
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German Studies Program
and the Dutch and Flemish
Studies Program in the
Department of Germanic
Languages and Literatures

Michigan Theater
Main Auditorium

TREMOR – **Es ist immer Krieg.**

Feature in Competition



TREMOR - Es ist immer Krieg.
Annik Leroy
Belgium | 2017 | 92 | DCP
NORTH AMERICAN PREMIERE

TREMOR is driven by the voices that run through it—the voices of poets and madmen, of a mother or a child. From reflexive thought to spontaneous account, from witness statement to fiction, they talk in turn about their experience of violence and war. We listen to them while our gaze is taken to places and scarred landscapes that are impossible to place. Noises from elsewhere filter through. The image becomes distorted and porous. Music starts to play. The film homes in on the presence of a pianist, before diffracting again.... *TREMOR* is a sensory journey between memory and nightmare. An act of resistance.

Winners Night

The 56th Ann Arbor Film Festival closing events offer a program of select award-winning films, as chosen by our jury.

Sunday
3/25/2018
5pm

SPONSOR
Graduate Ann Arbor

Michigan Theater
Main Auditorium

Award Screening 1

Onstage announcement of the 56th AAFF awards, followed by a screening of select awarded films

Sunday
3/25/2018
7pm

SPONSOR
Weber's Restaurant & Hotel

Michigan Theater
Main Auditorium

Award Screening 2

Additional awarded films from the 56th AAFF

AFTERPARTY
Babs' Underground
8pm – 12am
Live musical performance
by saajtak
\$5, Free with AAFF Pass

cinetopia

FILM FESTIVAL

MAY 31 - JUNE 10, 2018



Title Index

165708	32	Extrapolate	33
20160815	40	Familiar Tale	43
.TV	45	FISHY	40
5:24am Pizza Shop Johannesburg	82	Fluid Frontiers	49
601 Revir Drive	54	Footprints	94
Aliens	43	FOREIGN QUARTERS	40
All the Great Operas in 10 Minutes	92	Forged Ways	49
Almost Nothing: So Continues the Night	89	Fragments 83	58
American Hunger	49	Framelines	90
An Empty Threat	89	Frank's Cock	94
Anchor	81	FUDDY DUDDY	96
Annie Lloyd	36	Fundamental	72
Annihilation	70	Geometry of Beware	92
Ayesha	33	Gone is Syria, Gone	53
Batum	53	Growing Girl	95
Beneath the Skin	36	Guerilla Toss: The String Game	76
Black Cleveland Publics	82	Hand Movie	85
Black Coffee	82	Have It Your Way: An Exercise	
black enuf*	44	in Domestic Terrorism	53
Blade Runner	97	Healthy People For Fun	88
Blink	54	Honane	38
Blue Movie	96	Honeymoon	45
Bones	58	Hong Kong	92
Brain in the Desert	94	Horse Boobs	59
Browned Brains of Pupiliya Ferkeverk	88	House	90
BUDDHA.mov	69	How Old Are You? How Old Were You?	68
Camera Threat	96	I Miss Sonja Henie	88
Cargo	45	I Think You Should Come To America	64
Carrera	81	In Dreams	82
Casino	33	Industrial Zone	54
Catastrophe & Convenience	33	Infancia Intervenido	43
Chase	77	ISLAND	32
Children Are Not Afraid of Death,		It Was Still Her Face	44
Children Are Afraid of Ghosts	100	jim	58
Circles of Confusion	64	Katagami	33
Clean Water	57	keep that dream burning	65
Clonal Renderings 3:		Kindah	49
Landscape with Clouds	55	Kunyutura	81
Cococo	76	Labadee	82
Copper	57	Line	85
Corridory	77	LINK	76
Cubiculum Umbræ	53	Little Fiel	78
Cycles	82	Longing	40
Dead. Tissue. Love	96	Lordville	62
Dessert-Disaster	89	Lotte that Silhouette Girl	77
Did You Wonder Who Fired the Gun?	78	Lotus Lantern	73
Down Escalation	33	Low Season	65
dragons & seraphim	89	Mad as Hell	65
Em Busca de Léila / In Search of Léila	81	Mahogany Too	95
Empty Nightclub	58	Making Love Outside	95
Everybody Dies!	57		

Title Index

Many Thousands Gone	49	Spank Shot	72
Mariachi Plaza	89	Stadium	53
Mela	82	Stillness	55
Mensaje Para Escribiente /		Stop Speaking	67
Message For a Scribe	81	Strange Case	64
Ming	70	Strike a Rock	101
Monte Adrion	65	Sunken Treasure	55
Morbid Sheep	94	Sydney Harbor Bridge	92
Mugabo	57	Tales of a Future Past	36
Music of Desire	67	The Ancestors Came	57
My Catchbasin Runneth Over	70	The Bad Event	53
My Story No Doubt Is Me / Older Than Me	82	The Big House	79
Negro Hair Petting Zoo	82	The Day	64
New Shoes: An Interview		The Encompassed Wisdom	
in Exactly Five Minutes	94	of an Inevitable Manifestation	82
Nighthouse	43	The Garden of Delight	96
North of Eden	54	The Hostel / Die Herberge	72
Nothing a Little Soap and Water Can't Fix	68	The Impossible Picture	102
On Love Skills, or A Film		The Kodachrome Elegies	65
with 14441 Frames	88	The Source is a Hole	58
Out of the Dark / Into the Light	40	The Stream VII	77
Outcognito	59	The Stuff Revolution	70
Pancoran	89	The Trigger of the Cone	33
Perforation Jubilation	76	The UnWoods	72
Pièce Touchée	94	There for a while and then gone ...	90
Pigeon in a Net	70	Thine Inward-Looking Eyes	92
Pizzly Bear	36	Those Who Come, Will Hear	63
Popehelm	53	Thread	43
Possibly in Michigan	36	Tierra Quemada	53
Privilege	66	TO BE A TREE	72
Proud Rebels	82	Towards the Experimental	
Pulling Up Roots	36	Control of Dreaming	96
Re-Vue	55	TREMOR - Es ist immer Krieg.	103
Reality's Invisible	39	Trio Film	85
Red Riding Hood Redux	72	Trip	45
Red Shovel	92	Turtles Are Always Home	67
Rhode Island Red	85	Under Bone	57
Rhythm of Being	33	Untitled	68
Ronco Rumor Remoto /		Viewmaster	92
Rough Remote Rumble	86	Volleyball (Foot Film)	85
Royal Jelly	59	Watching the Detectives	67
Scrap	45	What Are The Blues	81
SDtoHDuprezMaxV2_009.mp4	73	When Time Moves Faster	77
Selva	43	Where is Eva Hipsey?	72
Shape of a Surface	44	Wisdom Gone Wild	62
Silica	40	Within a Stone's Throw	36
Sitting with a Blind Man		you too	77
Trying to Describe Yellow	82	Your father was born a 100 years old,	
Sky Room	32	and so was the Nakba	40
Snake Bomb	72	Yours	94
Some Dark Place	36		

Filmmaker Index

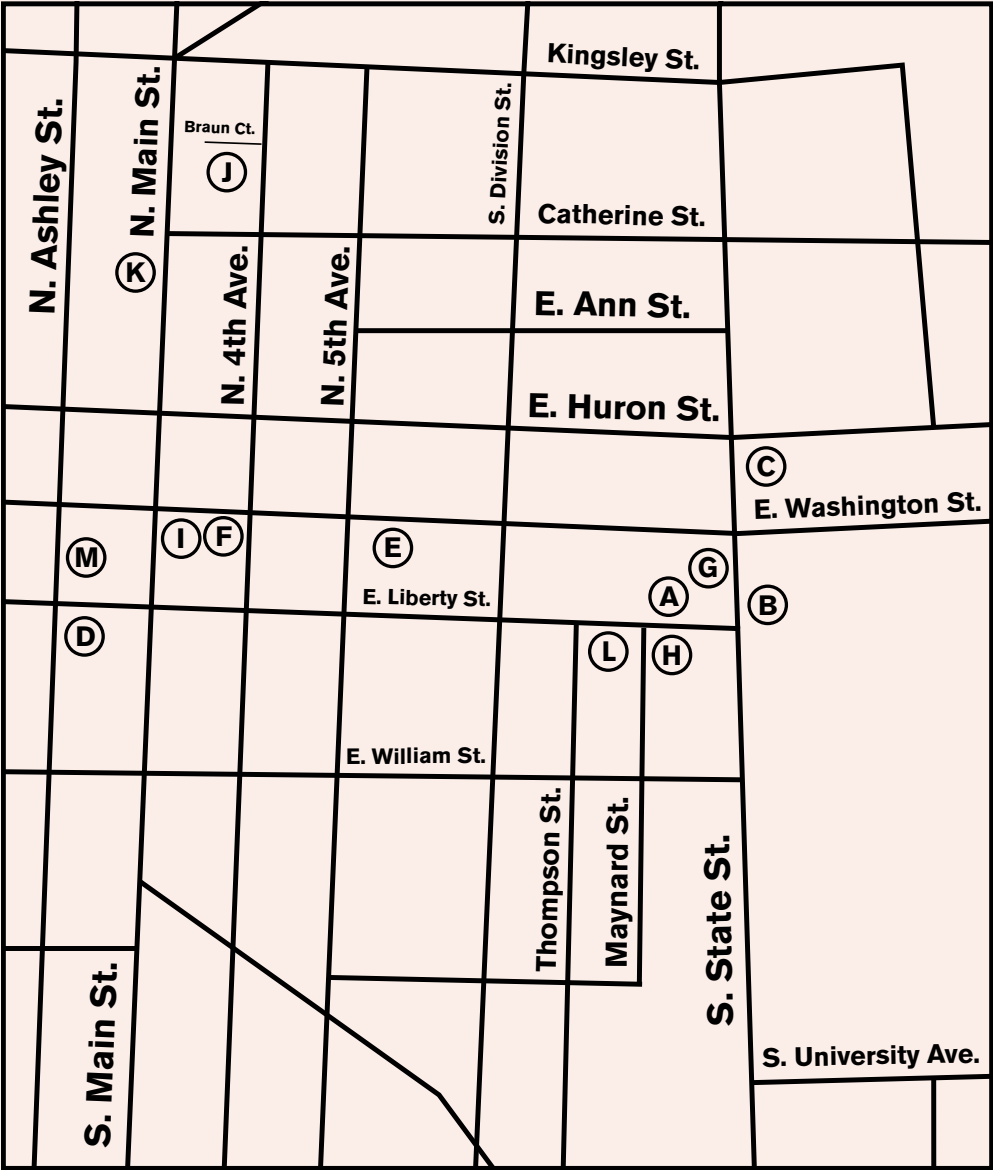
Abioto, Kalimah	82	Godina, Karpo	86
Alexander-Adams, Simon	70	Golder, Gabriela	53
AlSalah, Razan	20, 40	Goldstein, Sarah	53
Antadze, Misho	89	Griffin, George	70, 92
Armstrong, Jake	64	Gruffat, Sabine	90
Arnold, Martin	94	Guang Rong, Rong	100
Ashrowan, Richard	53	Gurry, Sam	58
Asili, Ephraim	7, 48	Hahnfeld, Maren	54
Austin-Green, Natasha	96	Hawks, Carrie	44, 82
Barrie, Dianna	89	Hayashi, Shunsaku	33
Becker, Tommy	33	Hertzler, Marnie Ellen	95
Beecherl, Elizabeth	77	Holthuis, Gerard	92
Beltrán, Marcel	43	Hoolboom, Mike	94
Betschart, Ryan	96	Horne, Christopher	82
Bodomo, Frances	57	Howl, K8	76
Borg, Pia	40	Hsing-Hsin Liu, Cherlyn	68
Braun, Ulu	72	Hwati, Masimba	81
Bright, Kamari	82	Inari, Saana	70
Britski, Jason	64	Jackson, Ariel	81
Brumfield, Hunter	58	Jevremović, Vuk	65
Bulgarelli, Pietro	43	Johnson, Jonathan	65
Burbano, Stephanie	59	Jury, Sam	53
Caetano, Sofia	95	Kaersenhout, Patricia	82
Chiu, ShihChieh	72	Kalis, Chris	72
Condit, Cecelia	7, 36	Kamentsky, Gina	72
Council, Pamela	82	Kämmerer, Björn	68
Cuillier, Joseph	82	Kennedy, Chris	67
Czapla, Zbigniew	64	Kenny, Sean	76
Dairiki, Takuya	38	Khaleed, Jazra	53
Daschner, Katrina	59	Kohlberger, Rainer	65
de Bruyn, Dirk	55	Konefsky, Bryan	53
Diñçel, Nazlı	44	Kristjansson-Nelson, Kyja	90
Dong, Yanyu	33	Kuc, Kamila	53, 64
Downs, Nolan	72	Leroy, Annik	103
Edelberg, Ben	58	Lewis, Josh	89
Ellis, Jasmine	45	Löbel, Robert	32, 76
Emeke, Cecile	57	López Carrasco, Luis	43
Erdelyi, Maya	45	López Navarrete, Jorge	86
Feliz, Catherine	81	Lützel, Bernd	96
Filippone, Chris	45	Lelliott, Kitso Lynn	82
Fleming, Ann Marie	94	Lyons, Michael	33
Fleming, Michael	96	Mandia, Carolina	40
Forde, Ivan	82	Marsh, Lynne	53
Frank, Tina	40	Mason, Summer	57
Fruhauf, Siegfried A.	96	Massarella, Josephine	32
Fulton, Robert	39	Maurizi, Shanna	55
Gallese, Julian	76	McGloughlin, Páraic	77
García, Sumie	43	McHardy, Orla	72
George, Amir	82	McNamara, Christopher E.	26, 29, 90
Ghiringhelli, Giada	33	Mead, Wrik	59
Girardet, Christoph	44	Mehta, Kabir	69

Filmmaker Index

Meindl, Matt	77	Sparling, Peter	55
Meštrović, Marko	45	Spence, Anna	73
Milhorat, Marianna	32	Stevens, Melanie	81
Millen, Richard	58	Strickland, Constance	40
Minax, Madsen	58	Sun, Xin	72
Minaya, Joiri	82	Svatek, G. Anthony	45
Miura, Takashi	38	Tajiri, Rea	7, 62
Moon, Youjin	54	Tang, Danski	70
Morris, Michael	96	Thompson, Kim	92
Morrison, Bill	94	Tuohy, Richard	89
Mörtl, Max	32	Umuhire, Amelia	57
Nassif, Rawane	67	Vasof, Anna	77
Newman-Saul, Eliza	53	Vieirah, Beatriz	81
Nguyen, Alison	89	Villanueva, Ana	43
Nornes, Markus	79	vom Gröller, Friedl	54
Owusu, Akosua Adoma	95	Wainaina, Kamau	57
Patkanian, Irina	78	Ward, Robbie	70
Patullo, Carla	77	Washington, Dana	57
Paykov, Valerie	72	Waters Freyer, Sasha	89
Pelletier, Marc	55	Weissbach, Josh	54
Pelstring, Emily	65	Wilkerson, Travis	78
Pierce, Leighton	92	Winkler, Paul	92, 94
Plouffe, Simon	63	Wollner, Sandra	102
Polanco, Pablo	43	Woloshen, Steven	33
Povey, Thad	92	Wube, Ezra	82
Proctor, Jennifer	68	Yang, Alisa	67
Quirós Ubeda, Sofía	43	Žeželj, Danijel	72
Rainer, Yvonne	50, 66, 85		
Raissnia, Raha	40		
Raxlen, Rick	92		
Reeves, Kristin	67		
Remy, Meg	65		
Renée, Tamara	82		
Rijpma, Johan	33		
Ritger, Jak	76		
Rosenblatt, Jay	65, 94		
Rowe, Daniel	45		
Saghari, Niyaz	33		
Saint Martin, Chris	81		
Sakurai, Hiroya	77		
Samarasinghe, Rajee	40		
Sanvincenti, Davor	89		
Saragas, Alik	101		
Sarris, Terri	79		
Scher, Jeff	94		
Schippers, Daniel	77		
Scott, Ridley	97		
Shen, Xingpei	73		
Sherwood, Alyssa	72		
Soda, Kazuhiro	79		

Resources

Map



Screening Venues:

- A) Michigan Theater
603 E. Liberty St.
- B) State Theatre
233 S. State St.

Opening Night Fundraiser

- G) Sava's - 216 S. State St.

Afterparties

- H) Hopcat - 311 Maynard St.
- I) The Ravens Club
207 S. Main St.
- J) \aut\ BAR - 315 Braun Ct.
- K) Club Above
215 N. Main St.
- L) Necto - 516 E. Liberty
- M) Babs' Underground
213 S. Ashley St.

Off the Screen!

- C) Space 2435, North Quad
105 S. State St.
- D) Ann Arbor Art Center
117 W. Liberty St.
- E) Neutral Zone
310 E. Washington St.
- F) Arbor Brewing Company
114 E. Washington St.

56th Ann Arbor Film Festival



Ann Arbor Film Festival

P.O. Box 8232

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