

61
ANN
ARBOR
FILM
FEST
XUAL
March 21-26, 2023 | Online March 21-29

61st Ann Arbor Film Festival

March 21-26, 2023 | Online March 21-29



Ann Arbor Film Festival
P.O. Box 8232
Ann Arbor, MI 48107
aa@filmfest.org

NATIONAL
ENDOWMENT
OF
ARTS



Community
Foundation
FOR SOUTHWEST MICHIGAN



M STAMPS
SCHOOL OF ART & DESIGN
UNIVERSITY OF MICHIGAN



**GREAT
MINDS**

think

A LOT.

Ann Arbor attracts BIG thinkers with bold solutions. A catalyst for creativity. Here, people dream bigger.

DESTINATION
**ANN
ARBOR**

AnnArbor.org

PENNY STAMPS

DISTINGUISHED SPEAKER SERIES

MICHIGAN THEATER / THURSDAYS / 5:30PM / FREE

603 E. Liberty, Ann Arbor, MI

FOR MORE INFO:
PENNYSTAMPSEVENTS.ORG

MARCH 23

32 SOUNDS

Sam Green Documentary, Sensory Experience



MARCH 30

AMANDA ALEXANDER

Founder - Detroit Justice Center, Activist



APRIL 6

LYNN GOLDSMITH

Celebrity Portrait Photographer, Storyteller



APRIL 13

MISS HOPE SPRINGS

Songwriter, Composer, Character Comedian



**OVERVIEW**

- 2** Calendar of Events
- 4** Letter From the Director
- 5** Jurors
- 6** Filmmaker Awards
- 8** Academy Support
- 9** Award Donors
- 10** Donors
- 11** Members
- 12** Staff, Volunteers, and Acknowledgments
- 13** Super Screener
- 14** Partners and Sponsors
- 16** On DVD
- 17** On Tour

OFF THE SCREEN

- 18** Installations
- 21** Performances
- 23** Salons
- 25** After Parties

PROGRAMS

- 26** Tuesday
- 30** Wednesday
- 44** Thursday
- 56** Friday
- 70** Saturday
- 87** Sunday
- 94** Film Awards

RESOURCES

- 96** From Our Sponsors
- 120** Filmmaker Index
- 122** Title Index
- 124** Map

**TUE 3/21**

4–5:30pm | free
Reception
Off the Screen installations
 North Quad Space 2435

4:30pm | free
Off the Screen performance
Along The Perimeter
 by Darrin Martin
 North Quad Space 2435

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

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

9:30pm–11:30pm | free
After Party
 Knight's
 Trip Flammonds Trio

WED 3/22

1pm | free
Juror Presentation
Koyo Yamashita
Stories Buried and Unburied
 State Theatre 1

3pm | free
Off the Screen salon
Film Art Forum
 North Quad Space 2435

5pm
Feature in Competition
Burial
 State Theatre 1

5:30pm
Films in Competition 2
 Michigan Theater
 Main Auditorium

7pm
Feature in Competition
Diòba
 State Theatre 1

7:30pm
Special Program
Expanded Cinema
Performances
 Michigan Theater
 Main Auditorium

9pm
Special Program
The root and the harvest/
La raiz y la cosecha
 State Theatre 1

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

10:30pm–1am | free
After Party
 Circ Bar

THU 3/23

10:30am–12 noon | free
Off the Screen salon
Online Film Art Forum
 Online and North Quad
 Space 2435

1pm | free
Juror Presentation
Christine Panushka
Blood of the Family Tree
 State Theatre 1

3–5pm | free
Viewing
Off The Screen installations
 Ann Arbor Art Center

4pm | free
Off The Screen performance
May Waves Rise From Its Floor
 by Matthieu Hallé
 Ann Arbor Art Center

5pm
Feature in Competition
Berbu (The Wedding Parade)
 State Theatre 1

5:30pm | free
Penny Stamps Speaker Series
Sam Green: 32 Sounds
 Michigan Theater
 Main Auditorium

7pm
Special Program
Remembrance/Vacancy:
The Films of Edward Owens
 State Theatre 1

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

9:00pm
Special Program
Radical Curiosity: Short Films
by Sam Green (2000–2021)
 State Theatre 1

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

10:30pm–1am | free
Out Night After Party
 LIVE
 DJ Medusa

FRI 3/24

1pm | free
Juror Presentation
Amir George
The Romare Marquee
 State Theatre 1

3:30–4:30pm | free
Off the Screen panel
Cinema Guild and Campus
Film Societies: Their History
and Legacy
 North Quad Space 2435

5pm
Feature in Competition
Dor (Longing)
 State Theatre 1

5:30pm
Films in Competition 6
35mm and 16mm
 U-M School of Kinesiology
 Building 2500

7pm
Special Program
Celluloid Body
 State Theatre 1

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

9pm
Feature in Competition
Huahua's Dazzling World
and its Myriad Temptations
 State Theatre 1

9pm
Films in Competition 8
Animation
 Michigan Theater
 Main Auditorium

11pm
Feature Film
Weekend
 State Theatre 1

10:30pm–1am | \$5, free
 with festival pass
After Party
 Mystic Fire Visuals
 with Jesse Clayton
 Club Above

SAT 3/25

10:30am–12:30pm | free
Off the Screen workshop
The Joy of LOOPING
 North Quad Space 2435

1pm
Feature in Competition
Up The River With Acid
 U-M School of Kinesiology
 Building 2500

1:30pm | \$6
Films in Competition 9
Almost All Ages (6+)
 Michigan Theater
 Main Auditorium

3pm
Feature in Competition
Darkness, Darkness,
Burning Bright
 U-M School of Kinesiology
 Building 2500

3:30pm
Films in Competition 10
 Michigan Theater
 Main Auditorium

5pm
Feature in Competition
Adieu Sauvage
 State Theatre 1

5:30pm
Feature in Competition
Kapr Code
 Michigan Theater
 Main Auditorium

7pm
Special Program
MFW Decades
 State Theatre 1

7:30pm
Films in Competition 11
 Michigan Theater
 Main Auditorium

9pm
Feature in Competition
Super Natural
 State Theatre 1

9:30pm
Films in Competition 12
 Michigan Theater
 Main Auditorium

11pm–1am | free
After Party
 Root
 DJ TBA

SUN 3/26

10:30–11:30am | free
Off the Screen salon
What the Hell Was That?
 North Quad Space 2435

12 noon
Feature in Competition
I have not been afraid of
going blind for a long time
 State Theatre 1

12:30pm
Special Program
Life as Ritual as Cinema:
The Experimental Films
of Donald Richie
 Michigan Theater
 Main Auditorium

2:30pm
Feature in Competition
Answering the Sun
 Michigan Theater
 Main Auditorium

3pm
Special Program
Between Resilience
and Resistance
 State Theatre 1

Various times starting
 at 4:30pm | free
Off the Screen performance
 Bitch, Thunder!
 outside & inside the
 Michigan Theater

5pm
Awards Screening 1
 Michigan Theater
 Main Auditorium

7pm
Awards Screening 2
 Michigan Theater
 Main Auditorium

9pm–11pm | free
After Party
 Havana Island BBQ & Tapas
 207 North Main Street



Dear AAFF Friends,

Happy 61st Ann Arbor Film Festival! It feels like “the new normal” may have arrived. These past three rollicking years of nonstop change have taught AAFF so much about survival, success, and values.

With just 10 days to adapt, we forged an online path for the very first virtual film festival in March 2020 (the 58th AAFF) with a giant slumber party of worldwide audience members (14K unique IP addresses strong) tuning in to film art as a soothing balm while the pandemic descended. Our tech director wrote up the instructions the day after the festival concluded, and we shared what we did with our film festival colleagues right away. The AAFF Pay Artists campaign, launched in 2021, declared that while art is a labor of love, it is still labor. We now pay screening fees for films in competition, and hope to inspire others to join the cause. The “great resignation” nearly crushed us but we persevered, then squeaked by with a hybrid festival last March 2022 (the big 6-0) in the small window before the first omicron wave. Being back IRL was electrifying.

During all of this, the creative force of art remained as vital as ever.

It sustains us to make and to absorb art, to use it as a vehicle for sending and receiving messages. Our community knows and supports this through the creation of new work and the contribution of sustaining resources, including money, goods and services, time and attention. Thank you to our filmmakers and audience, donors, members, sponsors, volunteers, hosts, drivers, screeners, interns, contactors, and full time staffers.

We are honored to nurture this amazing community.

While things are looking more “normal” in 2023, you will notice that the shape of our festival is a little different this year. Construction has mandated a change in our footprint, and we are excited to welcome you to the State Theatre for many special programs and feature films. We are of course overjoyed to continue the presentation of shorts in competition programs in the gorgeous and huge Michigan Theater main auditorium.

As a special bonus, three screenings of 35mm and 16mm celluloid films will be held at the University of Michigan School of Kinesiology auditorium, SKB 2500, the former “Nat Sci Auditorium.” These programs connect us to the rich history of Ann Arbor cinema culture that provided the fertile ground where the AAFF was hatched. Be sure to attend Friday’s roundtable discussion, “Cinema Guild and Campus Film Societies: Their History and Legacy,” to learn how U-M student groups created and sustained a robust ecosystem for the presentation and viewing of film for the better part of the 20th century.

It is notable that this year’s slate of special programs are mostly curated by members of our screening community. We are proud of our deep bench of volunteers who support the AAFF by watching and evaluating submitted films, and we welcome new participants every year. You too can be a part of this fun and rewarding process from anywhere with a decent internet connection. You do not need any special knowledge—only a desire to learn and deepen your comprehension of film art.

As you ponder that invitation, buckle your seatbelt and get ready for our 61st annual celebration of the best contemporary film art the world has to offer!

Sincerely Yours,

Leslie Raymond

AAFF Executive Director and Programmer



Amir George

Amir George is an award-winning filmmaker based in Chicago. George is the artistic director of Kartemquin Films. As an artist, George creates spiritual stories, juxtaposing sound and image into an experience of non-linear perception. George’s films have screened at institutions and film festivals including the Schomburg Center for Research in Black Culture, Institute of Contemporary Arts (London), Anthology Film Archives (New York), Glasgow School of Art, Museum of Contemporary Art Chicago, Ann Arbor Film Festival, Trinidad and Tobago International Film Festival, BlackStar Film Festival (Philadelphia), and Camden International Film Festival (Maine), among others.

.....
A program of Amir George’s work will screen on FRI 3/24 at 1pm.



Christine Panushka

Christine Panushka is an internationally known artist, filmmaker/ animator, and educator. Her films have won numerous awards including the Grand Prize at the Aspen Filmfest and Best Feature Film Experimental at the Salto International Film Festival (Uruguay).

Panushka was jury chair at the Hiroshima International Animation Festival, has curated many animation programs, and has served on the selection committees for numerous animation festivals. She is professor emerita in Expanded Animation: Research + Practice at the University of Southern California.

.....
A program of Christine Panushka’s work will screen on THU 3/23 at 1pm.



Koyo Yamashita

Born in Tokyo, Japan, Koyo Yamashita has been the director of the Image Forum Festival (Japan) since 2001 and the programmer of the Theater Image Forum (Tokyo) since 2005. He has been a guest programmer/curator for many film and media art festivals and events around the world such as Transmediale (Berlin), Bozar (Brussels), and Arkipel International Documentary and Experimental Film Festival (Jakarta). He has served on juries for many international film festivals, including Cannes’ Directors’ Fortnight, and the Rotterdam International Film Festival.

.....
A program of work curated by Koyo Yamashita will screen on WED 3/22 at 1pm.



The Ann Arbor Film Festival provides direct support to filmmakers. Our 2023 awards competition presents \$24,300 to filmmakers through cash and in-kind awards that include film stock, film processing, and camera equipment rental. An award from the AAFF not only confers prestige and financial support, but can also qualify filmmakers for an Oscar® nomination by the Academy of Motion Picture Arts and Sciences in the short film category. Qualifying awards include the Ken Burns Award for Best of the Festival, the Chris Frayne Award for Best Animated Film, and the Lawrence Kasdan Award for Best Narrative Film.

Awards Announcement and Screenings

Sunday, March 26
Michigan Theater
Main Auditorium
Announcement: 5pm
Screenings: 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 Pioneer High School.

Lawrence Kasdan Award for Best Narrative Film

\$2,000

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

Tom Berman Award for Most Promising Filmmaker

\$2,000

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

Kodak Cinematic Vision Award

\$1,500 in film stock

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

Susan Dise Best Experimental Film

\$1,500

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

Best Documentary Film

\$1,000

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

The Barbara Aronofsky Latham Award for an Emerging Experimental Video Artist

\$1,000

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

Chris Frayne Award for Best Animated Film

\$1,000

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

Gil Omenn Art and Science Award

\$1,000

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

Prix DeVarti for Funniest Film

\$1,000

Supported by an endowment fund established by the DeVarti Family, this award goes to the film likely to create the most laughs in the festival. The prize recognizes the 61-year friendship between Dominick's pub and the AAFF and honors the memory of Dominick and Alice DeVarti.

The Terri Schwartz Film Award for Parody and Satire

\$1000

This award goes to the film that best effectively turns familiar images, music, and assumptions on their heads—and perhaps uses gentle or barbed humor—to offer pointed insights about injustice. It honors Terri P. Schwartz (1952–2021), a University of Michigan alumna employed as a graphic designer in the Netherlands. Favorite films of hers included *Jojo Rabbit* (Taika Waititi, 2019), a Nazi-mocking satire; *Settlers of Brooklyn* (Above Average Productions, 2015), a parody of gentrifying hipsters; and *Pull My Daisy* (Robert Frank, 1959), a parody of the Beat Generation.

The Eileen Maitland Award

\$750

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

George Manupelli Founder's Spirit Award

\$700

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

CameraMall Best Michigan Filmmaker Award

\$515 in kind

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

Lawther/Graff No Violence Award

\$512

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

Barbara Hammer Feminist Film Award

\$500

Barbara Hammer was a filmmaker with a profound commitment to expressing a feminist point of view in her work. In 2020, filmmaker Lynne Sachs received the Oberhausen Film Festival Grand Prize for a film she made with and for Hammer. With funds from the prize, Lynne created this Ann Arbor Film Festival award for a work that best conveys Hammer's passion for celebrating and examining the experiences of women. Qualifying work by artists of any gender will be considered. A Barbara Hammer Feminist Film Award endowment fund initiative is currently underway. Please contact leslie@aaiffest.org should you wish to help ensure that Barbara Hammer's legacy lives on through the AAFF.

Best Experimental Animation Award

\$500

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

Leon Speakers Award for Best Sound Design

\$500

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

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

\$500

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

The No. 1 African Film Award

\$500

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

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

Peter Wilde Award for Most Technically Innovative Film

\$500

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

The Terri Schwartz Asian Film Award

\$500

Given to the film that best speaks to the cultures and experiences of Asians or Asian Americans, this award is a tribute to Terri P. Schwartz (1952–2021), a University of Michigan alumna employed as a graphic designer in the Netherlands. From Europe she passionately pursued interests in film, music, and Asian people and culture, including travels and stays in nine Asian nations. She was also sensitive to the challenges faced by immigrants and refugees in the Netherlands and elsewhere.

UMCU Audience Award

\$500

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

Award for Best Music Video

\$300

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

Juror Awards

\$1,523

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





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

The AAFF is one of a select group of US-based festivals that can qualify a film for consideration by the Academy Awards. A short film of no 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.

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.



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

\$50,000

Randy K. Schwartz

\$3,000 – \$4,999

Ken Burns

\$1,000 – \$2,999

The Aronofsky Family

Todd Berliner

Richard & Elizabeth Berman

David DeVarti & Ellen Rabinowitz

Susan Dise

Lawrence & Meg Kasdan

Kodak

Gil Omenn & Martha Darling

Ira Sachs

\$500 – \$999

CameraMall

Rick Cronn & Myrna Jean Rugg

Matthew Graff & Leslie Lawther

Richard & Mei DeVarti

Leon Speakers

Jim & Susan Warner

Kari Magill & George Fisher

University of Michigan Credit Union

\$250 – \$499

Lars Bjorn & Susan Wineberg

Katharine Burnett & Bob Moustakas

Vicki Engel & Dan Gunning

Dennis Hayes & Mary Ellen Rounsifer

Kohlitz Animation and Video Production

Piotr Michalowski & Deanna Relyea

Keith Orr & Martin Contreras

Cauleen Smith

\$50 – \$249

Stephen Anker

Howard Besser

John Nelson & Deb Gaydos

William Kennard

Laura Mendez

Jeanne Finley Montgomery

Tomonari Nishikawa

Jennifer Reeves

Claywood Sempliner

Deborah Stratman

Marcus Watts



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

\$50,000

Randy K. Schwartz

\$15,000

The James and Helen McCaffery Charitable Foundation

\$5,000 - \$10,000

David DeVarti & Ellen Rabinowitz

Tom Bray & Jeri Hollister

Ken Burns

Cynthia Nicely

\$2,500 - \$4,999

Lawrence & Meg Kasdan

Gil Omenn & Martha Darling

Jackie & John Farah

Therese Pasquesi

\$1,000-\$2,499

630 Club

The Aronofsky Family

Jim Roll & Ruth Bardenstein

Richard & Elizabeth Berman

Annette & Bernard Coakley

Jay Simrod & Constance Crump

Susan Dise

Francyne Stacey

Matthew Graff & Leslie Lawther

Deborah S. Greer

Noah & Ethan Kaplan

Gina Kamentsky

Heidi Kumao

Wendy Lawson

Morgan McCormick & Justin Bonfiglio

Ira Sachs

Jay & Susan Sandweiss

Paul Schutt

\$500-\$999

Gary Boren

Stephen Cole

Rick Cronn & Myrna Rugg

Richard & Mei DeVarti

Vicki Engel & Dan Gunning

David Gilbertson & Anne Cutsinger

Darcy Ann Hall

John Johnson & Mary Cronin

Katherine Johnson

Barbara Kessler & Dick Soble

Susan & Michael Landauer

Kari Magill & George Fisher

Deanna Morse

Damani Partridge & Sunita

Bose-Partridge

Veerendra Prasad

Daniel Rivkin & Jennifer Conlin

Jim & Susan Warner

Robin & Ron Sober

Barbara Twist

Jonathan Tyman & Deborah Bayer

Jon & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Jim & Susan Warner

Anders Sjogren

Cauleen Smith

David Whiting

\$150-\$249
Gail Altenburg & Nicholas Roumel

Joan Binkow

Keenan Bora

Anthony Buba & Janice McMannis

Patricia & John Carver

Veronica Faulkner

Francis Glorie

Steven Haines

Helen Harding

Kamila Kuc

Peter & Carolyn Mertz

David Olson

David Rosenboom

Stephanie Rowden

Erich Schifter

Peter Sparling

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Danielle Susser

Alana Deriggi

David Evans

Ava Jeanene Farber

Rich Field and Kathie Hepler

Phil Fisher

Harry Fried

Melissa Friedling

Jim Freudenberg

Sasha Waters Freyer

John Friday

Cheri Gaulke

Mary Gillis

Lloyd Goldsmith

Margaret Hagans

Peter Hartel

James Hing

Philip Hoffman

William Kennard

Robert & Brenda Kerr

Andy Kirshner

Pamela Kisch

Ken Kobland

Angela Lenhardt

Leland Lew

Ann Manikas & David Isaacson

Marlene Marion

Daniel Mayer

Tom McMurtrie & Genia Service

Chris McNamara & Margaret Fong

Barbara & Ralph Neri

Laura Finley Montgomery

Jennifer Reeves

Herbert Rossi

Heinz & Martha Schmidt

Amanda Schott

Claywood Sempliner

Jonathan Skidmore

Ingrid & Clifford Sheldon

Ana Lena Spring

Sheldon Stark

Susan Stephenson

Amanda Sterling

Deborah Stratman

N. Stupek

Helder Sun

Bryan Susalla

Christina Tabaczka

Ruth Taubman

Brian Tomsic

John Visnaw

Marcus Watts

Steve Wood

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Andrea Yeager

Member support makes all the difference. When you become a year-long member, you show your commitment to the vitality of experimental film and experience everything the Ann Arbor Film Festival has to offer, including members-only parties, special events, and free tickets to our *AAFF Presents* screening series (May–November). For information on how to become a member, please visit aafilmfest.org.

35mm Membership

Ruth Bardenstein & Jim Roll

Tom Bray & Jeri Hollister

Dennis Carter

Annette & Bernard Coakley

Jerry Duba

Gavin Eadie

Martin Fischhoff

Nan & Kip Godwin

Deborah Greer

William Kennard

Sean Kenny

Thomas & Lisa McKarns

Barry Miller

Erich Schifter

Anders Sjogren

Marcus Watts

16mm Membership

Jennifer & John Baird

Anthony Buba

Clark Charnetski

Anne Cutsinger & David Gilbertson

David DeVarti & Ellen Rabinowitz

John Dryden & Diana Raimi

Lou & Francis Glorie

Deborah Greer

Philip Hughes

William Kennard

Dustin Kratovich & Micah Vanderhoof

Susan & Michael Landauer

Vladimir Lipovetsky

Patrick McLaughlin

Barbara & Ralph Neri

Gregory Powell

Herbert Rossi

N Stupek

Eric Suchyta

Martin Thoburn

Shoshanna Wechter

8mm & Student Memberships

Phoebe Adams

Anne Bannister

David Breher

Nancy Brucken

William Burgard

Espí Contreras-Steinman

Michael Caplow

Jack Cronin

Zachary Damon

Lou Glorie

Matthew Graff & Leslie Lawther

Darcy Ann Hall

Helen Harding

Donald Harrison

Elise Holowicki

Katherine Johnson

Luke Korley

Brice Paul Lambert de Diesbach

Marcia Maes

Margaret Parker

Paul Pierantozzi

Leslie Raymond & Jason Jay Stevens

Judith Schwartz

Michael & Pamela Smith

Francyne Stacey

Donald Theyken

Colleen Vance



Executive Director
Leslie Raymond

Deputy Director
Scott Boberg

Technical Director
R. Thomas Bray

Festival Coordinator
Megi Mustafaj

Online Festival Manager
Michael Lown

Production Manager
Cait Quinn

Guest Services Coordinator
Missy Nuyda

Volunteer Coordinator
Emma Andreassen

Box Office Coordinator
Lee Collier

Juror Liaison
Elizabeth Wight

Opening Night Reception Coordinator
Elizabeth Wight

After Party Coordinator
Cheryl Tomsic

Graphic Design
Michael McGowan
Angie Stranyak
Erin Crnk Design

Program Book Production Coordinator
Roopa Chauhan

Copy Editor
Greg Baise

Festival Photographers
Adrian Bradley
Abdoul Naamou

Programmer
Leslie Raymond

Screening Manager
Angela Lenhardt

Screening Groups Coordinator
Sean Donovan

Almost All Ages Co-Programmer
Lalena Stevens

Out Night Programmer
Sean Donovan

Guest Programmers
Raul Benitez
Paul Echeverria
Hannah Glass-Chapman
Emily Martin
Tzutzu Matzin
Markus Nornes
Diana Sanchez
Brandon Walley

Lobby Artist
Noel Stupek

Opening Night Entertainment
Alvin Hill

After Party Entertainment
Trip Flammonds Trio
DJ Medusa
Mystic Fire Visuals with Jesse Clayton

After Party Venues
Knight's
Circ Bar
LIVE Nightclub
Club Above
Root
Havana Island BBQ and Tapas
Gather Town (online)

61st AAFF Trailers
Coco DelVecchio
Madison Grosvenor
Nuala Kennedy
Niklas Liguori
Meghan McCarthy
Summer Pengelly
Kaye Weatherly
Steve Wood

Board of Directors
Damani Partridge [Chair]
Darcy Ann Hall [Vice Chair]
Matthew Graff [Treasurer]
Francyne Stacey [Secretary]
Martin Fischhoff
Christina Hamilton

Katherine Johnson
Veerendra Prasad
Jay Sandweiss
Paul Schutt
David Whiting

Advisory Board
Ken Burns
Lawrence Kasdan
Bryan Konefsky
Heidi Kumao
Chris McNamara
Michael Moore
Deanna Morse
Rashaad Newsome
Scott Northrup
Terri Sarris
Barbara Twist

Finance Committee
Francis Glorie
Matthew Graff

Fundraiser Committee
Darcy Hall, Chair
Rich Griffith
Jasmine Kwon

Green Room Committee
Melaina Bukowski
Darcy Hall

Marketing Committee
Katherine Johnson, Chair
Rich Field
Patrick McLaughlin
Daniel Rivkin

Membership Committee
Zach Damon, Chair
Dave DeVarti
Nan Godwin
Rich Griffith
Paul Sutherland

Nominating Committee
Darcy Hall
Damani Partridge
Veerendra Prasad

Screening Task Force
Sue Dise
Cameron Knox
Damani Partridge
Chris Peters
Veerendra Prasad

Screening Salon Hosts
Sue Dise
Deb Greer
Cinda Hocking & Jennifer Howard
Deanna Morse
Brandon Walley

Screening Cadre (*Advisor)
Phoebe Adams*
Molly Beedon
Raul Benitez
Scott Boberg*
Kornelia Boczkowska*
Tom Bowden
Melaina Bukowski
Emma Burton
Jasper Capwell
Roopa Chauhan*
Zachary Damon
Susan Dise*
Sean Donovan*
Paul Echeverria
Rich Field*
Flavourcel
Holly Giesman
Rosero
Lloyd Goldsmith
Deborah Greer*
Rich Griffith*
Ricky Grossman
Madison Grosvenor
Maggie Haag*
Ted Hardin
Patty Havey
Danielle Havrilla
Cinda Hocking*
Jennifer Howard*
Katherine Johnson
Tammy Kinsey*
Cameron Knox*
Peter Knox*
Kamila Kuc
Heidi Kumao
Susan Landauer*
Angela Lenhardt
Phillip Lenhardt*
Jeff Lent
Shujun Li
Jeanne Liotta
Thomas Macias
Chuck Marcus*
Patrick McLaughlin*
Rashmi Menon
Hafsah Mijinyawa

Sarah Moore*
Deanna Morse*
Jason Moyes*
Luciana Nemtanu
Cynthia Nicely*
Tomonari Nishikawa
Markus Nornes
Scott Northrup
Missy Nuyda
Barbara Ann O'Leary
Chris Peters*
Leonardo Pironi
Lisa Powell
Veerendra Prasad
Luca Prono
Cait Quinn
Leslie Raymond*
David Reed*
Daichi Saïto
Hannah Salameh
Diana Sanchez*
Sam Saper*
Terri Sarris
Judy Schwartz*
Adam Sekuler
Woody Sempliner*
Anders Sjogren
James Snazell
Robin Sober*
Ron Sober*
Louis Stein
Jason Stevens*
Danielle Stewart*
Noel Stupek*
Filippo Tagliati*
Jason Tomalia*
Rita Tse*
Brandon Walley*
Matt Wilken

Screening Groups
Binghamton University,
Tomonari Nishikawa,
Daichi Saïto
College for Creative Studies, Scott Northrup
Columbia College Chicago, Ted Hardin
Edge Hill University, James Snazell
Flavourcel Animation Collective

University of the Arts London,
Kamila Kuc
University of Colorado Boulder,
Jeanne Liotta
University of Michigan, Heidi Kumao, Markus Nornes, Terri Sarris
University of Toledo, Tammy Kinsey
Wayne State University, Paul Echeverria

INTERNS
Programs Intern
Rose Albayat

Operations Interns
Emma Burton
Asher Tannenbaum

Video Production Intern
Coco Delvecchio

Sponsorships Intern
Ricky Grossman

Production Intern
Madison Grosvenor

Tech & Print Traffic Intern
Danielle Havrilla

Marketing & PR Intern
Shujun Li

Archives Assistant Intern
Jimmy Pawlowski

Graphic Design Intern
Hannah Salameh

Edge Hill University Interns
Lauren Atkinson
Cian Gwyn
Ahmad Mohsin

Michigan Theater Production & Stage Staff
Dan Bruell
Michelle Bryan
Hannah Feuka
Erica Gleichman
Chesney Lambert
Gus Malmgren
Nate Manuel
Greg Mazure
Scott McWhinney
Dan Moray
Steve Ouellette
Jim Pyke
Casey Rodger
Frank Uhle
John Vesbit

Technical Assistants
Dan Gunning
Gregor Langbehn

Projection Assistants

Jacob Barreras
Trey Ferguson
Tish Stringer

Print Traffic
Danielle Havrilla
Michael Lown

Catalog Printing
University Lithoprinters

Granting Agencies and Organizations
Community Foundation for Southeast Michigan
CultureSource
The Michigan Council for Arts and Cultural Affairs
The National Endowment for the Arts

After Party Venues
Circ Bar
Club Above
Havana Island BBQ and Tapas
Knight's

Live Nightclub
Root

Opening Night Cuisine
Bigalora
Carlyle Grill
Dalat
Everest Sherpa
Frita Batidos
Havana Island BBQ and Tapas
Jerusalem Garden
Side Biscuit
TeaHaus

Opening Night Drinks
Ann Arbor Distilling Company
Blom Meadworks
Busch's
Mothfire Brewing Co.
Vinology

Sneak Preview Caterers
El Harissa

TeaHaus
York

Special Event Refreshments
Ann Arbor Distilling Company
Avalon
Bigalora
Casa Dominick's
Condado Tacos
Domino's
Jerusalem Garden
Side Biscuit

Green Room Refreshments
Barry Bagels
Bon Bon Bon
Busch's
Cherry Republic
Katherine's Catering
Plum Market
Sava's

Filmmaker Dinner
Casa Dominick's

Additional thanks to:
Jason Stevens, Lalena Stevens, Deborah Greer, Ian Burnley (New Amsterdam Loopers), Peter Grilli, Image Forum, National Film Archive of Japan, Osawa Jo, Maurice Collins (InfoReady), Joe Dougherty (Didaktikos), Allison Morris (NEW Center), Thea Eck (Ann Arbor Art Center), Heidi Kumao (Stamps School), Matea Mustafaj, Thomas Tripp, Rebecca & Sarene



SUPER SCREENER

Every year, the Ann Arbor Film Festival relies on a large group of volunteer screeners. The Super Screener Award recognizes one of a handful of individuals who viewed and evaluated over 200 films in a single year.

This year's award goes to Sue Dise, who screened 209 films. Special thanks to you, Sue, for your dedication and expertise!

"When I started attending the Ann Arbor Film Festival in the 70s, I had 20/20 eyesight. Today, after screening 1000s of submissions over the past 10 years, my visual acuity is such that I can now see into men's souls. It's a fun party trick.

"The festival is Ann Arbor's cultural volcano; an annual eruption of cinematic magma that sends panicked villagers scurrying to the Michigan Theatre, enveloped in the white-hot ash of the creative vanguard. Film is a metaphor. Or a simile. I get the two confused."

MAJOR



KEY



COLLEGE for Creative STUDIES

CONTRIBUTING



CORE



DVD volumes can be purchased either individually or as a collection-quality 10-pack, which includes Volumes 1–10.

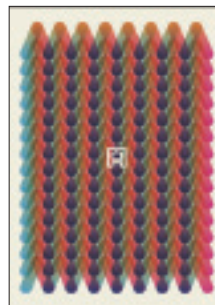
Volumes 2–12 (and the 10-pack) are available for purchase:

At the merchandise table in the lobby of the Michigan Theater during the festival on the festival's website, at aafilmfest.org/shop

DVD 10-Pack:
Cover design by Joanie Wind

Volumes 10–12:
Cover design by goodgood

Volumes 4–9:
Cover design by Letterform



The 60th Ann Arbor Film Festival traveling tour visited 15 locations with 23 screenings in the United States to show award-winning and select short films from the 2022 festival. Half of the touring program revenue goes directly to the filmmakers whose work is featured. To learn more about the AAFF traveling tour, please visit aafilmfest.org/tour. In chronological order, the 60th AAFF tour visited:

Tampa, FL
Tampa Theatre
November 5, 2022

Durham, NC
Shadowbox Studio
November 8, 2022

Claremont, CA
Pitzer College
November 9 & 16, 2022

Atlanta, GA
Atlanta Film Society
January 12, 2023

Ludington, MI
Ludington Area Center for the Arts
January 27, 2023

Grand Rapids, MI
Wealthy Theater
January 27, 2023

Houston, TX
Rice Cinema
January 27 & 28, 2023

Memphis, TN
Indie Memphis Film Festival
February 15, 2023

Detroit, MI
Trinosophes
February 17, 2023

Ann Arbor, MI
Ann Arbor District Library
February 20, 2023

Bowling Green, OH
Bowling Green State University
February 20 & 21, 2023

Albuquerque, NM
Southwest Film Center
February 24, 2023

Brooklyn, NY
Millenium Film Workshop
March 15, 2023

Binghamton, NY
SUNY Binghamton
March 10, 12, 17 & 19, 2023

Belgrade, Serbia
Dom kulture Studentski grad
March 15, 2023

Bring the 61st AAFF tour to a venue near you! Available for bookings May 2023 – February 2024. Email tour@aafilmfest.org with questions and requests.

All AAFF installations are free and open to the public.

Ann Arbor Art Center (A2AC)

117 West Liberty Street
MON–FRI 10am–6pm
SAT–SUN: 12am–6pm

A special festival week viewing event of the AAFF installations at the A2AC is scheduled from 3–5pm on Thursday 3/23; it includes a live cinema performance by Matthieu Hallé.



Scenes from “Deseret”

Christopher Pavsek
Vancouver, Canada | 2022 |
two-channel large-scale
video installation

Scenes from “Deseret” is a two-channel video installation about the landscape of Utah. It is an immersive and rigorous structural video that pays homage to James Benning’s work.

Christopher Pavsek is a filmmaker, photographer, and professor at Simon Fraser University’s School for the Contemporary Arts in Vancouver, BC, Canada.



Moving in Shorter Thoughts

Troy Ramos
Livonia, MI | 2021 | video
& sound

This installation comprises nine screens; each has its own video

and sound. The videos vary in length and are played on a loop giving rise to infinite possibilities in sight and sound. The work experiments with evolving interactions and demonstrates the importance of subtle gestures (e.g., a single, orange light bulb that sways slowly).

Troy Ramos is an artist based in Metro Detroit. He creates paintings and installations focused on sound, light, video, and sculpture.



Trompe-L’oeil

Alexandre Roy
Montreal, Canada | 2021 |
single-channel video, optical
toys & installations

Trompe-L’oeil (French for “deceiving to the eye”) is an interactive exhibition inspired by the technologies used to capture and show moving images before motion pictures were invented. It features modern reinterpretations of 19th century optical toys, such as the phenakistiscope and the praxinoscope, and a video projection that revisits the works of pre-cinema pioneers Eadweard Muybridge and Étienne-Jules Marey who developed techniques to photograph movement progression in the 1800s. The video was made on a modern pinscreen, a rare animation device invented in the 1930s.

Alexandre Roy is an experimental animation filmmaker and digital artist living in Montreal. His work explores the relationship between analog and digital images, and how the use or (voluntary) misuse of technological tools impacts creation. *Trompe-L’oeil* is his first installation.



Everything Comes Full Circle

Lilan Yang
Providence, RI | 2022 | 16mm
inkjet-printed film

Following Wim Wenders’s *Paris, Texas* (1984) filming locations from Houston, Texas, to Los Angeles, California, Lilian Yang uses a 16mm Bolex camera to capture the vastness of the American West. The footage inspired Yang to reminisce about snippets of everyday life. Recollections of people and places can be distorted, unrecognizable, and fictitious. These memories diminish with the passing of time. *Everything Comes Full Circle* is a personal attempt to remember things that will soon be forgotten.

The original footage was shot on Kodak 16mm film stocks during the summer of 2021 and edited digitally with added voiceover. The moving digital images were then inkjet printed on clear film spliced together and perforated with a laser cutter. With each projection, the printer ink slowly melts, forcing the film to decay over time.

Lilan Yang is an artist whose practice focuses on: the myth of cities and landscapes; how we perceive the world through analog optical apparatus and

digitally shared media; and how moving images and artificial intelligence change people’s perceptions of places.

Ann Arbor District Library

343 South Fifth Avenue
10am–8pm daily



From March 1st through April 13th the Ann Arbor District Library downtown branch will feature an exhibit of film festival, film society, and local experimental filmmaking memorabilia from the 1950s–1980s. Curated by *Cinema Ann Arbor* author Frank Uhle, the exhibit is located in the lower level display cases, while the second floor displays a collection of historic Ann Arbor News photographs of local movie theaters. See Frank Uhle’s bio on page 24.

Michigan Theater

603 East Liberty Street



Spiral Coil Turn About

Noel Stupek
Ann Arbor, MI | 2023 |
mixed media

The spiral, a coiling shape illustrates the twists and turns

of the exceptional mind of the experimental filmmaker as it pushes the boundaries of filmmaking. These decorative spiral coils installed in the Michigan Theater lobby are the result of collaboration with the Ann Arbor community. Many of the components were created in partnership with the Ann Arbor District Library. Using your mind’s eye, can you pair a spiral coil with a film you have seen during the AAFF?

Noel Stupek is an installation artist, arts enthusiast, and collaboration lover.



Box Portrait 1 & 2

Joel Swanson
Ann Arbor, MI | 2020 | 4K video
on 55” TV, mounted vertically

Movie screens and cell phone screens assert technology’s dominance over people by making them into giants or homunculi. A life-sized video portrait pushes back at these exaggerated representations by insisting on natural scale. This piece comprises life-sized video portraits, displayed on vertical 55” OLED video displays, of different people in a box whose side dimensions match the TV

screen. Despite the obvious physical constraints, the presentation format, lighting, and pose dignify the sitters, revealing each subject’s distinct character.

Joel Swanson is a portrait artist who works across several media, including video and painting. He trained at the Art Students League and the New York Film Academy. He is also a cell biologist conducting research at the University of Michigan.

State Theatre

233 South State Street

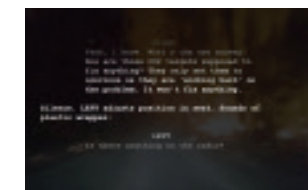
Box Portrait 3

Joel Swanson
See description above,
under Michigan Theater

U-M North Quad Space 2435

105 South State Street
TUE: 12–5:30pm
WED–SAT: 10am–5:30pm
SUN: 10am–2pm

The exhibition reception will take place at the University of Michigan North Quad Space 2435 from 3–5pm on TUE, 3/21, including a live cinema performance by Darrin Martin.



Last Word

David Opdyke
New York, NY | 2022 |
algorithm-driven video

Last Word generates dialog in the form of a screenplay. Two characters engage in distracted conversation, heated arguments, and occasional references to a car they are traveling in. Each mention of “problems” and “weather” makes it more and more clear that the undercurrent

of the conversation is the climate crisis. An algorithm assembles the dialog from phrases and sentence fragments giving the work a loose, cyclical form. It is never the same, and never repeats, but the characters are stuck, talking past each other in looping, unresolved conversations.

David Opdyke explores consumerism and civilization's abusive relationship with the environment in this work using various media, including modified postcards and animation, that manifest as large installations. He lives and works in Ridgewood, Queens.



Conditions for an Unfinished Work of Mourning: Wretched Yew

Dawn Roe
Portland, OR | 2018–2020 | digitized gelatin-silver prints, cyanotypes, HD video

This project centers on the *Taxus brevifolia* species of yew tree specific to the Pacific Northwest in North America where fires have become increasingly destructive in recent years. A vital component of forest ecosystems, the Pacific yew was largely eradicated in the 1990s, yet scattered old growth yew remain and new saplings continue to emerge. *Wretched Yew* reveres this tree as a symbol of endurance.

Dawn Roe (b. 1971, Sault Ste. Marie, MI) is a professor of studio art in the Rollins College Department of Art & Art History in Winter Park, FL. Working

between and within the still and moving image, her projects examine the role of these media in shaping personal and social understandings of our environment through site-responsive engagement.



Along the Perimeter

Darrin Martin
Oakland, CA | 2022 | live cinema & multiscreen installation with sound

An interlude with the backyard sublime, comprised of images and sounds recorded from the start of the pandemic lockdown by motion-activated surveillance cameras and a micro-lensed device in the periphery of the artist's home. Commingled flora and fauna are accompanied by a reimagined glass harp played with hearing aid feedback. Lenses and listening devices open a multiplicity of ways in which to imagine the worlds of those with whom we share the land.

Darrin Martin engages the synesthetic qualities of perception found in nature as expressed by technologies both old and new. Working primarily in video, sound, and installation, Martin lives in Oakland, CA, and teaches art at the University California, Davis.

New Voices

Work by students from the College for Creative Studies (Detroit, MI); Edge Hill University

(Ormskirk, UK); Michigan State University Film Studies and Digital Storytelling; the University of Michigan Department of Film, Television, and Media in the College of Literature, Science, and the Arts (Ann Arbor, MI); the University of Michigan Penny W. Stamps School of Art and Design (Ann Arbor, MI); and Wayne State University (Detroit, MI).

316 South State Street

Storefront window installation



Longing, A Documentary. Shot List

Jim Cogswell and Franc Nunoo-Quarcoo
Ann Arbor, MI | 2023 | adhesive vinyl on glass

In celebration of the Ann Arbor Film Festival and National Poetry Month, visual artist Jim Cogswell and designer Franc Nunoo-Quarcoo and have collaborated to install "Longing, A Documentary. Shot List", a poem by Anne Carson, on the streetside windows of the Red Hawk Bar & Grill in Ann Arbor.

Jim Cogswell has installed public art projects internationally and is a professor at the University of Michigan Stamps School of Art & Design.

Franc Nunoo-Quarcoo is a typographer and visual communications designer and is a professor at the University of Michigan Stamps School of Art & Design.

TUE 3/21

4pm | U-M North Quad
Space 2435 | free



Along The Perimeter

Darrin Martin
Oakland, CA | 2022 | 25 min | live cinema & multiscreen installation with sound

See description and bio on previous page.

WED 3/22

7:30pm | Michigan Theater
Main Auditorium | ticket required

Expanded Cinema Performances

Microstars, Le désert mauve
Surface Connection, Senem Pirlir & Monica Duncan
Night Out of Song, Scott Stark
The Sick Sense 2023: The Year We Make Kontakte (or, My Friend Flicker), Brent Coughenour

See page 37 for further information



May Waves Rise From Its Floor Mattieu Hallé

Improvised musical accompaniment will be provided by Ann Arbor based interdisciplinary performer Chien-An Yuan.

FRI 3/24

9pm | Michigan Theater
Main Auditorium | Films in Competition 8 | ticket required



You're Not Listening

Jeremy Rourke
San Francisco, CA | 2020 | 20 min | expanded cinema, animation, digital video

This live cinema performance recounts a journey to filmmaker Craig Baldwin's 16mm archive. While digging into the illuminated content, we can hear heartfelt musings on its serendipitous strength and repurposed relevancy. The ponderous stacks of cans and reels teeter as we breathe the underground aura of lyrical titles. Guitar in hand, as this song is spliced together, Jeremy sings.

Jeremy Rourke is a stop-motion animator. He creates intricate, handmade, 12fps homes for his performative, musical, educational, and collaborative endeavors.

THU 3/23

4pm | Ann Arbor
Art Center | free

May Waves Rise From Its Floor

Matthieu Hallé
Ottawa, ON, Canada | 2018 | 30 min | live digital projection with custom 16mm projector, candles, broken crystals, and live music performed by Chien-An Yuan.

An improvised performance piece for visuals and sound. Candlelight flickers from Hallé's breathing and gets focused with handheld pieces of broken crystal onto a video camera sensor, which becomes the light source that illuminates a 16mm film of an abstracted ocean landscape.

The live music and visuals play off each other. Hallé's barely perceptible hand gestures and his intentional breathing spontaneously adapt and create the projected world of light and shadow, color and movement.

Matthieu Hallé is a filmmaker based in Ottawa, Canada. His work includes short film and video work, as well as the creation of different visual instruments for live performance in collaboration with other artists and musicians.

10:30pm–12:30am
Club Above | \$5, free for
AAFF pass holders



Mystic Fire

Mystic Fire with Jesse Clayton
 Fort Collins, CO | 2020–ongoing |
 variable | analog video live
 cinema performance

Conjuring analog apparitions
 and scan line specters, Mystic
 Fire creates a hypersonic visual
 immersive experience.

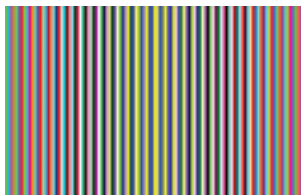
Creating live a/v performances
 with relics of video's past, Mystic
 Fire is a champion of the lo-fi
 aesthetic and an homage to the
 great home video company that
 distributed masterworks of the
 avant-garde throughout the late
 20th century.

Jesse Clayton is a composer
 and performer of electronic
 music using classic and
 modern synthesizers to create

performances informed by
 perception and flow.

SAT 3/25

9:30pm | Michigan Theater
main stage | ticketed event,
with Films in Competition 12



left/right/wrong (or, RGB
and You and Me): The Sick
Sense, Part 3

Brent Coughenour
 Portland, OR | 2020 | 10 min |
 live video

Phasing, color blending modes,
 and the verbal transformation
 effect combine to create a
 sensory overload, spurring a
 variety of auditory and visual
 hallucinatory phenomena
 and depth illusions. These
 techniques are clinically proven
 to have salutary effects on
 depression, schizophrenia,
 obsessive-compulsive disorder,
 chronophobia, and other
 maladies of the mind.

Brent Coughenour is a media
 artist whose most recent work
 focuses on building audiovisual
 systems for live exploration
 of the perceptual system's
 boundaries.

SUN 3/26

Various times starting
at 4:30pm | outside the
Michigan Theater | free

Bitch, Thunder! led by Jess
 Hancock | Toledo, OH | 2016–
 ongoing | variable | mobile
 musical performance

This all-female drumline
 from Toledo, Ohio is led by
 accomplished percussionist
 Jess Hancock. The eight women
 in the group are committed to
 inspiring female musicians and
 proving the power of drumming
 in public spaces. To help wrap
 up this year's festival, Bitch,
 Thunder! will lay down their
 percussive sounds in front of the
 theater and in the theater before
 the 61st Awards screenings.
 Afterwards, weather-permitting,
 they'll lead a parade of festival
 goers down Liberty Street to
 the afterparty at Havana Island
 BBQ & Tapas where everyone
 is invited to celebrate the 61st
 Festival's exciting conclusion.



All AAFF salon events are free
 and open to the public.

TUE 3/21

3–5pm | North Quad 2435 |
reception and performance

Expanded Cinema
Performances

Join us at a reception for AAFF's
 New Voices program as well as
 expanded cinema artwork by
 David Opdyke, Dawn Roe, and
 Darrin Martin. Martin will present
 the live cinema performance
Along The Perimeter, a recording
 of which will remain on view for
 the duration of the festival as a
 two-channel video installation.
 See further information about
 Off the Screen installations at
 U-M North Quad Space 2435
 on page 19.



WED 3/22

3–5pm | North Quad 2435 |
lightning talks

Film Art Forum

Over a dozen filmmakers and
 other festival guests present
 20 slides. They can only spend
 20 seconds on each slide. This
 results in a series of six-minute
 talks by film artists. While the
 topics vary, all presentations aim
 to promote in-depth explorations
 of cinema as an art form and to
 encourage further discussion that
 nurtures the AAFF community.



THU 3/23

10:30am–12pm | North
Quad 2435 | lightning talks

Online Film Art Forum

See WED 3/22 *Film Art Forum*.
 Today's session will be held
 online with international film
 artists participating remotely.
 Online and in-person audiences
 are invited to attend and
 participate in the Q&A.

3–5pm | Ann Arbor Art
Center (A2AC) | viewing
& performance

Join us for a viewing of
 expanded cinema artwork
 by Christopher Pavsek, Troy
 Ramos, Alexandre Roy, and
 Lilan Yang. This program also
 includes a performance by
 Matthieu Hallé, *May Waves*
Rise From Its Floor, which uses
 live digital projection, a custom
 16mm projector, candles,
 broken crystals, and live music
 performed by Chien-An Yuan.
 See further information about
 Off the Screen installations at
 the Ann Arbor Art Center on
 page 18.

FRI 3/24

3:30–4:30pm | North Quad
2435 | panel

Cinema Guild and Campus
Film Societies: Their History
and Legacy

moderator: Frank Uhle

panelists: Hugh Cohen (Cinema
 Guild faculty advisor; lead
 defendant in the 1967 *Flaming*
Creatures trial, and juror at the

second AAFF), Dave DeVarti (Alternative Action film series), Philip Hallman (Ann Arbor Film Cooperative), Anne Moray (Film Projection Service)

Cinema Ann Arbor author Frank Uhle will moderate a panel of former University of Michigan film society members. According to critic Leonard Maltin, from the early 1930s through the 1990s, these student-run groups helped make Ann Arbor “one of the most cinematically saturated communities in the country.” While fighting challenges from censors and administrators, they provided vital support to the festival, helped launch an underground filmmaking scene, and brought guests like Robert Altman and Frank Capra to campus.

Longtime festival projectionist Frank Uhle has made 8 mm films, helped archive the papers of Orson Welles, proofread *Psychotronic Video* magazine, and written about cultural

history for *Ugly Things* and *Pulp*. *Cinema Ann Arbor* is co-published by Fifth Avenue Press and the University of Michigan Press.

SAT 3/25

10:30am–12:30pm | North Quad 2435 | workshop

The Joy of LOOPing
Pickle Fort Film Collective

Create short hand-drawn/painted/etched film loops on clear 16 mm leader. All the necessary tools will be provided, but feel free to bring your own Sharpies and India inks if you have them. We will premiere your unique cinema art on the spot with live sound.

In 2012, Sean Kenny formed the Pickle Fort Film Collective, which specializes in the creation of handmade 16mm film loops. The collective continues to meet regularly, creating live cinema performances that combine handmade film loops, video,

and live-streaming with improvised soundscapes.

SUN 3/26

10:30am–11:30 am | North Quad 2435 | panel

What the Hell Was That?
moderator: Daniel Herbert

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

Daniel Herbert is a media scholar and an associate professor in the Department of Film, Television, and Media at the University of Michigan.

Wrap up each evening with festival guests, filmmakers, staff, and members every night after the screenings conclude. Enjoy drink specials, DJs, live performances, and conversation with your fellow festival goers. Whether you are new to the festival or have been attending for decades, you will find the after parties to be a relaxed and joyful environment where everyone is welcome.

All after parties are free to enter unless otherwise noted.

TUES 3/21

9:30–11:30 pm
Knight's
600 East Liberty Street
Featuring the Trip
Flammonds Trio

WED 3/22

10:30 pm–1am
Circ Bar
210 South First Street

THU 3/23

10:30pm–1am
Pride Bar at LIVE Nightclub
102 South First Street
Featuring DJ Medusa

FRI 3/24

10:30pm–1am
Club Above
215 North Main Street
Featuring Mystic Fire Visuals
with Jesse Clayton
\$5, free with festival pass

SAT 3/25

11pm–1am
Root
210 South First Street
DJ TBA

SUN 3/26

9–11pm
Havana Island BBQ and Tapas
207 North Main Street

Open March 1-29, 2023

Gather Town
An Online Playground
and Virtual Lobby
designed by Tracy Miller-Robbins
rebrand.ly/AAFFgathertown





TUE

03/21

THANK YOU TO Michigan Theater Foundation

Grasshopper

Jussi Eerola
Helsinki, Vantaa, Hyvinkää, &
Salo, Finland | 2022 | 9 | DCP
NORTH AMERICAN PREMIERE

1 Night falls on an abandoned business building—and the lights go up! A minimalistic musical.

Language Unknown

Janelle VanderKelen
Milwaukee, WI / Barcelona,
Spain | 2022 | 7 | DCP

2 This film embraces plant sentience as fact and speculates how beings of the vegetal variety might approach interspecies communication with humans who are far more sensorially limited. Leaves, mycelium, and roots playfully examine how humans experience the world. These supposedly silent watchers consider what language these swift human blurs might possibly understand.

To Do

Saul Pankhurst
Edinburgh, UK | 2022 | 4 | Digital
File

NORTH AMERICAN PREMIERE

3 A reflection on the self-improvement industry through the filmmaker's attempts to participate in a guided pseudo-mindfulness exercise.

Aralkum

Daniel Asadi Faezi, Mila
Zhluktenko
Moynaq, Karakalpakstan,
Uzbekistan | 2022 | 14 | DCP

4 A desert landscape that looks as if it could be from another planet. A few lonely, rusty shipwrecks. Low desert scrub grows around them to hold the sand together during the merciless storms. Aralkum, the Aral Desert, is the bare seabed, the last thing left of the Aral Sea. By weaving together different cinematic textures, Aralkum reimagines the dried-up sea and allows an old fisherman to set sail one last time.

Glazing

Lilli Carré
Los Angeles, CA | 2021 | 3 | DCP

5 The animated body shifts in smear frames through the history of painting, parroting famous depictions of women. She tests the postures by inhabiting them and promptly discarding them, rejecting the fantasy that each one represents. The cartoon body is confined by the frame but thrives in constant transition.

Eclipsis

Tania Hernández Velasco
Mexico City, Mexico | 2022 |
16 | DCP

UNITED STATES PREMIERE

6 A recently discovered monarch butterfly subspecies (*Danaus plexippus eclipsis*) possesses strange toxins in its scales that cause powerful sensorial alterations in its predators. Intertwining vivid colors and textures of microscopic footage with the sway of the human body, Eclipsis is a sci-fi speculation of what would happen to human beings if they came across the Eclipsis butterfly in the midst of our painful world.

Diomysus

Emily Elizabeth Morus-Jones
Bangor, UK | 2022 | 5 | DCP

7 An experimental film where a group of mice (voiced by members of the UK polyamorous community whose identities are masked using puppetry) discuss their experiences of polyamory. Diomysus asks the question, "Are we (the audience) more open to taboo ideas if unconscious bias is eliminated?"

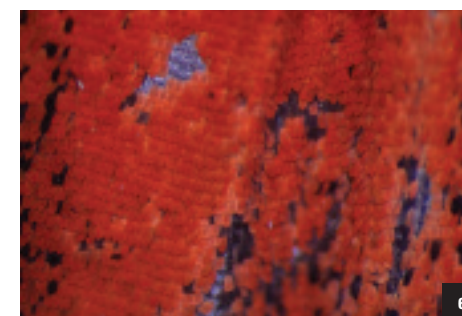
11

Vuk Jevremovic
Jelsa, Croatia | 2022 | 6 | DCP
UNITED STATES PREMIERE

8 Three masters of football perform wonders during a match and score impossible goals. But what goes through their minds just before they take a penalty kick?

AFTER PARTY

9:30–11:30 pm | free
Knight's
600 East Liberty Street
Featuring the Trip Flammonds Trio





WED

03/22

Koyo Yamashita: *Stories Buried and Unburied*

Stories and myths, covered and forgotten, breathe beneath our daily contemporary lives. These three films made in East Asia deal with the body, spirituality, and memories. These topics, while marginalized in the dominant discourse, open up communication with other possible worlds and narratives.



1



2



3

Flos Pavonis

Aya Momose
Japan | 2021 | 30 | Digital File

1 In *Flos Pavonis*, Aya Momose follows a film correspondence format, which has been used traditionally in Japanese diary films. This film narrates the ongoing repressive control over the female body in two culturally distant countries, Poland and Japan, during the COVID-19 pandemic. “Flos pavonis” is a herb that was used as an abortifacient by enslaved Black women with unwanted pregnancies under colonial rule. In 2021, Poland had just made abortion illegal, and in Japan people’s activities continued to be limited by the pandemic. A story of their own bodies being oppressed is told through the email correspondence of two women in these countries. This work (by the up-and-coming visual and performance artist Momose) centers on a sense of alienation in gendered and sexualized society.

Trinity

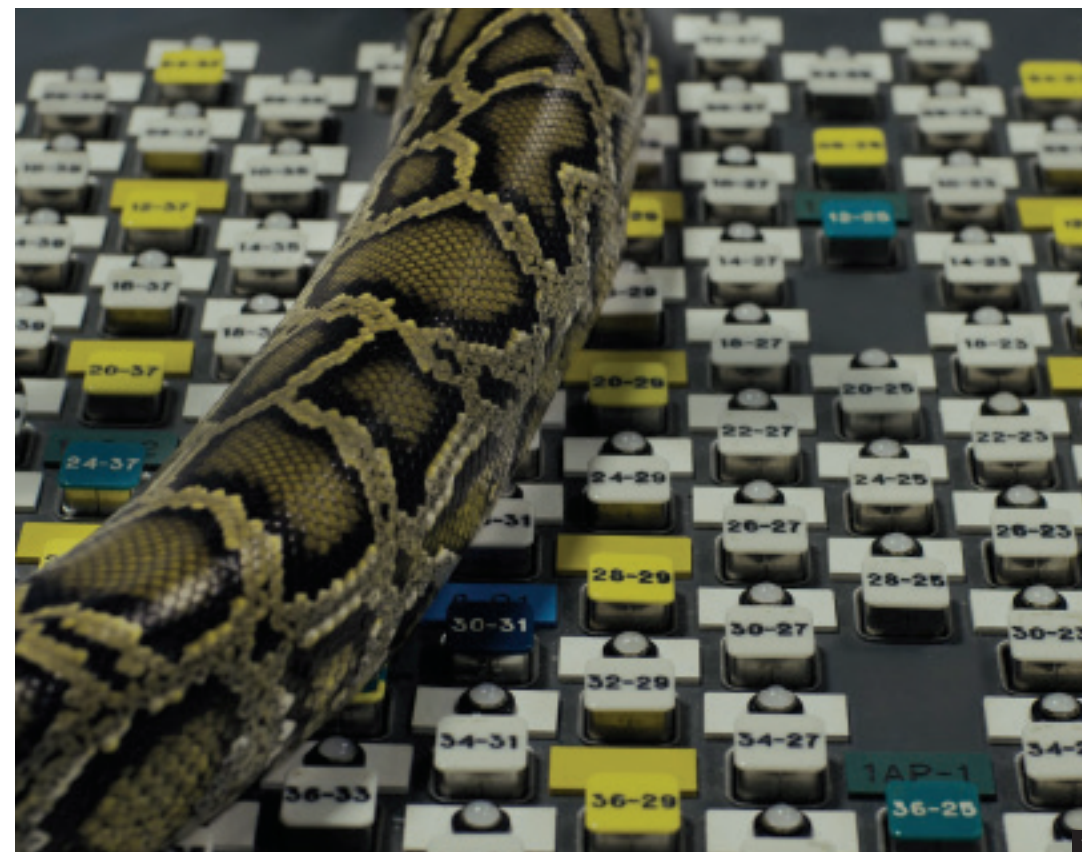
Mowen Wang
China | 2020 | 19 | Digital File

2 In *Trinity*, Dalian-based artist Mowen Wang explores the threshold between two worlds—the living and the dead—through an interesting interplay between documentary and fiction, and between the narrative and the visual, suggesting the healing quality of the unconscious narrative. Paying a visit to the neighborhood of her mother, who had passed away six years before, the filmmaker comes upon a certain fortune-teller. While displaying the personal feelings of a daughter facing the absence of her mother, the work also delicately illustrates the rigid relationships of a nuclear family living in contemporary China and the moment they thaw.

Mud Man

Chikako Yamashiro
Japan | 2017 | 23 | Digital File

3 Okinawa has a history of colonization by Japan and now by the United States with its military base located there. In Chikako Yamashiro’s *Mud Man*, the World War II battle is revitalized in the memories of the dead/sleeping people in the mud by a drop of bird shit. Awakened, they start to recognize the voices in the air, resonating with those of the Korean Jeju Island with which they share a historically traumatic experience. The vibration of hands clapping leaves the hands and reaches the ears where it is perceived as sound. The drifting sound is embodied by moving images. The “people of the soil” are people of the remnants that appear as if in a dream in the instant of the vibration of sound.



1

Burial

Emilija Škarnulytė
Lithuania & Norway | 2022 | 61 | DCP

1 A python slithers and curls over the abandoned control room of Chernobyl’s sister, the Ignalina Nuclear Power Plant, its radioactive core an unleashed monster that will slither through time for a million years. From Etruscan ruins and sunken cities to the most modern of underground repositories, director Emilija Škarnulytė follows our attempts to bury the immortal. Addressing the epochal effects of nuclear technology on all levels, *Burial* follows the cycle of power, an eternal return, another serpent eating its tail.

Roses, Pink and Blue

Julia Yezbick
Nordehouse Dunes & Detroit, MI / Westminster,
MD | 2022 | 6 | Digital File

WORLD PREMIERE

1 An elegy for a lost balloon. Things out of reach, just beyond our grasp, float away on currents unseen.

South Los Angeles Street

Leighton Pierce
Los Angeles, CA | 2022 | 5 | Digital File

2 An acoustically rich and visually stunning point of view on America from the vantage point of a fourth floor loft at the edge of Skid Row in LA.

Arrest in Flight

Adrian Flury
Zug, Switzerland | 2021 | 8 | DCP

3 This experiment in film sets the stage for a hitherto unseen magical life form. The film focuses on the non-obvious character of movement when transferred to an alien object thus endowed with the life derived from the movement's true to life source.

Mangrove School

Filipa César
Portugal / Spain / France / Guinea-Bissau |
2022 | 35 | Digital File

NORTH AMERICAN

4 We recently went to Guinea-Bissau to research the guerrilla schools of the mangroves. Instead, we ourselves soon became the apprentices, and the first lesson we had to learn was how to walk. If you walk straight, placing your heels on the ground first, you promptly slip and fall in the dams of the flooded mangrove rice field or you get stuck in the mangrove mud. You need to lower your body, flex your knees, and stick your toes vertically into the mud, extend your arms forwards in a conscious and present movement. In the mangrove school the learning happens with the whole body.

Camera Test

Siegfried A. Fruhauf
Vienna, Austria | 2022 | 5 | DCP

5 The green leader of the 16mm film is still running, yet the rattling sound is already committed to forward movement. And indeed, it moves forward, but also back again, past hills, fir trees, and apple trees—and at some point, the gaze zooms into the seemingly passing landscape, but will also be forward again. By stringing together recordings created in the context of a camera test, Siegfried A. Fruhauf constructs a cinematic “journey” whereby each of the landscape images are separated by several monochrome frames of green leader.

2cent / 10coil

Monteith McCollum
Binghamton, NY | 2022 | 10 | Digital File

NORTH AMERICAN PREMIERE

6 Part science, part history, 2cent / 10coil is an exploration into the physical properties of a U.S. postage stamp and the anomalies it presents when subjected to the beam of an electron microscope. Integrated within are the philosophical musings and speeches of a man in his last weeks of life on a quest entitled “The Voyage of Understanding.”

No Thoughts Head Empty

Quinn Franks
Melbourne, Australia | 2022 | 6 | Digital File

NORTH AMERICAN PREMIERE

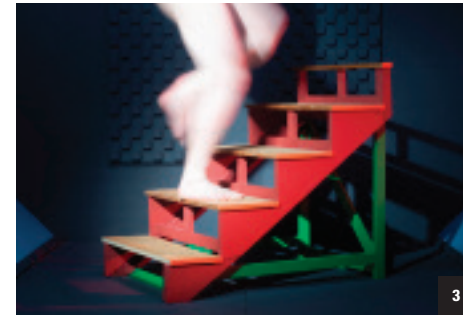
7 A young woman walks through a void plagued with strange objects that cause her body to physically distort. Wiping her mind in an effort to free herself, she becomes unhinged from what little reality she has.



1



2



3



4



5



6



7



Diòba

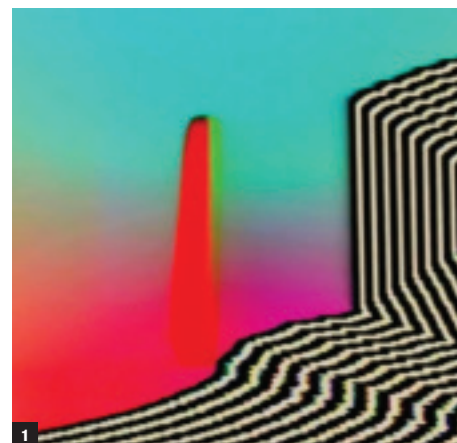
Adriana Marcela Rojas Espitia
Medellín, Colombia | 2022 | 83 | DCP

WORLD PREMIERE

Elba is an indigenous woman who has lost her roots. She is 63 years old and lives alone in a humble peasant house located inside a forest. She spends her days between her house and the forest. She fulfills her needs partially with what she finds along the paths she takes every day through the woods, that is where she gets seeds and plants. Elba is a hermit consumed by her own life. She lives obsessed with a picture hanging in her room; a photo of an indigenous girl on the day of her First Communion. The day arrives when Elba must battle her own delusions, revive them and expel them. This may or may not help her rediscover herself, her essence, her roots.

Expanded Cinema Performances

Four performances that employ live manipulation of the projected moving image, creating a dynamic audience experience.



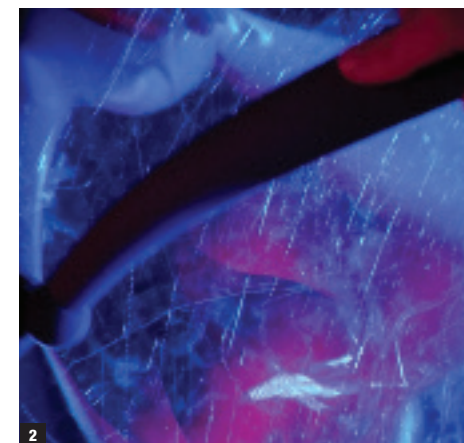
1

Microstars

Le désert mauve
Montréal, Canada | 2020 | 20 |
Audiovisual Performance

1 *Microstars* unfolds a soft and playful universe which explores the sensitive relationship between visual and sonic vibrations. The abstract visuals, created by Charline Dally through modular synthesis and video feedback loops, are characterized by saturated hues and undulating lines. The sound, created by Gabrielle HB, conceives minimal spaces that rely on the delicacy of gesture and an economy of material means. Using two oscillators and a polyphonic synthesizer, she composes smooth and luminous scenes. Together, the sonic and visual oscillations blend and transform through deliberately slow progressions.

As a duo, sound artist Gabrielle HB and video artist Charline Dally produce video artworks and performances oscillating between fluid landscapes, never-ending views, and microscopic dances.



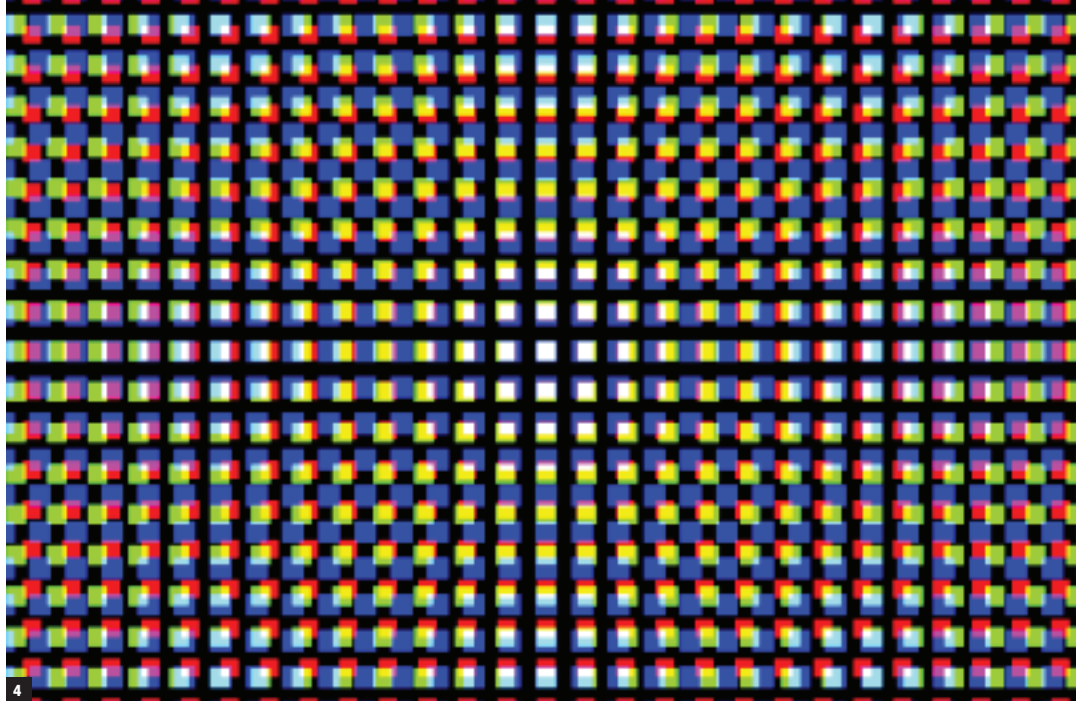
2

Surface Connection

Senem Pirlir & Monica Duncan
Brooklyn, Troy & Alfred, NY | 2019–present | 20 |
Performance

2 *Surface Connection* is a live performance that explores the concept of queer space, objects, and the relationship between queer bodies through a series of audiovisual interactions where we touch/vibrate/fluctuate/excite surfaces and objects. In our collaboration, the artists channel their camp sensibility and create performative actions by “vibrating,” “deviating,” and “disrupting” bodies, objects, and surfaces from their normative representations and their linear paths.

Monica Duncan and Senem Pirlir create audiovisual performances that investigate everyday objects, concepts of agency, and queer potentiality. Their collaborative work has been shown in numerous festivals. They have been artists-in-residence at IEA, Signal Culture, and PACT Zollverein.

**Night Out of Song**

Scott Stark

San Francisco, CA | 2022 | 20 |

Double 16mm Projection with Separate Audio

3 Abstractions are lifted from the urban palette and deposited atop shapes both organic and inorganic, in an ebb and flow of movement through the city. A kind of breathing.

Scott Stark is an artist working in film, video, moving image performance, and installations. He lives in San Francisco.

The Sick Sense 2023: The Year We Make Kontakte (or, My Friend Flicker)

Brent Coughenour

Portland, OR | 2023 | 20 | Live Video

4 "During a sunny afternoon foray spent gamboling along the thresholds of the fusion frequency, I discovered ways to bring all properties under a single control in order to create a total serialism of the mind, a psychophysiological gesamtkunstwerk in which the fabric of time is rolled up like a rug, cut into sections, taken out of doors to be cleaned slice by slice, then reassembled, seamlessly blanketing the surface of our conscious reality." –Karlheinz Stockhausen.

Brent Coughenour is a media artist whose most recent work focuses on building audiovisual systems for live exploration of the boundaries of the perceptual system.



The Root and the Harvest/ La raiz y la cosecha

Curated by **Raul Benitez and Tzutzú Matzín**

Using found footage, animation, and personal videos, these films from Mexico and Chicago speak to each other through long-term experience and using identity as a way of expanding time, connecting desperate times with images, and opposing the immobility of the past. The program highlights both places and how artists from each place use the medium to talk about past events and how they affect the present. These works are ritualistically heightened, using urban video, the flickering of colorful projections, and dialogue which is reminiscent of an image of aspirational wealth. These works are a visually pleasing, humorous hallucinatory montage consisting of concrete realities which is reminiscent of formal precision and tenderness.

Utilizando metraje encontrado, animación y videos personales, estas películas de México y Chicago hablan entre sí a través de la experiencia a largo plazo y utilizando la identidad como una forma de expandir el tiempo, conectando tiempos desesperados con imágenes y oponiéndose a la inmovilidad del pasado. El programa destaca a ambos países y cómo utilizan el medio para hablar sobre eventos pasados y cómo afectan el presente. Estas obras se realizan ritualmente, utilizando videos urbanos y el parpadeo de proyecciones coloridas que consisten en un diálogo que recuerda una imagen de riqueza aspiracional. Estas obras son un montaje visualmente alucinante, humorístico, de realidades concretas que recuerdan la precisión formal y la ternura.

**La mano tendida**

Jael Jacobo

Mexico City, Mexico | 2018 | 6 |
35mm to Digital File

1 Work made with footage of the documentary *El Grito* by Leobardo López Arretche, that analyzes the symbol of the hand and the fragmentation of history through time. The images in this short film were light printed from a 16mm to 35mm contact print.

**The Reversal**

Jennifer Boles

Chicago, IL | 2020 | 11 |
Digital File

2 *The Reversal* animates a collection of thousands of glass plate negatives with an original sound composition, evoking the reverse engineering of the Chicago River and the haunted past and present of our capital-driven infrastructures and landscapes.

**Mexotico**

Karina Rodríguez

Mexico City, Mexico | 2021 | 4 |
16mm and Video to Digital File

3 What is defined as indigenous and what as Mexican? How does racism operate through condescending discourse? This piece of found footage intervenes newscasts, reality show scenes, and movies to be critical with those categories.

Inventario Churubusco

Elena Pardo
Mexico City, Mexico | 2018 | 7 | 16mm to Digital File

4 The historical Estudios Churubusco lab, where golden era Mexican films were processed in the 1950s, is still running, pretty much unchanged. This film is a desperate and loving attempt to preserve the memory of the people, knowledge, and objects coexisting in this space that risks closing at any time. Lab workers participated in filmmaking as animators, actors, and technical advisors.

Boundarymind

Kera MacKenzie
Chicago, IL | 2021 | 12 | Digital File

5 *Boundarymind* is an electroacoustic sound piece and aggregating installation that explores and transgresses the geographical, cultural, psychological, and musical boundaries that impact how we share our past, present, and future selves with others.

My cell phone

Annalisa Quagliata
Mexico City, Mexico | 2022 | 2 | 16mm to Digital File

6 The cell phone schemes behind their users' backs to jump into their skin and turn them into prisoners of light.

BLOKD

Martin Mulcahy
Chicago, IL | 2017 | 7 | Digital File

7 An experimental animation exploring memory and nostalgia through the voices and tools of early avant-garde filmmakers, viewing the world as if we are living inside a movie set.

**Ñores (sin señalar)**

Annalisa Quagliata
Mexico City, Mexico | 2018 | 3 | 16mm to Digital File

8 The central focus is the multi-homicide of photojournalist Rubén Espinosa, activist Nadia Vera, Alejandra Negrete, Yesenia Quiroz, and Mile Virginia, an iconic event that exemplifies the growing violence in the state of Veracruz. A story that repeats itself over and over again.

Dance of the Black Racer

Jimmy Schaus
Chicago, IL | 2020 | 5 | Digital File

9 An abstract video study of interior and exterior, inward and outward, domestic space and nature beyond the cracks in the blinds. A mother dances as her shadow, a black snake, writhes in the backyard.

El árbol de la noche victoriosa

Annalisa Quagliata
Mexico City, Mexico | 2020 | 1.5 | 16mm to Digital File

10 Five hundred years ago the Spanish had already committed the bloody massacre of the Great Temple and were entrenched in the palace of Axayacatl, after Mexican warriors killed hundreds of Spaniards and their Tlaxcalan allies. They say that when he arrived in Tacuba on June 30, 1520, Cortés began to scream in this tree.

Mer Depré

Margaret Orr
Chicago, IL | 2016 | 6 | Digital File

11 A journey through the mind of a depressed individual using abstraction.

Tigre del Carbón

Azucena Losana
Buenos Aires, Argentina / Mexico City, Mexico | 2022 | 5 | Super 8mm to Digital File

12 *Tigre del Carbón* is an imaginary place on the map of affections, where hawthorn, orange, and plum trees coexist. An island and a valley which climbs stairs of all ages.

La vida de un soldado

Adriana López Garibay
Estado de México, Mexico | 2018 | 5 | Digital File

13 Palemon has been a soldier all his life. A life of the same image.

Press Pound to Connect

Alexander Fingrutd
Chicago, IL | 2019 | 3 | 16mm to Digital File

IN COMPETITION

14 This film was hand processed, shot on 16mm film, and created using a masking technique and appropriated images. The nine equal parts reference the pound symbol on a telephone keypad. Here, it is used as a symbol for connection. We are connected to more than what is immediately around

ourselves: to each other, the planet, and the farthest galaxies. What distant things are having an effect on us and what are we non-visibly affecting?

How to Stage a Fight

Danny Carroll
Chicago, IL | 2019 | 3 | 4K Video

15 Two lovers wrestling.

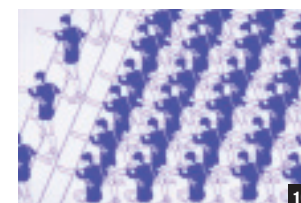
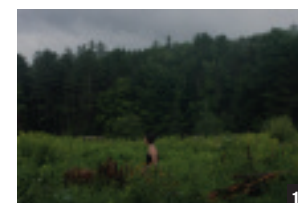
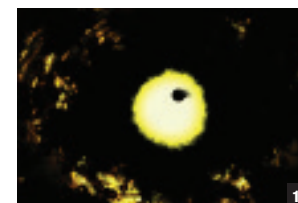
You Are Here

Dena Springer
Chicago, IL | 2020 | 2 | Digital File

16 *You Are Here* is an experimental animation that plays on the idea of an instructional video. Through a series of montages, the film breaks down ideas around success and identity between Eastern and Western perspectives.

Tzutzu Matzin is an audiovisual archivist and film programmer based in Xochimilco, Mexico City. She has been part of the programming committee of the Ambulante Documentary Film Festival since 2018. Tzutzu also promotes and collaborates with other initiatives that program renegade archive material and film works with found footage.

Raul Benitez is a film programmer based in Chicago with over 15 years experience. Raul is currently the After Dark and Shorts programmer for the Chicago International Film Festival and is the senior programmer for the Midwest Film Festival. Raul also programs for Comfort Station Logan Square, the Nightingale Cinema, and Full Spectrum Features. In 2022, Raul won an Esteemed Artist Grant from the City of Chicago's Department of Cultural Affairs.





1

Memento Mori as 3,684 Cyanotype Sunprints

Chris Peters
Los Angeles, CA | 2022 | 3 | DCP

1 This film is a sequence of 3,684 separate cyanotype sunprints, developed using a photographic process invented in 1847. Frame-by-frame, the images were fixed to coated art paper by strong UV (sun) light, developed in 5 percent vinegar, dried for 24 hours to complete oxidation, then scanned and hand aligned. The 'grain' you see is actually wood pulp from the paper! The poem was written by GPT-2, a state of the art AI writing engine. It is presented verbatim, edited only for length.



2

Parasite Family

Prapat Jiwarangsan
Bangkok, Thailand | 2022 | 5 | DCP

UNITED STATES PREMIERE

2 *Parasite Family* is constructed from old film negatives discovered in an out-of-business film lab. Using analog and digital editing techniques, Prapat Jiwarangsan breathes new energy into these old films. He accompanies them on their journey from the world of analog to the world of digital, and finally to the world of AI-generated images and NFT artworks. Suggesting that these faces represent a certain kind of family that is parasitic on Thai society—the kind of families and institutions that absorb wealth and power—they gradually evolve into a new species of monster.

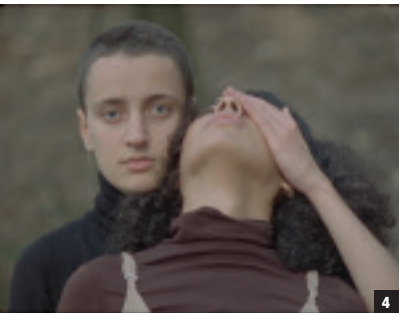


3

Handbook

Pavel Mozhar
Berlin, Germany | 2021 | 26 | DCP

3 After the presidential election in Belarus in August 2020, numerous protests erupt throughout the country. The special police take brutal action against demonstrators. Almost 7,000 people are arrested. Hundreds of victims recount their experiences in interviews, revealing a system of repression, which is reconstructed in the director's room in Berlin.



4

NIOBE

Laura Moreno Bueno
Spain | 2021 | 9 | Blu-Ray

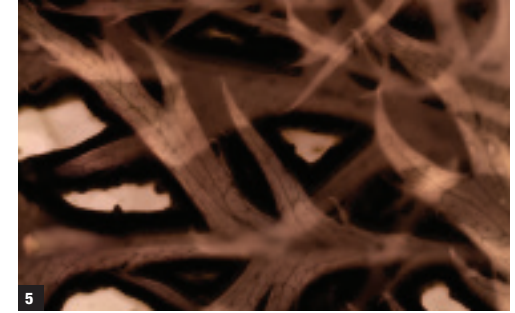
UNITED STATES PREMIERE

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

A Perfect Storm

Karel Doing
Netherlands | 2022 | 3 | 16mm

5 *A Perfect Storm* is a landscape film, or more precisely a landscape imprinted on the film's emulsion. The artist has used seeds, tiny composite flowers, and other small elements of cultivated plants that grow in his garden and wild plant species gathered from a nearby nature reserve. The film consists of sequences that are intricately composed and parts that are completely "self-organized." As such, plants appear not merely as inanimate objects but rather as characters who are expressive in their own right.



5

A Comb Without Its Teeth

Mohamed Allam
Cairo, Egypt | 2022 | 15 | DCP

WORLD PREMIERE

6 The characters lead us into a debate about the concept of anger through different experiences and aspects. Each chapter is intertwined with parallel images of movement and place to discuss our relationship with states of anger, how anger shapes our feelings towards people and things, and how it shapes our culture in general.



6

I'll Be Back!

Hope Strickland
Liverpool, Manchester & Brighton, UK | 2022 | 11 | DCP

NORTH AMERICAN PREMIERE

7 Taking a legend surrounding Francois Mackandal, a Haitian Maroon, as a starting point, *I'll Be Back!* explores Black metamorphosis alongside institutional collecting practices and colonial violences. The film shifts across digital, 16mm, and archival formats, interrupting conceptions of time in order to question the distances between myth, fabulation, and machinations of power.



7

AFTER PARTY

10:30 pm-1am | free

Circ Bar

210 South First Street



THU

03/23

Christine Panushka: *Blood of the Family Tree*

Blood of the Family Tree is Christine Panushka's experimental animated film that explores questions of connections, hidden family history, disease, and our ties to the past. Her objective was to create a work of animation that uses complex cinematic structures to tell a personal story, illustrating the connective tissue that binds humanity to history.

"This is a film which is a most beautiful perfection and is not of this world. A perfect balance between abstraction and emotion and from this point of view it is a landmark in the history of world cinema and the history of animation." – **Berenice Reynaud, film historian & curator**



Blood of the Family Tree
Los Angeles, CA | 2021 | 64 | DCP

The film portrays a struggle to understand the past and its effect on the present. Recent research suggests that trauma is genetically passed down through generations. Issues of inheritance, physical and cultural mores, and traumas situated within the body are represented by images of grandmothers, keepers, ancestors, watchers, blood cells, bones, knots, lace, trees, and roots. Can we escape our history? Probably not, but we can recognize it and make peace with it.



Berbu (The Wedding Parade)

Sevinaz Evdike
Derik, Syrian Arab Republic | 2022 | 70 | DCP

In Serekaniye, a city threatened by war, three young Kurdish women, Gule, Barin, and Naze, are planning the weddings of their dreams. When the first bombs hit the city, they flee Serekaniye while their destiny changes and so do their dreams.

Presented by The Penny Stamps Distinguished Speaker Series

Sam Green: 32 Sounds

32 Sounds is an immersive documentary and profound sensory experience from filmmaker Sam Green that explores the elemental phenomenon of sound. The film is a meditation on the power of sound to bend time, cross borders, and open our perception to the world around us. The documentary is designed for a live audience, complete with individual headphones for each audience member to better immerse themselves in the film's soundscapes, and features live narration by Sam Green and original music performed live by JD Samson and Michael O'Neill.

Sam Green (director, writer, editor) is a New York-based documentary filmmaker. Green's most recent live documentaries include *A Thousand Thoughts* (with the Kronos Quartet) (2018), *The Measure of All Things* (2014), *The Love Song of R. Buckminster Fuller* (with Yo La Tengo) (2012), and *Utopia in Four Movements* (2010). With all of these works, Green narrates the film in person while musicians perform a live soundtrack. Green's 2004 feature-length film *The Weather Underground* premiered at the Sundance Film Festival, screened at the Ann Arbor Film Festival, was nominated for an Academy Award, was included in the Whitney Biennial, and has screened widely around the world.

JD Samson (composer, performer) is best known as leader of the band MEN and for being one third of the electronic-feminist-punk band and performance project Le Tigre. Samson is an assistant arts professor at New York University's Clive Davis Institute. Jessica Ruffin is a Postdoctoral Fellow with the Michigan Society of Fellows and Assistant Professor in the Department of Film, Television, and Media at the University of Michigan, Ann Arbor. of Recorded Music.

Michael O'Neill is a queer artist whose work spans from traditional live music and record releases to conceptual performances and interdisciplinary art. He was a founding member of MEN, a member of the art duo Princess, the Ladybug Transistor, CRICKETS, and even a Grateful Dead tribute band: High Time.

Commissioned by Stanford Live, Stanford University; The Arts Center at NYU Abu Dhabi; Ferst Center for the Arts at Georgia Institute of Technology; Green Music Center of Sonoma State University; Arizona Arts Live at University of Arizona; and developed through a creative residency at MASS MoCA, North Adams, Massachusetts. This project is supported in part by the National Endowment for the Arts and the University of Michigan Arts Initiative.

A program of Sam Green's short films will play at 9:00pm later today (Thursday 3/23).



Remembrance/Vacancy: The Films of Edward Owens

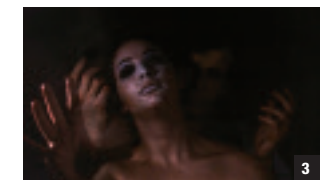
Curated by **Emily Martin**

The recent re-emergence of Edward Owens' flash of experimental filmmaking in the New York avant-garde scene of the late '60s has the potential to animate new discussions around a largely unknown and obscure(d) history of early Black experimental filmmaking, one that predates the films of the L.A. Rebellion. Despite the artistic merits of the work, Owens' period as a young filmmaker was short-lived and his artistic career cut short by complicated personal issues related to addiction and mental health, which eventually led him to return to his hometown of Chicago.

By the time of his death in 2009, the very year in which Owens' work received notice outside of the time of its creation, the artist had only

carried out a series of phone interviews shortly before passing away. The timing of Owens' death renders the task of contextualizing and understanding his artistic output and life in their full richness a considerably difficult and complex one. This program considers the historical/personal space and vacancy of Owens' work within the void of its contextualization and historical placement in relationship to its aesthetic undercurrents.

A screening of his work will accentuate the cinematic space as a site of remembrance and catalyze a discussion concerning the obscured, the exceptional, the unrealized, or perhaps the already present.



Remembrance: A Portrait Study
New York, NY | 1967 | 6 | 16mm

1 *Remembrance: A Portrait Study* is a filmic portrait of the artist's mother, Mildered Owens, and her friends Irene Collins and Nettie Thomas, set to a score of '50s and '60s hit songs. Using baroque lighting techniques, Owens captures the three women drinking and lounging one evening.

Tomorrow's Promise
New York, NY | 1967 | 45 | 16mm (silent)

3 "*Tomorrow's Promise* is a film about vacantness ... my film could have been edited with precise tensions and a lucid straight narrative, but it was my aim to 'recreate' the protagonist of my personal life." – Edward Owens

Private Imaginings and Narrative Facts
New York, NY | 1966 | 6 | 16mm (silent)

2 "A montage of still and moving images, mixing and alternating Black and white people, fantasy and reality, a presidential suite and a mother's kitchen: a sensitive, poetic evocation in the manner of the film-maker's *Remembrance*. Brilliantly colored and nostalgic, it comprises a magical transformation of painterly collage and still photographic sensibility into filmic time and space." – Charles Boultenhouse

Emily Martin currently works as the Distribution Manager at the Video Data Bank. She received a Dual MA in Contemporary & Modern Art History and Arts Administration & Policy at the School of the Art Institute of Chicago. Her past experience includes various administrative, programming, and research activities at the Ann Arbor Film Festival, the Chicago History Museum, and The Block Museum of Art at Northwestern University amongst others.



1



3



4



2

Assemblage No. 2

Nik Liguori
 Detroit, MI | 2022 | 3 | Digital File

WORLD PREMIERE

1 “The earth laughs in flowers.” –Ralph Waldo Emerson. An experiment in light and form.

forms with space and distance and hills

Jason Moyes
 Hawick, UK | 2022 | 4 | Digital File

2 Exploring the relationship between electricity pylons and the landscape. Hand processed super 8mm film with audio from the English sculptor and artist Barbara Hepworth.

giroscopio

John Muse
 PA & PR | 2022 | 8 | Digital File

3 *giroscopio* is a short experimental film by two artists, one in Pennsylvania and one in Puerto Rico, each in pandemic lockdown, each disoriented. Objects seem to control them; their bodies are unbalanced, unwieldy, comical. The horizon spins; the ground falls away; and yet a strange wonder reigns.

Beautiful figures

Soetkin Verstegen
 Zürich, Switzerland | 2022 | 4 | Digital File

WORLD PREMIERE

4 A personal notebook of a time spent at science labs in Zürich. A mind map gone wrong of unfinished ideas on thought disorders, medical imaging, cells, and aging.

Would You Like to Tell Me a Story?

Evan Wang
 Shanghai, China | 2022 | 16 | Digital File

NORTH AMERICAN PREMIERE

5 In the spring of 2022, the city of Shanghai was put under lockdown for two entire months. While the traumatic experience was still quite fresh, to our surprise, we also recognized the resilience and growth of each other, when we gathered together to share our stories.

Fleshwork

Lydia Cornett
 Jeromesville, OH | 2022 | 8 | DCP

6 At a butcher shop in Jeromesville, Ohio, four meat processors situate their labor within their own minds and bodies.

The Sea Is Also Yours

Michelle Coelho
 Havana, Cuba | 2022 | 21 | DCP

NORTH AMERICAN PREMIERE

7 One night a woman dreams that she is transformed into an animal. In a nightmare, the machinery comes to life in the form of a creature. Between sleep and wakefulness she remembers the abortion she experienced and the ghosts that accompany her. The women of the island reveal the mysteries that help her heal wounds caused by the violence that condemns women in her country.

The One Who Went South

Steini Kristinsson
 Flúðir, Iceland | 2022 | 8 | Digital File

NORTH AMERICAN PREMIERE

8 A young man returns to his childhood home to improve his relationship with his father. When he arrives, however, everything seems different.

Laika

Deborah Stratman
 Sausalito, CA | 2021 | 5 | DCP

9 Some forms we can only know by their shadow. In homage to the spirits of space test dogs or any being we use in the name of progress.



5



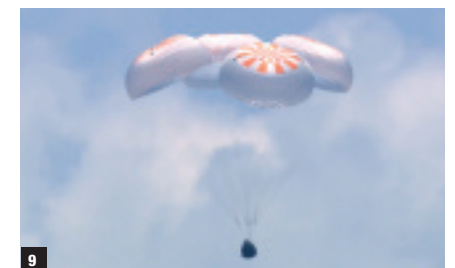
6



7



8



9



Radical Curiosity: Short Films by Sam Green (2000–2021)

Known for his feature films including *The Weather Underground* (2003) and *32 Sounds* (2022), Sam Green is also a prolific storyteller in short-form documentary. This program highlights a selection of Green's shorts from 2000 to 2021. Visit the unmarked grave of an 18-year-old Hells Angels victim, explore the greatest pet cemetery in the world, watch fog envelop iconic San Francisco streets, and listen to the world around you with pioneering experimental composer Annea Lockwood. Green's playful curiosity and eclectic approach guarantees something for everyone in this wide-ranging ode to grief, ephemera, history, and life itself.

Julius Caesar Was Buried in a Pet Cemetery
New York, NY | 2018 | 4 | HD

1 A short documentary portrait of the greatest pet cemetery in the world.

Pie Fight '69
Sam Green and Christian Bruno
San Francisco, CA | 2000 | 8 | 16mm to Digital File

2 Constructed from original footage shot in 1969 and from news coverage and personal accounts, *Pie Fight '69* documents a memorable yet virtually forgotten piece of San Francisco's cinema history.

lot 63, grave c
San Francisco, CA | 2006 | 10 | HD

3 *lot 63, grave c* is a short documentary film about Meredith Hunter, the teenager who was killed by Hells Angels at the Rolling Stones' notorious Altamont concert in 1969.

N-Judah
San Francisco, CA | 2004 | 3 | 16mm to Digital

4 A portrait of the streetcar that passed in front of Green's apartment in San Francisco for many years.

A Cinematic Study of Fog in San Francisco
Sam Green and Andy Black
San Francisco, CA | 2013 | 10 | 16mm/HD

5 *A Cinematic Study of Fog in San Francisco* showcases a visually compelling experience of fog and the rich feelings it evokes.

Clear Glasses
San Francisco, CA | 2008 | 4 | HD

6 Mark Rudd, one of the former members of the Weather Underground and one of the main subjects of Sam Green's film on the group, sent Sam a pair of glasses out of the blue. This film is a poem of sorts about those glasses.

Annea Lockwood / A Film About Listening
NY & CA | 2021 | 33 | HD

7 Sam Green's intimate portrait of pioneering experimental composer and musician Annea Lockwood gives a glimpse into the entrancing world of sound that she has been creating and exploring for many years. Commissioned for *Counterflows* 2021.

See Sam Green bio on page 48.

SPONSOR Detroit Metro Times COMMUNITY PARTNER Spectrum Center DONOR 630 Club

Out Night

Programmed by Sean Donovan

Bigger on the Inside

Angelo Madsen Minax
New York, NY | 2022 | 12 | Digital File

1 From a snowy, wooded cabin a trans man stargazes. Scruff chats with guys, watches YouTube tutorials, takes drugs, and lies about taking drugs, all to feel his way through the human drive to be filled with something, to transcend embodiment. This is a film about architecture: interior and exterior, the micro and macro, bodily insides as cosmology, passageways and portals, loneliness and the immensity of longing. Nudes and landscapes are equally erotic. Eros as an issue of boundaries: When I desire you, a part of me is gone. Land is surreal. Memory is porous.

Spirits (Ysbrydion)

Amy Daniel
Aberystwyth, UK | 2022 | 10 | DCP
NORTH AMERICAN PREMIERE

2 *Ysbrydion* (Spirits) is a film about the experience of growing up LGBTQ+ in rural Wales. The film was made for screening at the National Eisteddfod, an ancient poetry competition in Wales. While there have been two known LGBT poets to have won the Bardic chair over the centuries of the Eisteddfod, queer people are still not accepted or supported in much of rural Wales. This film tells some of their stories, history, and poetry.

The Garden of Fauns

Pol Merchan
Barcelona, Spain | 2022 | 24 | Digital File
UNITED STATES PREMIERE

3 *The Garden of Fauns* reveals the colorful and transgressive universe of the artist Nazario Luque, a leading figure of the Spanish underground comics movement in the 1970s. A hypnotic journey into Barcelona's transvestite counterculture, between past and present, an artist's life and its archive, an ode to life, love, desire, and loss.

Where Is the Friend's Home?

Amina Maher
Berlin, Germany | 2022 | 12 | DCP
WORLD PREMIERE

4 In search of the creation of an autonomous body, Amina Maher, the trans woman director of this film, seeks to confront her unspoken desires with the help of a friend in the process of honest self-exploration, sharing the most private of moments and breaking silences while giving insight into the topic of queer struggles and friendship, shame culture, and patriarchy.

Gold and Mud

Conor Dooley
New York, NY | 2022 | 10 | DCP
WORLD PREMIERE

5 A sprawling story of love and loss, as reflected on a single face. Tiny pieces that, when cobbled together, hint at a much larger picture. The larger picture being a woman's life. Observed through the decades. Centuries, even. You know. A comedy. Starring Ana Fabrega (from HBO's *Los Espookys*).

a story that doesn't have to do with me

Kymerly McDaniel
Milwaukee, WI / Binghamton, NY | 2021 | 8 | Digital File

6 As I seek to connect with my partner about their research in bioarchaeology, a conversation emerges about survival and what is left behind after death.

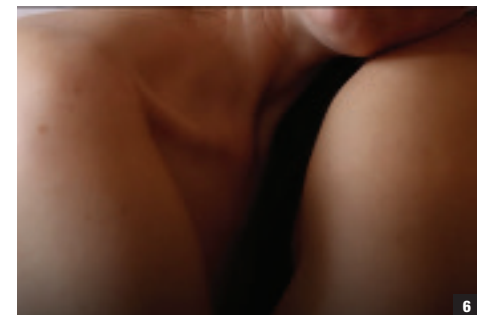
BLUSH – An Extraordinary Voyage

liti Yli-Harja
Helsinki, Finland | 2022 | 15 | DCP
UNITED STATES PREMIERE

7 For 18-year-old Finnish-Kosovan Fatu, a simple visit to the grocery store feels as nerve-racking as a lunar expedition: for the first time in his life, he's wearing makeup in public. Luckily his best friend Rai, a young woman on the spectrum of autism, is there to ferociously support him through the voyage.

AFTER PARTY

10:30pm–1am | free
Pride Bar at LIVE Nightclub
102 South First Street
Featuring DJ Medusa



FRI

03/24

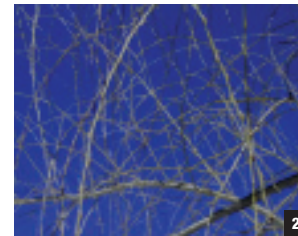


SPONSOR U-M North Quad Programming COMMUNITY PARTNER African American Cultural and Historical Museum of Washtenaw County
DONOR Morgan McCormick & Justin Bonfiglio EDUCATION PARTNER U-M Department of Afroamerican and African Studies



Amir George: *The Romare Marquee*

The Romare Marquee is a short film program featuring moving image works from Amir George that situates each film in contrast to the art of visual artist Romare Bearden. Bearden's collage work represents the undertones and Black aesthetic themes that George inserts into his films. Archives explored on canvas, layered and assembled. The title is inspired by an experience George had when encountering Bearden's work during a trip to Michigan.



Shades of Shadows

Chicago, IL | 2015 | 6 |
16mm on Video

1 *Shades of Shadows* is a collaboration with psychedelic soul band The O'My's.

Moments of Intention

Chicago, IL | 2016 | 7 | Video

2 The movement is the voice in the mirror. *Moments of Intention* is a vibration migrating from winter. Spirits working in tandem as a force of creativity.

Optimum Continuum 3.1

Glasgow & London, UK /
Miami, FL | 2017-2019 | 13 |
Video

3 An ongoing barrage of Blackness always in progress, abrupt editing rhythms that play off Black visual intonation aesthetics

Impepho

Chicago, IL | 2019 | 3 | 4K Video

Music video for Angel
Bat Dawid.

a strange bitter

Chicago, IL | 2021 | 16 | Video

5 Multifaceted artist Avery R. Young crafts a blues album inspired by a chance encounter with a concertgoer.

Man of The People

Chicago, IL | 2019 | 17 | 16mm /
8mm on Video

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

Silence of Clarity

Chicago, IL | 2022 | 20 | Video

Silence of Clarity is an immersion into the experiences and imaginations of people living with stutters. Individuals convene at a utopian therapy center to seek out their higher selves.

Dor (Longing)

Presented with Short in Competition *Half Wet*



Half Wet

Carlos Irijalba
Oaxaca, Mexico | 2022 | 18 | DCP
NORTH AMERICAN PREMIERE

1 Our character Wuicho, a swimming pool cleaner, lives in Oaxaca, Mexico, in a dystopian future where the seas have acidified and swimming in them is no longer suitable for humans. Tourists have left and only indigenous Chatino is spoken.

Dor (Longing)

Jannes Callens
Bistrita, Romania | 2021 | 53 | DCP
NORTH AMERICAN PREMIERE

2 A cinematic and existential encounter between Belgian-Romanian Stefan Gota and a group of young shepherds. Gota returns to his native Romania to make a fresh start as a shepherd. Jannes Callens's film moves at the same pace as a pasture crossing, between expedition, pause, and contemplation. Striking images of this profession merge with existential considerations. How can you guide a flock when you're a little lost yourself?



Jill, Uncredited

Anthony Ing
London, UK | 2022 | 18 | 35mm

1 One of the world's most prolific background actors takes center stage in this unique portrait of Jill Goldston, a fifty-year veteran of British film and television.

Daron, Daron Colbert

Kevin Edward Steen
Detroit, MI | 2022 | 14 | 35mm
NORTH AMERICAN PREMIERE

2 Living on the edge of one of the most polluted zip codes in the US, an actor prepares for a role.

Deep 1

Philip Hoffman
Mount Forest, Canada | 2023 | 15 | 35mm
NORTH AMERICAN PREMIERE

3 Filmed over 2 years (2020-2022), at home and away, *Deep 1* is a diaristic meditation, flower/plant processed.

Looking Backward

Ben Balcom
Black Mountain, NC | 2022 | 10 | 35mm

4 Filmed on the former grounds of Black Mountain College, *Looking Backward* is a brief elegy to the legacy of a utopian college and other impossible projects.

Bambi

Milja Viita
Toronto, Canada & Porvoo, Finland | 2022 | 10 | 35mm
NORTH AMERICAN PREMIERE

5 An in-depth study of materiality and a cinematic intrusion into the body of a classic animation, where the film layers and silver halides lure the viewer to the multidimensional journey into the celluloid.

Light's Return

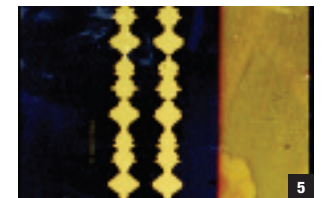
Kathleen Rugh
Bristol, NH | 2021 | 4 | 16mm

6 Before all magic was lost, the sun awoke to meet me on the surface of the river. The film captures an in-camera edit of this fleeting encounter.

recortes

Kimberly Forero-Arnías
Boston, MA / Bogota & Manizales, Colombia | 2023 | 10 | 16mm
NORTH AMERICAN PREMIERE

7 Field journal entries, both mine and from others, are ground together to explore what is filtered and what remains as families of fauna and flora move from one environment to another.



Celluloid Body

Curated by **Diana Sánchez Maciel**

Celebrating the meticulous craft of direct animation and handmade cinema, *Celluloid Body* offers a glance at an inventive type of experimental cinema that grows beyond its painted, scratched, and manipulated techniques. This curated program is a journey from celluloid to digital, surveying personal, sexual, and political narratives on screen. Rather than providing a historical overview of handmade cinema techniques with familiar figures such as Man Ray and Stan Brakhage, this program examines how subsequent filmmakers have adopted handmade forms to capture singular portraits of themselves, their spaces, or simply to detangle complex ideas. These films articulate subject matters into spontaneous colors, sketches, and irregular scratches. *Celluloid Body* celebrates the textural experience between filmmaker and medium and the sensory experience between spectator and the creative process.



Cocktail de Rayas

Eduardo Darino
Montevideo, Uruguay | 1964 | 2 | Digital File

1 Law student and member of the Cine Club in Uruguay in the 1960s, Darino began to experiment with filmmaking by painting and stretching film stock. *Cocktail de Rayas* is a cameraless film inspired by the animation of Norman McLaren.

landing

Cecilia Araneda
Ottawa, Canada | 2021 | 5 | Digital File

2 Shot at Bate Island in Ottawa, *landing* is made from hand-processed B&W 16mm film (hand-colored with organic and photochemical tones), video, and found sound. *landing* examines moments of respite in between flight and movement, where landing becomes a refuge.



A Small Place

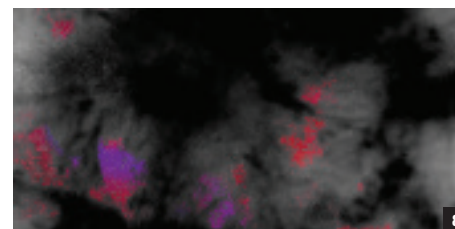
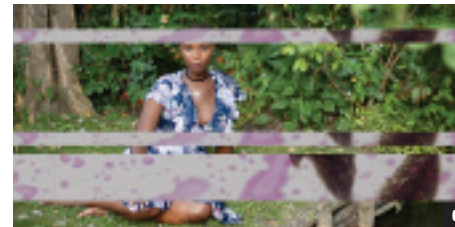
Greta Snider
San Francisco, CA | 2019 | 6 | Digital File

3 *A Small Place* is an homage to those surviving solitary confinement and was inspired by the survivor testimonies collected by Jean Casella, James Ridgeway, and Sarah Shourd in the book *Hell Is A Very Small Place* (2016).

Detalles de un Atardecer

Adriana Lopez Garibay
Mexico City, Mexico | 2020 | 2 | Digital File

4 Sunset details from our window, passing fast through our eyes and yet as motionless as our pandemic loneliness.



Her Silent Seaming

Nazlı Dinçel
Milwaukee, WI | 2014 | 11 | 16mm

5 A transcription of what I have been told during intimate experiences while separating from my husband. Sections consist of destroyed originals from *Leafless* (2011), motifs of the “feminine” alluding to Jack Smith’s *Flaming Creatures* (1963), and the reconstruction of a pomegranate.

Giverny (Négresse Impériale)

Ja'Tovia Gary
Brooklyn, NY | 2017 | 6 | Digital File

6 This filmic collage, shot on location in Claude Monet’s garden in Giverny, France, aims to examine the precarious nature of Black women’s bodily integrity, the ethics of care as resistance work, and how class position shapes the contours of violence.

Gently Down the Stream

Su Friedrich
Brooklyn, NY | 1981 | 13 | 16mm

7 *Gently Down the Stream* is constructed from fourteen dreams taken from eight years’ worth of my journals. The text is scratched directly onto the film so that you hear your own voice as you read.

First Version

Mariana Daniela Torres
Mexico City, Mexico | 2020 | 5 min | Digital File

8 ... Overwork makes you unable to sleep, your life is immersed in work, without fun and leisure. Suffocating like in a submarine. The only escape seems to be imagining yourself looking at the sky because you have already forgotten what the sun looks like.

Golden Ghost Gone

Zane Timpson
San Francisco, CA | 2019 | 3 | Digital File

9 A fond and faded portrait of memories of the road.

Close the Lid Gently

Ariana Gerstein
New York, NY | 2013 | 6 | Digital File

10 *Close the Lid Gently* is a video made entirely from two home desktop scanners—one a photo scanner, the other a refurbished low-end document scanner. Each has its own texture and sees the domestic environment in its own particular way, one scan at a time.

Diana Sánchez Maciel is a producer and curator born in Mexico City and raised in California. Her work ranges from experimental films to producing documentary films. She is an advocate of artist-made, non-commercial cinema through projects such as the Archive Project at SFSU’s School of Cinema, in her role as board president of San Francisco Cinematheque, and as a programmer and educator at the California Film Institute.



5



1



2



3

Somewhere Higher

Mohammad Gorjestani
Detroit, MI | 2022 | 24 | DCP

1 Recreational use of cannabis has been legal in Michigan since 2018—but consumers know the activity is still stigmatized. In this vibrant anthology, cannabis users tell us the other side of the story. They tell us that the perspective and clarity offered by cannabis far outweigh the vague, supposed risks. Whether they're a poet seeking inspiration, a boxer recovering after a fight, or a young Muslim seeking a closer relationship to God—they each tell us how herb has helped many Michiganders process grief, be more creative, and engage more completely with their loved ones.

Cactus Touch

Michael Langan
Seattle, WA | 2022 | 2 | DCP

2 A prickly sensory playground tempts one daring young finger to embark on a spiritual journey. I want to touch it. Should we touch it? Yes! NO. Nononono. YESSSSSSS...

rough cut botanical

Wendy Kirkup
Glasgow, UK | 2022 | 8 | Digital File

NORTH AMERICAN PREMIERE

3 *rough cut botanical* interweaves multiple images of plant and animal life while a voice speaks to the materiality of its subject matter and to film itself. Inspired by audio description, it playfully explores how two people may speak their space together. Shot on 16mm, the film uses a matte box, an old cinematic technique to create multiple exposures.

In Passing

Anna Johnson
Minneapolis, MN | 2022 | 9 | Digital File

WORLD PREMIERE

4 Two people wander through uncanny environments within a strange yellow house. Guided by dream logic, they move towards a point of transformation.

Hysteresis

Robert Seidel
Berlin, Germany | 2021 | 6 | DCP

5 *Hysteresis* intimately weaves a transformative fabric between Robert Seidel's projections of abstract drawings and queer performer Tsuki's vigorous choreography. Using machine learning to mediate these lagged re-presentations, the film intentionally corrupts the AI's strategies to unveil a frenetic, delicate, flamboyant visual language of the hysteria and hysteresis in this historical moment.

Pyrotechnics

Onyou Oh
Valencia, CA / Jeju, South Korea / Puerto Princesa, Philippines | 2021 | 12 | DCP

6 When the theater puts up fireworks by itself, an imaginary cinema rises from a woman's eyes as a vision.

The Stream XII-II

Hiroya Sakurai
Uji, Japan | 2022 | 5 | Digital File

NORTH AMERICAN PREMIERE

7 In the artificial environment of the reed fields, wind and fire—elements of nature—follow the rules of the artificial. As a result, nature is made abstract, giving rise to a new form of beauty distinct from the natural state. For the twelfth film in the series *The Stream*, I did not limit the stream to liquids, but extended it to include the air. I shot wind, flames, smoke, and clouds as motifs representing the air.

Conversations With A Koel Bird

Yuan Li Elizabeth Xu
Singapore & Providence, RI | 2022 | 7 | Digital File

NORTH AMERICAN PREMIERE

8 I am in Providence, RI. My brother is in Singapore. We talk about the koel bird.



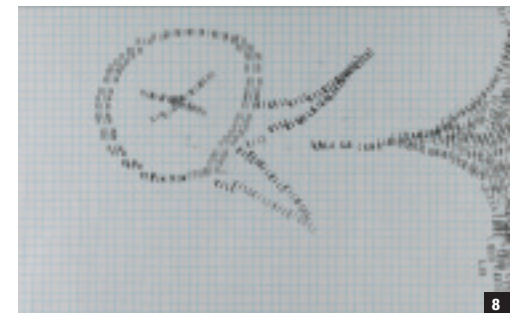
4



6



7



8

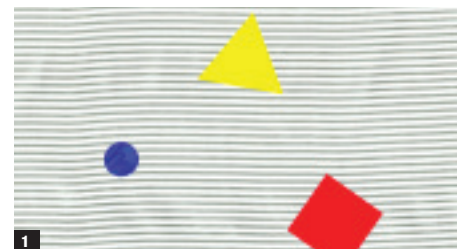


Huahua's Dazzling World and its Myriad Temptations

Daphne Xu
Xiongan New Area, China | 2022 | 82 | DCP

Huahua, an eccentric and exuberant woman from Xiongan New Area, livestreams herself dancing, singing, and chatting with fans for a living. Cellphone screens, beauty filters, and digital soundscapes reveal a world that Huahua creates with her own image.

Animation



You're Not Listening

Jeremy Rourke
San Francisco, CA | 2020 | 20 | Expanded Cinema, Animation, Digital Video

FIC 8 opens with a live cinema performance. See page 21 for description and artist bio.

Der Blaue Reiter

Marcin Gizycki
Warsaw, Poland | 2021 | 6 | Digital File

1 An animated essay on the color blue in 20th century art inspired by, among others, Eadweard Muybridge, Wassily Kandinsky, and Kazimir Malevich.

Limits

Simon de Diesbach
Fribourg, Switzerland | 2022 | 8 | DCP

NORTH AMERICAN PREMIERE

2 In a forest he digitized, Simon runs. Within an autobiographical narrative where the images were entirely captured in the forest of Chaney in Switzerland, running embodies the intimate link between the protagonist and the forest, a forest that has witnessed a multitude of personal events and that is now being destroyed by a gravel pit. Immersed in a fragmented world, Simon questions the reasons that pushed him to 3D scan his forest. He questions his relationship with the living world, with the limits of matter, and with the limits of digital representations of nature.



La Passante

Hannah Letaif
Belgium | 2022 | 18 | DCP

3 The Passenger is locked up and will free herself. And following in the footsteps of a being that opposes her, she will set out to discover the unbelievable forces that will shape her.

Of Wood

Owen Klatter
Milwaukee, WI | 2022 | 7 | DCP

4 *Of Wood* is a unique experimental stop motion film created by progressively carving images in a large round of wood, enhanced with wooden objects coming out of the wood. It examines the role of wood in daily life through the ages and comments on the impact of consumerism on our lives.

morning

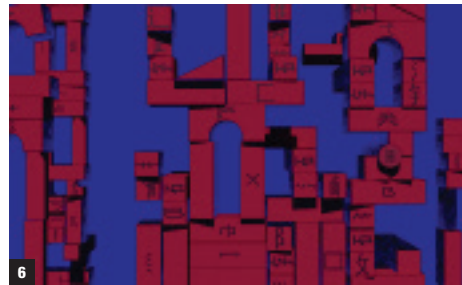
Sylvie Denet
Aubervilliers, France | 2022 | 8 | DCP

5 Morning, one morning, this morning. Memories, dreams, expectations are mixed together. Everything is possible.

All the Blue Cats Look Like the Same Color

Wenzhe Xu
London, UK | 2021 | 6 | Digital File

6 How does language influence our perception of the world? Internet slang is gradually replacing what we actually wanted to say. The film portrays an ongoing funeral to memorize the concept of losing vocabulary and our own voice.



The Moon Rises During the Day
(*Sound Sculpture*)

Na Li

London, UK | 2022 | 4 | Digital File

7 The 2D abstract hand-drawn animation comes from Na Li's improvisational drawings inspired by a piece of music. She visualized the sound through automatic drawing, creating the film in a semiconscious state. Na drew symbols to represent the sounds and instruments she heard, using abstract drawings to translate a poem.

Ganbatene

Yi-Yu Tsai

Taipei, Taiwan | 2021 | 6 | Digital File

8 To the dearest all who always gets messed up in life, no matter by your own self or by others. Whisper to your heart, even at the most desperate moment, GANBATE (Keep going on)!



Weekend

Jean-Luc Godard

Paris, France | 1967 | 105 | 35mm to Blu-Ray

A surreal tale of a married couple going on a road trip to visit the wife's parents with the intention of killing them for the inheritance. This outrageous, chaotic 1967 film vividly demonstrates how French-Swiss director Jean-Luc Godard (1930–2022) broke so many rules and conventions to become an iconoclastic pioneer of modern cinema art.

AFTER PARTY

10:30pm–1am | \$5; free for festival passholders

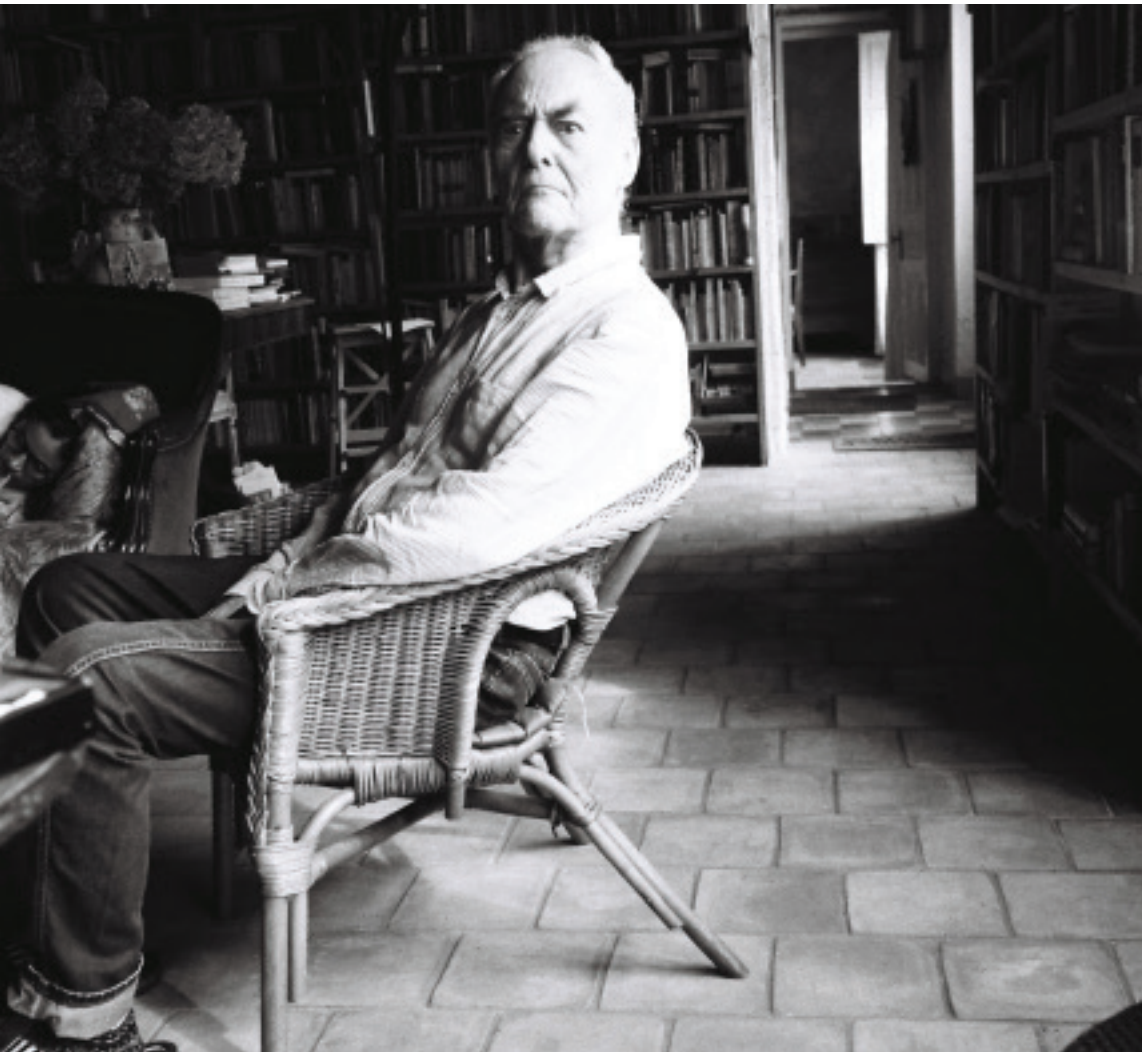
Club Above

215 N Main Street

Audio-visuals by Mystic Fire with Jesse Clayton

SAT

03/25



Up The River With Acid

Harald Hutter
 Leigné-sur-Usseau, France | 2022 | 63 | 35mm
 NORTH AMERICAN PREMIERE

Two days in the life of Horst, an elderly man whose life has been upended by dementia. After years of wandering the globe, the filmmaker's parents have returned to his mother's village in France. His father, who worked as a philosophy professor for 42 years, has slowly seen his cognitive abilities decrease and his daily life increasingly difficult to negotiate. Through a series of portraits we observe a man's attempt to hold on to a rapidly shifting and alien world.

Almost All Ages

System

Dana Sink
 Harrisburg, PA | 2022 | 3 |
 Digital File

1 An animated film intersecting machinery, life, and our subconscious. System.

Sit Down, Don't Touch Anything

Frederic Siegel
 Zurich, Switzerland | 2022 |
 6 | DCP

2 A face is born out of chaos. It struggles to exist. It struggles to find its purpose. It struggles to sit on a chair. In fact, it struggles with many things. But, thank God, it's trying. _(ツ)_/

What Are You Looking At?

Liberty Smith
 Crewkerne, UK | 2021 | 15 |
 Digital File

3 The visual artist Angela Charles shares her story of unexpectedly losing her sight, and her experience of "coming out" as a blind artist after years of hiding it as the self-proclaimed Queen of Bluff. The film integrates audio description and captions for increased inclusivity—and explores notions of seeing, the power and limitations of language to describe the visual world, and questions our preconceptions in asking us, "what are you looking at?"

BOOM

Diane Nerwen
 New York, NY | 2022 | 6 |
 Digital File

4 BOOM weaves together images from New York City luxury real estate listings into a single virtual tour.

Cutting between multimillion dollar apartments with "soaring cinematic views," BOOM depicts a city that has undergone a dizzying transformation into perhaps the world's largest gated community.

Red House

Barry Doupé
 Vancouver, BC | 2022 | 3 | DCP

5 Red House is an animation that playfully explores metamorphosis in relation to the stability and structure of housing. Created using the Amiga computer console and Deluxe Paint IV software, hand-drawn sequences delight in the constant reconfiguration of images, characters, and forms.

Salin

Anne-Marie Reine Bouchard
 Percé, Quebec | 2021 | 4 |
 Digital File

6 The director revisits a family film shot by her grandfather. The images, shot in Super 8 in 1966, are masked and revealed by an organic film made from algae. Formed by visual and sound loops, this work explores organic textures related to the images. "My grandfather's nervous camera, combined with his fascination for certain innocuous movements, resonates with my artistic practice."

Back to School

Tyro Heath
 London, UK | 2022 | 0 | 16mm
 UNITED STATES PREMIERE

7 As another London lockdown comes to an end, a neurodiverse 13-year-old skater reflects on being in and out of the classroom.

Menagerie

Jack Gray
 US | 2022 | 5 | DCP

8 Day after day, inhabitants of the Menagerie play out their daily lives like clockwork. Menagerie is a study of the daily motions and mundane tasks of contemporary city life. Featuring hundreds of looping animated characters, the film explores how the repetitive actions of our day-to-day lives quickly spiral into an endless kaleidoscope of abstraction.

There is exactly enough time

Oskar Salomonowitz
 Vienna, Austria | 2021 | 2 | DCP

9 Oskar Salomonowitz, the 12-year-old son of filmmakers Anja Salomonowitz and Virgil Widrich, had drawn 206 frames of a flip book when he died in an accident. Using the remaining blank sheets, his father continued drawing the film.

*WOMEN (Nico)

Karin Fisslthaler
 Vienna, Austria | 2021 | 3 |
 Digital File

UNITED STATES PREMIERE

10 Nico was a musician, a model, muse, actress: an icon who evaded descriptions, broke expectations, and cultivated a self-destructive lifestyle. Karin Fisslthaler's homage dissects Nico's image and puts it back together in broadly based audiovisual body collages. An exciting remix, a resounding portrait in incessant transformation.



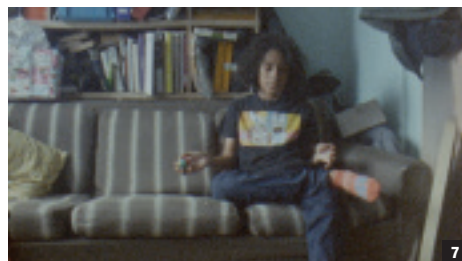
1



6



2



7



3



8



4



9



5



10



Darkness, Darkness, Burning Bright

Gaëlle Rouard
Saint-Martin-de-Clelles, France | 2022 | 70 | 16mm
UNITED STATES PREMIERE

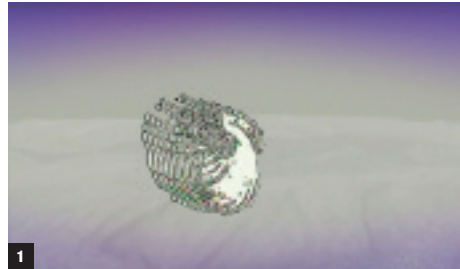
Handmade and uniquely personal, this 16mm film in two parts explores a rural landscape with mythical connotations. First part: prelude. "Darkness, darkness, burning bright In the forests of the night. Vast flowered paths, fresh branches, Groves full of perfumes, birds and whispers, Site often seen again, and always contemplated...." Second part: oraison. "Darkness, darkness, burning bright In the forests of the night And the mad impulse of this distraught soul, And that had, the forehead circled in copper, under the moon...."

SPONSOR Adams Street Publishing COMMUNITY PARTNER Screen Dance International DONOR Therese Pasquesi
EDUCATION PARTNER University of Toledo Department of Theatre and Film

corps minéral

Charline Dally & Gabrielle Harnois-Blouin
Montréal, Canada | 2021 | 5 | Digital File

1 *corps minéral* proposes an introspective experience inspired by geological transformations and layers of memory, whether they are contained in the rock or in our cells.



1

Decay

Arseny Bezrukov
St. Petersburg, Russia / Beaconsfield, UK | 2022 | 12 | DCP

WORLD PREMIERE

2 Three presentable young people in complicated relationships went to a villa deep in the forest on a winter night, experiencing frustration, anger, and loathing, but still, a strange desire to get closer, which will never be satisfied.



2

Neighbour Abdi

Douwe Dijkstra
Zwolle, Netherlands | 2022 | 29 | DCP

NORTH AMERICAN PREMIERE

3 How can you understand a violent past? Somali-born Abdi is a furniture designer and support worker. He reenacts his life, marked by war and criminality, with the help of his neighbor, the filmmaker Douwe. Through playful reconstructions in a special effects studio, Abdi and Douwe embark on a candid and investigative journey through a painful history, focusing on the creative process throughout.



3

Bird in the Peninsula

Atsushi Wada
Tokyo, Japan | 2022 | 16 | DCP

4 Children are dancing to music under the supervision of their teacher. A young lady witnesses the scene and disrupts their rituals.



4



6



5

A wind grazes your door

Jorge Castrillo & Pablo Paloma
Iznájar, Spain | 2021 | 8 | DCP

5 An approach to the liturgy of an Andalusian village through a delirium of images impregnated on celluloid. In *A wind grazes your door*, tradition mixes with the songs and voices of the past and present, which begin to rise from the earth like little dusty reminders, speaking of a violence perhaps premonitory, perhaps forgotten.

Syzygy

Joanna McNamara
Detroit, MI | 2019 | 3 | Digital File

6 A crisscross of people and machines in time. This dance film grew out of a curiosity about work spaces, the tasks therein, and the consequential mechanization of humans. I discovered this cold storage warehouse in Detroit. We rehearsed on location and in a dance studio, then filmed it in two days.



SPONSOR Detroit Public Television EDUCATION PARTNER University of Michigan Department of Anthropology
DONOR Matthew Graff & Leslie Lawther

Adieu Sauvage

Sergio Guataquira Sarmiento
Mitu, Colombia | 2022 | 90 | DCP

NORTH AMERICAN PREMIERE

Since the 2000s, several waves of male suicide have followed one another in the Amerindian population of the Colombian Amazon. The filmmaker discovers that lovesickness is often the cause. Wives leave their husbands for “white” men who think that Indians do not feel anything because they do not express their feelings in the Cagua Language. Is it possible that members of the Cagua community have no feelings and no words to talk about love?



SPONSOR University of Michigan Institute for the Humanities COMMUNITY PARTNER Ann Arbor Symphony Orchestra DONOR Deborah S. Greer



Kapr Code

Lucie Králová
Prague, Czech Republic | 2022 | 91 | DCP

NORTH AMERICAN PREMIERE

A “documentary opera” reconstructing the life of Jan Kapr (1914-1988), a contradictory Czech composer who was at first a prominent communist, a Stalin Award laureate who was later banned in socialist Czechoslovakia and erased from public memory. Director Lucie Králová starts a philharmonic dialogue with Kapr by mixing newly composed opera songs (written by Jiří Adámek) with Kapr’s never-before-shown private archive, revealing his humor, inner struggles, and desire to leave a mark.

MFW Decades

Curated by **Paul Echeverria**

The Millennium Film Workshop is a nonprofit organization invented, named, and founded in 1966 by filmmaker Ken Jacobs. He conceived Millennium as a community-based organization dedicated to providing open screenings, low-cost equipment rental, and training programs. These distinctive aspects made Millennium a valuable resource for film and media artists across multiple generations.

MFW Decades highlights these contributions and features film and digital works selected from Millennium's ongoing calendar of events, representing almost every decade of its existence. Millennium continues to serve as one of the longest running artist-run workshops for independent and experimental cinema.



Kiri (Fog)

Takahiko Iimura
Tokyo, Japan | 1970 | 5 | 16 mm

1 Almost entirely white scenes in which faintly seen trees are restlessly blown by wind through fog, and then suddenly disappear into a pure white. *Kiri (Fog)* is a landscape film in the tradition of *sansui-ga* (a Japanese style of black and white landscape drawing) and is a kind of haiku film as well.

Murray and Max Talk About Money

Roberta Friedman & Grahame Weinbren
New York, NY | 1978 | 14 | 16mm to HD

2 We are always interested in constructing ways of evoking the pleasures of cinema without implicitly accepting an ideology—of passivity, manipulation, and repressed violence—that we would explicitly reject. Can there be films that remain cinematic without indulging in one form of pornography or another?

Dream City

Steve Siegel
New York, NY | 1986 | 17 | 16mm to Digital File

3 *Dream City* is a documentary short film of New York in the 1980s. The film includes rare historic footage (shot by Siegel) of 1980s New York, including footage of the subways, the parks, Times Square, and different neighborhoods. The film is narrated by teenagers of that era.

Left-Handed Memories

Michele Fleming
Chicago, IL | 1989 | 15 | 16mm

4 “Like any worthwhile piece of art, *Left-Handed Memories* can be read several ways. Images of frames and framed materials recur. Pages of a dictionary flip by, and it is here that the viewer can see a reference to Will Hindle ... Much, the film tells us, is beautiful, and much will be forgotten.”
—Tom Whiteside, *Independent Spirit*, Spring 1990



Missing Green

Joey Huertas
New York, NY | 2007 | 10 | Digital File

5 *Missing Green* is an upsetting “ghost story” that explores a missing college student. As we experience this film, we learn that this student has disappeared on account of her own clinical depression. Visually erected through the use of multiple formats, including the use of Pixelvision, a vintage toy camera from 1987.

Dimka

Victoria Campbell
New York, NY | 2012 | 7 | Digital File

6 *Dimka* is the story of an intimate friendship between the filmmaker and a Ukrainian transgender person grappling with gender identity. At once graphic and poetic, this vérité film is a portrait of a bold individual that lives out her nonconformity, as she embraces ideologies that might be her own peril.

Cornelia/Fabian (Takes 2 & 1)

Joe Wakeman
New York, NY | 2022 | 5 | Digital File

7 At a jazz party in Berlin near the end of the Weimar era, actress Cornelia tells concerned moralist Fabian about her latest UFA film role.

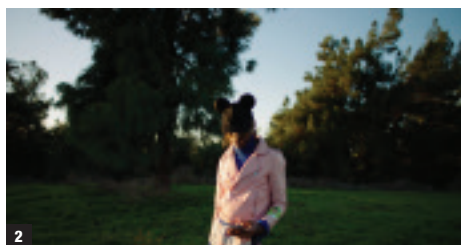


How to Make an Avatar & Render my Body

Anto Astudillo
New York, NY | 2022 | 10 | Digital File

8 In this two-chapter project I piece together the progression of my HRT process, using voice documentation and virtual scenarios to recognize physical and psychological changes. Both chapters are chronological evidence of a one-year gender-affirming experience dating back to pre-testosterone days, when I first envisioned my nonbinary avatar inspired by my deepest dreams.

Paul Echeverria is a filmmaker, digital artist, and educator. He works with multiple forms of media, including film, digital video, augmented/virtual reality, performance, social media, data manipulation, podcasting, and e-literature. Echeverria is an assistant professor of digital and emerging media at Wayne State University in Detroit, Michigan.



Three Short Shorts

Peter Sparling
Ann Arbor, MI | 2022 | 2 | Digital File

1 These three short animations are a fusion of skill sets: dance, video, and painting. Acrylic pens offer a more “drawn” approach to my painting practice, and I use brief sets of danced improvisations as sources for these screendance miniatures. Frank Pahl provides the delightful music.

Rare: The Boy Who Cried Swag
King She
New York, NY | 2022 | 5 | Digital File

2 *Rare: The Boy Who Cried Swag* is a magic realist portrait of model Rico Sanches as he grapples with an electric youth, tragedy from police violence, and a burgeoning fashion career.

Urban Dreamscape

Nicolas Gebbe
Hessen, Germany | 2020 | 6 | Digital File
NORTH AMERICAN PREMIERE

3 If you walk through the city you are often not aware of the outside. The images seen mix with thoughts, occasionally fail, are sketchy. Only certain parts of the path are perceived and when you remember, these snapshots form a collage of some sort. With the technique of photogrammetry in *Urban Dreamscape*, these parts are captured and staged in such a way that they empathize with this phenomenon. Many individual photos are used to create 3D objects. These are edited, merged, and distorted. A dream landscape arises.



Hailstone

Claudia Claremi
Madrid, Spain / Brazil / Chile / Cuba / Italy / Mali / Mexico / UK | 2021 | 4 | Digital File
WORLD PREMIERE

4 *Hailstone* is a “condensation” of images from 2020 in Super 8 film. The work, composed of moments lived or seen through screens—such as video calls, Instagram Live footage, home videos, and TV broadcasts—solidifies a piece of the collective memory of the year of the pandemic.

The Truss Arch

Sonya Stefan
Sault Ste. Marie & Montreal, Canada | 2021 | 35 | DCP
UNITED STATES PREMIERE

5 Somewhere between an autobiographical piece, a heartfelt tribute to an immigrant mother whose fate is out of her hands, and a dance film rich in poetry and symbolism, this ode to freedom bubbles with reflections and experimentations—all set against the imposing backdrop of factory chimneys and a truss arch bridge.

Un-Tidal

Masha Vlasova
New York, NY | 2022 | 10 | Digital File

6 An experimental film essay about a found (stolen?) photograph, a hurricane, and film’s inherent ability to animate and re-animate still, dead, and inanimate beings, images, and objects. The film is created using an inkjet direct-on-film technique where the digital frame is printed directly onto recycled 16mm celluloid.

Skyscraper Film

Federica Foglia
Toronto, Canada | 2022 | 8 | Digital File
WORLD PREMIERE

7 *Skyscraper Film* is a cameraless handmade film collage created from scraps of 16mm orphan films from the 1970s. Originally produced to promote tourism in North America, these films are remediated by the filmmaker to create an abstract collage via the emulsion lifting/ emulsion grafting technique. Using this method, the filmmaker lifts by hand the emulsion layer from the film strip and subsequently places it on a different film strip. This way a celluloid collage is created, then re-animated.

Pulsar

Alejandra Hernandez & Ann Steuernagel
Mexico City, Mexico | 2020 | 9 | Digital File

8 *Pulsar* is the inspiration of Mexican composer Alejandra Hernandez, who wished to set an original score to her late father’s home movies. The movies were edited by experimental filmmaker Ann Steuernagel. The creation of this project took place during the COVID pandemic, with many hours spent on Skype fine tuning the relationship between image and sound.

SPONSOR Ann Arbor Distilling Company DONOR Paul Schutt
 EDUCATION PARTNER University of Michigan Department of Romance Languages and Literatures

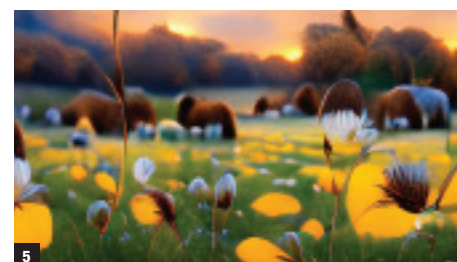
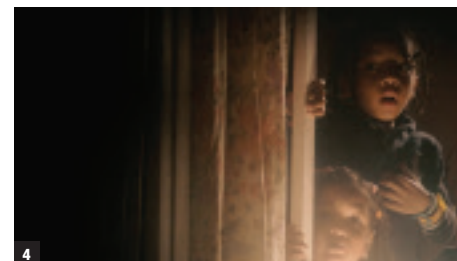
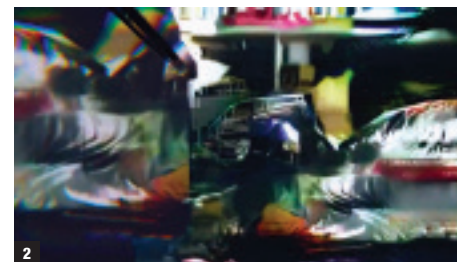


Super Natural

Jorge Jácome
 Funchal, Portugal | 2022 | 85 | DCP

Super Natural is a film that talks and listens, that interferes and seeks out those who are beholding it. Its desire is to abandon the screen, to take a look at those who look at it, and listen to them, but also to be smelled and seen beyond what is being seen. *Super Natural* is a transcendent experience occurring outside of the body, of all bodies, but particularly of one's own. It is like a superpower and, in this movement, it focuses on the image, a sensitive existence one intends to speak with. That is why this film aspires, in a speculative gesture, to activate an effect, a hypothetical relaxation, a sensory experience for those who are off the screen as if they were on it.

SPONSOR Circ | Root COMMUNITY PARTNER IFFY DONOR Ken Burns



Face Home View

Raquel Vermunt
 Rotterdam, Netherlands | 2022 | 9 | 16mm

NORTH AMERICAN PREMIERE

1 *Face Home View* listens to the echoes of time passing, reveals traces of life, sounds, and movements. Fleeting moments captured by the silent walls of the location the work portrays.

ML CRSH

Anton Ginzburg
 Dresden, Germany / New York, NY | 2021 | 4 | DCP

NORTH AMERICAN PREMIERE

2 *ML CRSH* is a video work that was developed using a 3D gaming engine environment for self-driving vehicles. The AI algorithm was used to apply the database collection of photo materials and textures of Dresden to the 3D models, causing unpredictable digital artifacts. The initial video was inspired by the *Media Burn* 1975 performance organized by Ant Farm collective, where a customized Cadillac drove into a wall of flaming television sets. Translating it into today's digital environment of "database logic" of new media objects and employment of AI, it features a montage of crashes of autonomous vehicles into digital replicas of art objects. The artwork turns its focus on the proliferation of database and AI technologies and disrupts its patterns with an iconoclastic gesture of a crash.

in the realm of a dying star

Sarada Rauch
 Brooklyn, NY | 2021 | 9 | Digital File

WORLD PREMIERE

3 *in the realm of a dying star* is a selection of three pieces from an album of music and videos by Sarada Rauch. "Topple" reenacts a history of toppled colonialist statues, "Boomerang" considers contemporary colonialism in the form of gentrification and the Anthropocene, and "Second Law of Thermodynamics" is a deliberation of everyday objects around us whose production perpetuates exploitation.

Max and the Freaks

Nathan Clement
 Geneva, Switzerland | 2021 | 18 | Digital File

NORTH AMERICAN PREMIERE

4 Max, a young man, goes through an odd night across a hazy city to discover his true self. He encounters "Les Étranges" ("The Freaks"), inhabitants of a dreamy underworld, who guide him through it, teaching him the value of love.



SPONSOR Circ | Root COMMUNITY PARTNER IFFY DONOR Ken Burns

Against Reality

Olivia Peace
Los Angeles, CA | 2022 | 5 | DCP

UNITED STATES PREMIERE

5 *Against Reality* is a short surreal autobiographical documentary built using AI art generation tools. It is the story of how I learned to lucid dream.



Pigment-Dispersion Syndrome

Jennifer Reeves
New York, NY | 2022 | 6 | 16mm

6 The diagnosis of an eye disorder incited this meditation on fear and beauty. Glimpses of curious and creative souls peek out of countless hand-painted film frames. Infinite colors and textures burst, blend, and challenge the primacy of uniform vision.



Lo-Tech Reality

Guillermo Garcia Lopez
Detroit, MI | 2022 | 8 | DCP

UNITED STATES PREMIERE

7 Against the post-industrial landscape of Detroit, visitors arrive from the sky in search of knowledge. They find nothing but traces of civilization and a coded transmission between the images and sounds of the city.



In the Big Yard Inside the Teeny-Weeny Pocket

Yoko Yuki
Tokyo, Japan | 2022 | 7 | DCP

NORTH AMERICAN PREMIERE

8 When it shrinks, it expands. It floats and it sinks. It separates but connects. When I think I'm watching them, they're actually watching me. A charming animation rhyme that weaves together the many days of observing, recording, and experimenting.

left/right/wrong (or, RGB and You and Me): The Sick Sense, Part 3

Brent Coughenour
Portland, OR | 2020 | 10 min | Live Video

FIC 12 closes with a live cinema performance. See page 22 for description and artist bio.

AFTER PARTY

11pm-1am

Root

210 South First Street

DJ TBA



SUN

03/26



Life ⇌ Ritual ⇌ Cinema

The Experimental Films of Donald Richie

Curated by **Marcus Nornes** and **Hannah Glass-Chapman**

Donald Richie (1924–2013) is credited with introducing the world to Japanese cinema. Born in Ohio, Richie arrived in Tokyo in 1947 to work in the American occupation force. Aside from brief return trips to the US for graduate school and a stint as the film curator at MoMA (1969–1972), he remained in Japan. Richie was a dilettante of sorts who wrote novels, painted, and composed music, but is best known as a prolific author of nonfiction essays and books on Japan. His studies on Japanese film history, Ozu, and Kurosawa are considered classics. Richie also wrote on topics such as Japanese fiction, ikebana, architecture, street culture, famous personages, and more.

Richie’s public image, however, sometimes bordered on cliché, perhaps because he occasionally traded on stereotypes of a long-gone “traditional” Japan. In fact, Richie was paradoxically perverse. A queer man who found a safe haven in Japan, he delighted in the surreal. This particularly comes out in his experimental cinema, which he began making in the 1940s. By the 1960s, Richie was known as an organizer on the Japanese experimental film scene who introduced Japanese artists to developments abroad and programmed their work around the world. This program introduces the other Richie, who was always sexy, strange, dirty, and quite amusing.

Boy with Cat

(*Neko to shonen*)

Tokyo, Japan | 1967 | 5 | 16mm

1 Lovingly shot on Kodachrome and processed as monochrome, a young man lounges on tatami on a hot summer day viewing photos, with the sound of cicadas and the neighbor practicing piano in the background. The mood is spoiled by an awkward *Moonlight Sonata* and an obnoxious black cat.

The Dead Boy

(*Shinda shonen*)

Tokyo, Japan | 1967 | 13 | 16mm

2 “I’m a boy who, not knowing love, suddenly has fallen from the summit of frightening infancy into the darkness of a well.” Based on a powerful poem by the gay poet Takahashi Mutsuo and shifting between multiple realities and times, it is the most complex and touching of Richie’s works.

Stillness—Suspension—Motion

(*Sei—chu—do*)

Tokyo, Japan | 1959 | 5 | 8mm

3 Richie captures the strange rhythm of sumo, where the wrestlers quietly and repeatedly face off—eye to eye—before smashing into each other. He focuses on the rippling muscles of the bodies, suspended, then in furious motion.

Atami Blues

Tokyo, Japan | 1962, 1967
abridged version | 20 | 16mm

4 Co-written with then-wife Mary, this winking story about flirting takes place against the backdrop of a famous hot spring, ubiquitous movie posters, and sumptuous jazz by Richie’s friend Takemitsu Toru. It may look conventional, but a sly and slightly dirty ending betrays a sensibility excluded from the mainstream films on all the posters.

Life Life Life

Tokyo, Japan | 1953 | 6 | 8mm

5 Fifteen years before Monty Python’s *Flying Circus*, Richie anticipated the animation of Terry Gilliam in this early 8mm film. He cut up *Life* magazine and animated the clippings through clever use of strings and editing. These “Four American Fables” offer up a slicing critique of gender and 1950s consumerism.

Life (Jinsei)

Tokyo, Japan | 1965 | 4 | 16mm

6 In 1964, Richie and friends wrote a manifesto that kicked off a small film movement called Film Independent. They called for 2.5-minute shorts on the theme, “An Advertisement for Myself.” Richie’s humorous contribution, which he “scored” himself, tells the story of a life from birth to death. This is Richie’s “long” version.

Courtesy of The Museum of Modern Art

War Games (Senso gokko)

Tokyo, Japan | 1962 | 20 | 16mm

7 Richie’s most famous film was shot during a typhoon with butoh dancer Hijikata, whose antics behind the camera provoked the delight of the film’s child subjects. It is a parable of raw power and very human antagonism—and our ability to step back and out of the fray.

Human Sacrifice (Gisei)

Tokyo, Japan | 1959 | 10 | 8mm

8 Richie met Hijikata, the great founder of butoh dance, through mutual friend Mishima Yukio. They decided to collaborate on a film about segregation. Richie memorialized the film in his diary: “It is more than ever about the death of an individual, a distinct kind of human sacrifice.”

Cybele: A Pastoral Ritual in Five Scenes

Tokyo, Japan | 1968 | 20 | 16mm

9 Programmers in Paris and New York refused to show this film, arguing it was a tasteless recreation of the Holocaust. Richie thought he was making the blackest of comedies about mystery-goddess Cybele—mediator of the civilized and the wild, the living and the dead—and her following of ecstatic, self-emasculating devotees. Shot with the performance art group Zero Jigen.

Courtesy of The Museum of Modern Art

Markus Nornes is Professor of Asian Cinema at UM and a longtime programmer for the Yamagata International Film Festival. He co-directed *The Big House* (2018), which played at the 56th AAFF.

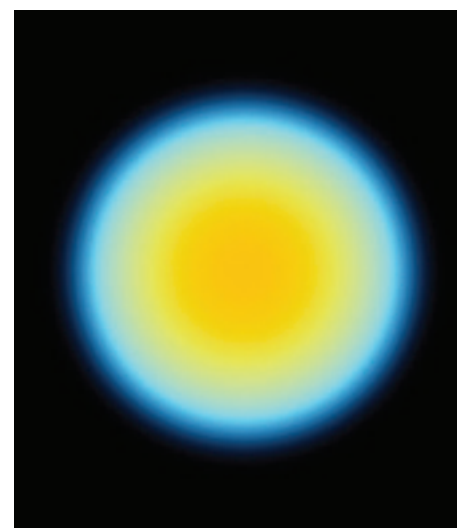
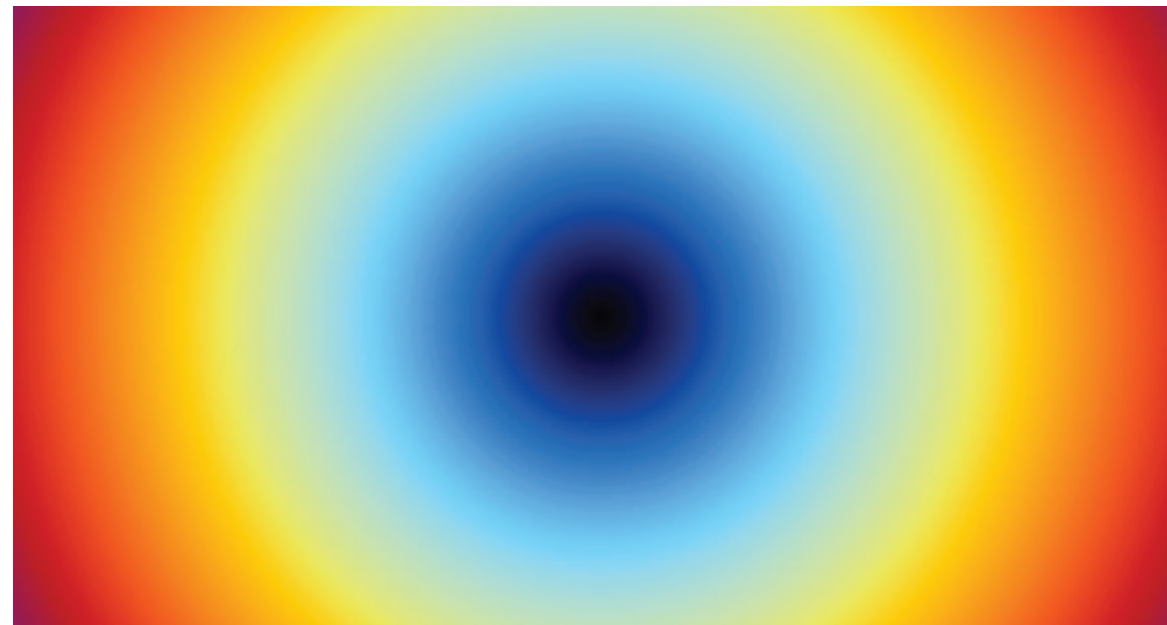
Hannah Glass-Chapman is a 4th year undergrad at U-M dual majoring in Asian Studies and Film, Television, & Media. She enjoys studying Asian cinema, directing, and screenwriting.



I have not been afraid of going blind for a long time

Yannick Mosimann
Bern, Switzerland | 2021 | 134 | DCP
UNITED STATES PREMIERE

"Today, a flock of starlings swooshed past overhead. / In my mind, I repeat the sound over and over, / while I watch the footage." Filmmaker Yannick Mosimann captures his environment with the camera, fearing he might be losing it more and more. Strict rules about using the entire clip length and its original audio track inform the editing process. The tableaux and their insistence on duration create a pull into an increasingly isolated state of perceiving the outside world in its unspectacular yet strangely unfamiliar intensity.



Answering the Sun

Rainer Kohlberger
Berlin, Germany | 2022 | 60 | DCP

Rainer Kohlberger's work speaks of seduction, an overstimulation and deception of the senses, monochrome-pumping color surfaces, powerful drones. A night-black sequence in front of a wall of sound is followed by a hallucinatory passage without sound, which finally turns into shimmering Op art geometry. Strong light signals create afterimages on the retina, while specific acoustic stimuli stimulate the ear to generate sounds on its own, and the entire body is affected with an implicit loss of control. And in all the dizzying flickering, throbbing, and pulsating, a sun ball appears, largely bathed in vibrant colors.

Between Resilience and Resistance

Curated by **Brandon Walley**

Resistance refers to the ability to withstand a disturbance, while resilience is the capacity to recover after suffering from the disturbance. Systems of oppression such as gender, racial, and class discrimination thrive in countless forms across our planet. Each film in this program reveals a different vantage point in order to consider this dichotomy that allows revelations and revolutions to manifest. These projected images shine a light to reveal complexities in humanity's intrinsic motivation to resist injustice and the resilience to persevere through time and space.

Make-Out (Newsreel #49)

Newsreel
New York, NY | 1970 | 5 | 16mm to Digital

1 *Make-Out (Newsreel #49)* is a vibrant document of the early second wave women's movement and the concerns and thinking of young women at that time. This film is unique in the Newsreel collection, as it was filmed with actors, with a voice-over script created from a women's group discussion.

New Left Note

Saul Levine
Boston, MA | 1968-82 | 27 | 8mm to 16mm Print

2 As editor of *New Left Notes*, the newspaper of Students for a Democratic Society (SDS), Levine was at the center of multiple radical political movements. For this film, he employs a rapid-fire editing style to create a frenetic, kaleidoscopic portrait of the antiwar movement, women's liberation, and the Black Panthers.

Chronicles of a Lying Spirit (by Kelly Gabron)

Cauleen Smith
Los Angeles, CA | 1992 | 6 | 16mm

3 Less a depiction of "reality" than an exploration of the implications of the mediation of Black history by film, television, magazines, and newspapers. Using her alter ego, Kelly Gabron, Smith fabricates a personal history of her emergence as an artist from white-male-dominated American history (and American film history).

An Infinite Loop for Resistance ft.

Aldo Tambellini
M. Woods
New York, NY | 2018 | 6 | Digital File

4 An avant-garde is a front line. This is a work for the regeneration of the avant-garde. This is a media-fashioned attack aimed at the disturbing omnipotence of hyperrealism and fascist banality—best symbolized by Donald Trump's burning latex effigy.

Singing in Oblivion

Eve Heller
Vienna, Austria | 2021 | 13 | DCP

IN COMPETITION

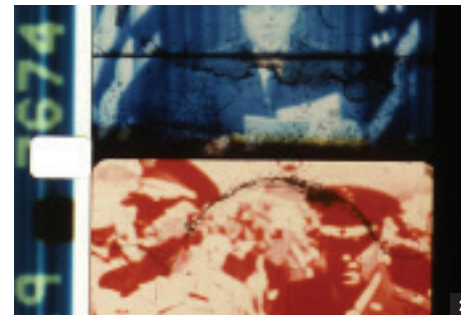
5 Films that uncompromisingly deal in (and with) death necessarily seem to have fallen out of time, like the dead themselves. *Singing in Oblivion* takes this idea as its point of departure and goes missing in the hereafter, in a shadow realm of forgotten places, forms of existence and world views.

Notes for a Déjà Vu

Colectivo Los Ingrávidos
Tehuacán, Mexico | 2021 | 22 | Digital

6 It is a paramnesiac experience of the images where Jonas Mekas still lives and we can hear him comment on the memory of an imaginary trip to Mexico. This film is shot with expired 16mm celluloid during a popular protest. This is a movie that remembers. This is a political movie.

Brandon Walley is a filmmaker and curator based in Detroit, Michigan. Walley creates 16mm, Super 8, and digital film art that explores the abstractions between humanity, ecology, and technology. His films have been widely screened internationally. Walley is the Program Director for the Detroit Broadcasting Company and has been Media City Film Festival's Regional Artists Curator since 2008. He has been honored with Best Michigan Filmmaker Award from the Ann Arbor Film Festival and was an Artist Fellow with Kresge Arts in Detroit in 2020.



Festival Award Celebration

Closing night of the festival offers a program of select award-winning films, as chosen by this year's panel of three distinguished AAFF jurors.

Awards 1

5pm | Michigan Theater Main Auditorium

Come for the live announcement of the 61st AAFF awards and a screening of select awarded films.

Awards 2

7pm | Michigan Theater Main Auditorium

Stay for a second screening to see even more of the award-winning films from the 61st AAFF.

After Party

9–11 pm | Havana Island BBQ and Tapas

207 North Main Street

MICHIGAN'S #1 EDIBLES BRAND JUST HIT FAST FORWARD




5-15
MINUTE
ONSET


wana
QUICK


2-4
HOUR
DURATION

ENHANCE YOUR ENTERTAINMENT

wanabrands.com

a2TECH360

ONE WEEK, 25+ TECH-RELATED EVENTS

SEPTEMBER 14 – 22, 2023

A2TECH360.COM



REVISIT THE 2022 EVENTS
AND SUBSCRIBE FOR UPDATES



ann arbor
T-SHIRT COMPANY®

**Proud Merch
Partner
since 2020**

Custom screen print & embroidery,
made in Ann Arbor

734-274-2659 • www.annarbortees.com

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

DETROIT


METRO TIMES



SOUTHEAST MICHIGAN'S #1 ENTERTAINMENT WEEKLY

GET IT EVERY WEDNESDAY

METROTIMES.COM  



Study filmmaking at College for Creative Studies in Detroit.
 Graduates of our BFA Film program are working in all areas of the industry from experimental filmmakers to top VFX artists. The program encourages independent thought and the exploration of narrative, documentary, and experimental forms. collegeforcreativestudies.edu.

COLLEGE for Creative STUDIES

Artwork by Jack Chisik '24, Film



Leon is proud to support the Ann Arbor Film Festival

 Leon

BUSINESS INSURANCE
 EMPLOYEE BENEFITS
 PERSONAL INSURANCE




COMMUNITY *Enrichment*

Since 1935, Hylant has been committed to supporting the communities where our clients and employees live and work. We are proud to support the Ann Arbor Film Festival!

To learn more, go to hylant.com.


HYLANT HYLANT-ANN ARBOR
734-741-0044

ROOZ ROAST



Coffee from Ann Arbor

we roast, come visit!



BLØM

MEAD + CIDER

100 S 4TH AVE
 ANN ARBOR MI

*locally sourced
 totally sessionable*

We can't help you see all 180 films.

But we can help support the Ann Arbor Film Festival.

bank of ann arbor

Member FDIC

21+ ADULT USE

INDIE IS THE ANSWER.

WINEWOOD
where the weed is better

WINEWOODORGANICS.COM

AMERICA'S ORIGINAL CRAFT VODKA



TitosVodka.com • Crafted to be served responsibly.



Edge Hill University

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

Orson Welles

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

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

We love film.

Teaching. Researching. Making. Watching.

edgehill.ac.uk

THE ~~2021~~ 2022 TIMES
THE SUNDAY TIMES
GOOD UNIVERSITY
GUIDE
2022

MODERN
UNIVERSITY
OF THE YEAR

current

Our focus is clear.
Food, Music, News
Commentary & Fun
ecurrent.com

ANN ARBOR DISTILLING CO.
BONDED IN 2014
MADE IN MICHIGAN, USA

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

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

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

220 FELCH ST., ANN ARBOR, MI • ANNARBORDISTILLING.COM

UNIVERSITY OF MICHIGAN
CREDIT UNION



PROUD SPONSOR OF THE
ANN ARBOR FILM FESTIVAL

UMCU.ORG

**BON BON BON
MAKES
BON BON BONS**



5 NICKELS ARCADE
ANN ARBOR

ALSO AVAILABLE IN
DETROIT & BOWLING GREEN

WWW.BONBONBON.COM

Please join us at the 61st AA Film Festival for the Koyo Yamashita juror program and the Experimental Films of Donald Richie.



CELEBRATING 75 YEARS
1947 2022

CENTER FOR JAPANESE STUDIES
UNIVERSITY OF MICHIGAN

M | LSA CENTER FOR JAPANESE STUDIES
UNIVERSITY OF MICHIGAN

Website: ii.umich.edu/cjs/
Facebook: [facebook.com/umcjs](https://www.facebook.com/umcjs)
Twitter: @UMCJS

**ENCORE
RECORDS**

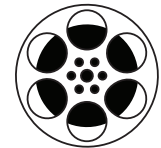
WE BUY!
WE SELL!
WE TRADE!

Call us at 734-662-6776

Come visit us at
208 N. Fourth Ave!


FESTIVANT
BY INFOREADY

University
Lithoprinters
is proud to
support the



**ANN ARBOR
FILM FESTIVAL**

Your Offset/Digital
Printing and Mailing Partner



ULitho

Partners. Expertise.
Teamwork. Solutions.

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

CLARK
PROFESSIONAL PHARMACY
Since 1980



CONNECT.



CREATE.



COMMUNICATE.



Find us online
a2gov.org/ctn
Watch us on comcast
Channels 16-19
734.794.6150

#oe[®]DIFFERENCE

A WORPLACE
FOR **DREAMERS,**
RISK-TAKERS
& **DOERS.**

Flexible workspace,
conference rooms,
and business
services to suit
your needs.



Eisenhower Pkwy

194

office
evolution

455 E Eisenhower Pkwy
Suite 300
Ann Arbor, MI 48108
734-773-0109
[www.officeevolution.com/
locations/ann-arbor/](http://www.officeevolution.com/locations/ann-arbor/)

concentrate

INSTITUTE FOR THE HUMANITIES

at the University of Michigan

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

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

EVEREST SHERPA RESTAURANT

Ann Arbor, MI. 42.2459° N, -83.7691° E



NEPALI, INDIAN & TIBETAN CUISINE

2803 OAK VALLEY DR, ANN ARBOR MI 48103
EVERESTSHERPARESTAURANT.COM

M | LSA INSTITUTE FOR THE
HUMANITIES
UNIVERSITY OF MICHIGAN

WWW.LSA.UMICH.EDU/HUMANITIES

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




print-tech

- printing
- digital imaging
- mailing services
- storage & fulfillment
- online storefront services



and more...

734.996.2345
www.printtechinc.com

FLUTTER & WOW
MUSEUM PROJECTS

MIND-MELTING


EXHIBITS AND DISPLAYS

Dominick's ANN ARBOR'S ORIGINAL CAFE SINCE 1968

SUPPORTING THE
ANN ARBOR FILM FESTIVAL
SINCE DAY ONE

OPEN MONDAY-SATURDAY 10:00 AM - 10:00 PM
812 MONROE ST. ANN ARBOR, MI 48104 (734) 662-5414



YELP ELITE SQUAD

Share your experiences.
Join the adventures.
Discover new spots.

For more info and to nominate yourself, visit:
www.yelp.com/elite

DPTV IS YOUR HOME FOR
DOCUMENTARIES



Detroit
Public TV

Tune-in or stream @ dptv.org 







www.themapletheater.com

THE LOUNGE
AT THE MAPLE
NOW OPEN!

MICHIGAN STATE
UNIVERSITY

The programs in Film Studies
and Digital Storytelling at
Michigan State University
are proud to sponsor
this year's festival



THE
BEST PLACE
TO SEE **MOVIES**
IS IN DOWNTOWN
ANN ARBOR

SEE WHAT'S PLAYING AT
michtheater.org
OR SCAN BELOW



Two Historic Theaters in the Heart of Ann Arbor

603 East Liberty St, Ann Arbor
233 S State St, Ann Arbor
(734) 668-8397

**new
amsterdam
film
loopers
.com**

16mm equipment

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



Hosting multimedia and multicultural experiences for the University of Michigan and the Ann Arbor community.

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

M | NORTH QUAD PROGRAMMING
UNIVERSITY OF MICHIGAN

**Pay
Artists**
ANN ARBOR FILM FESTIVAL



HOTTEST
NEW WINGS SPOT IN TOWN




MENU

sidebiscuit.com | (734) 531-6777

M | LSA
DEPARTMENT OF FILM,
TELEVISION, AND MEDIA
UNIVERSITY OF MICHIGAN




lsa.umich.edu/ftvm

Brittney Edwards (FTVM '21) shoots on 16mm film
(photo: Tami Sarris, FTVM 290, 2019)



Bell Tower Hotel
75 Years of Excellence

belltowerhotel.com

the earle

Country Cooking from the Provinces of France & Italy

- Wine Spectator awarded "Best of" for wine list featuring over 1400 selections
- Live Jazz Tuesday thru Saturday

121 W. Washington • Ann Arbor • 994-0211 • www.theearle.com

We

Art.

Curating Food and wine experiences For 15 years & running.

DINNER | BRUNCH | EVENTS

VINOLOGY
RESTAURANT | BAR | EVENT SPACE

734.222.9841 | ANN ARBOR | VINOLOGYA2.COM

5 ways to support the arts and local journalism

- Thank Observer advertisers
- Become an Observer friend for \$30 year
- Post Events for **FREE** on AnnArborObserver.com
- Market your events and buy tickets on **a2tix**
- Subscribe to **a2view** for weekly local news and event updates

Ann Arbor Observer

734.769.3175 • AnnArborObserver.com

mazda

SESI MAZDA, PROUD SUPPORTER
OF THE ANN ARBOR FILM FESTIVAL

SESIMAZDA
3990 Jackson Road
Ann Arbor 734.668.6100


STATE SIDE
with April Baer
Conversations that matter to Michigan.

Mon-Fri, 3 p.m. and 9 p.m.

MICHIGAN RADIO
MICHIGAN'S NPR NEWS LEADER

npr

91.7 FM Ann Arbor/Detroit
michiganradio.org



the zingerman's community of businesses is thrilled to support the ann arbor film festival as they bring experimental and avant-garde cinema to our city and beyond!

Graduate
ANN ARBOR


MADE FOR MICHIGAN FANS

Located just steps from campus, our spirited hotel is chock-full of Maize and Blue pride.

Proud Sponsor of the Ann Arbor Film Festival
graduatehotels.com/ann-arbor • 734.769.2200

氣 **Jay Sandweiss D.O.,**
C-NMM/OMM, D.A.B.M.A., F.A.A.M.A.
Integrative Medicine
website: www.doctorjaysandweiss.com

Jay Sandweiss, DO, has been teaching health related courses since 1979. His audiences have included medical doctors, osteopathic physicians, chiropractors, physical therapists, acupuncturists, massage therapists, registered nurses, and other health professionals. He teaches nationally and internationally for numerous medical societies and academies including the American Academy of Medical Acupuncture, Walter Reed National Capitol Pain Initiative, and the Integrated Structural Acupuncture Course for Physicians.



Dr. Sandweiss is board certified by the American Osteopathic Association in Neuro-musculoskeletal medicine and osteopathic manipulative medicine. He is also board certified in medical acupuncture by the American Board of Medical Acupuncture. Dr. Sandweiss is extensively trained in the fields of Osteopathy, Applied Kinesiology, Functional Medicine and Chinese Medicine. Donald Harrison, former executive director of AAFF and the lead producer/director/founder of 7 Cylinders Studio; filmed and produced 10 unique instructional/teaching videos for Dr. Sandweiss that exemplify his approach to patient care for all body regions. They can be purchased through his website: www.doctorjaysandweiss.com And don't miss an opportunity to view the highly acclaimed documentary: Welcome To Commie High Filmed and directed by Donald Harrison/7 Cylinders Studio Executive producer Jay Sandweiss :) www.commiehigh.film>watch

Tyrus



Beethoven in Beijing *76 Days*



The Lieberthal-Rogel Center for Chinese Studies


The Lieberthal-Rogel Center for Chinese Studies of the University of Michigan continues to support cutting edge contemporary films from China, Hong Kong, Taiwan and the overseas community. We are a proud sponsor of the Ann Arbor Film Festival, and the China Ongoing Perspectives (CHOP) Film Series co-sponsored by this center and the U-M Library.

Visit our website for upcoming events.

chinese.studies@umich.edu Suite 400 Weiser Hall
www.ii.umich.edu/lrccs 500 Church Street
734-764-6308 Ann Arbor, MI 48109-1042

M LSA CENTER FOR CHINESE STUDIES



Third Mind Books 

118 E. Washington St. Ann Arbor, MI 48104
(734) 994-3241 info@thirdmindbooks.com

*Independent Antiquarian
Book Store & Venue*

New & Used Books of ALL GENRES

First Editions, Collectibles, &
Memorabilia

Explore our shelves in store or online


Community Events

Monthly Open Mic Nights
Monthly Movie Nights
Literary Events & Book Clubs


Host YOUR event at
Third Mind Books
Stage, Sound, & Screen

EXCEPTIONAL PLANNING AND ATTENTION TO EVERY DETAIL. FLEXIBLE INDOOR AND OUTDOOR PRE-FUNCTION SPACES. **JAW DROPPING** RECEPTIONS WITH THOUGHTFUL LIGHTING, AMBIANCE AND DECOR. EXTRAORDINARY FOOD AND BEVERAGE BY **WEBER'S RESTAURANT**. NEWLY RENOVATED GUEST ROOMS WITH **BLUE TOOTH MIRRORS**. ON SITE **BAKESHOP** SPECIALIZING IN FINE CUSTOM CAKES. LATE NIGHT PIZZA. ENERGETIC **NIGHT LIFE** WITH LIVE **ENTERTAINMENT** AT THE HABITAI BAR. ALL WITHOUT LEAVING THE PREMISE.

WEDDINGS AT **WEBER'S**

 **Washtenaw** | ANN ARBOR, MICHIGAN
Community College

*What Do You Call Someone
Who Attended WCC? Employed.®*



WCC prepares students for their dream career with affordable, flexible, high-quality programs offered in-person, online or both. Tap into your potential at WCC.

wccnet.edu/start

SONESTA **Simply Suites** | DETROIT ANN ARBOR

Enjoy a SIMPLER Way to Stay

Book our special \$99 rate during the Festival!

When you're away from home you appreciate a place where you can relax the way you normally would. Our Ann Arbor hotel helps you get down to the business of enjoying a great stay.



701 Waymarket Dr, Ann Arbor, MI 48103
734.663.2818 | SonestaSimplySuites.com

3 miles from University of Michigan Campus,
4 miles from the hospital campuses, minutes
from downtown, shopping, and attractions.




Hyperallergic is a forum
for serious, playful,
& radical thinking about
art in the world today.

HYPERALLERGIC

hyperallergic.com | @hyperallergic



**MOSTLY
MODERN**

mostlymoderndesign.com

TeaHaus
Ann Arbor

HOME OF THE
world's finest
TEA



200+ loose leaf teas
food & pastries
tea cocktails
tea pairings
brewed tea
teaccessories
full english tea

200-204 N 4th Ave
Ann Arbor, MI 48104
TeaHaus.com

THE CIRC
EST. BAR 2018
ANN ARBOR

OPEN: TUE-SAT, 6PM-2AM
BRUNCH SUNDAYS: 11AM-5PM
KARAOKE: THU-SAT, 8PM-2AM
OUTDOOR TIKI BAR OPEN IN THE
SUMMER

OFFICIAL AAFF AFTER PARTY
210 SOUTH 1ST STREET, ANN ARBOR

ROOT

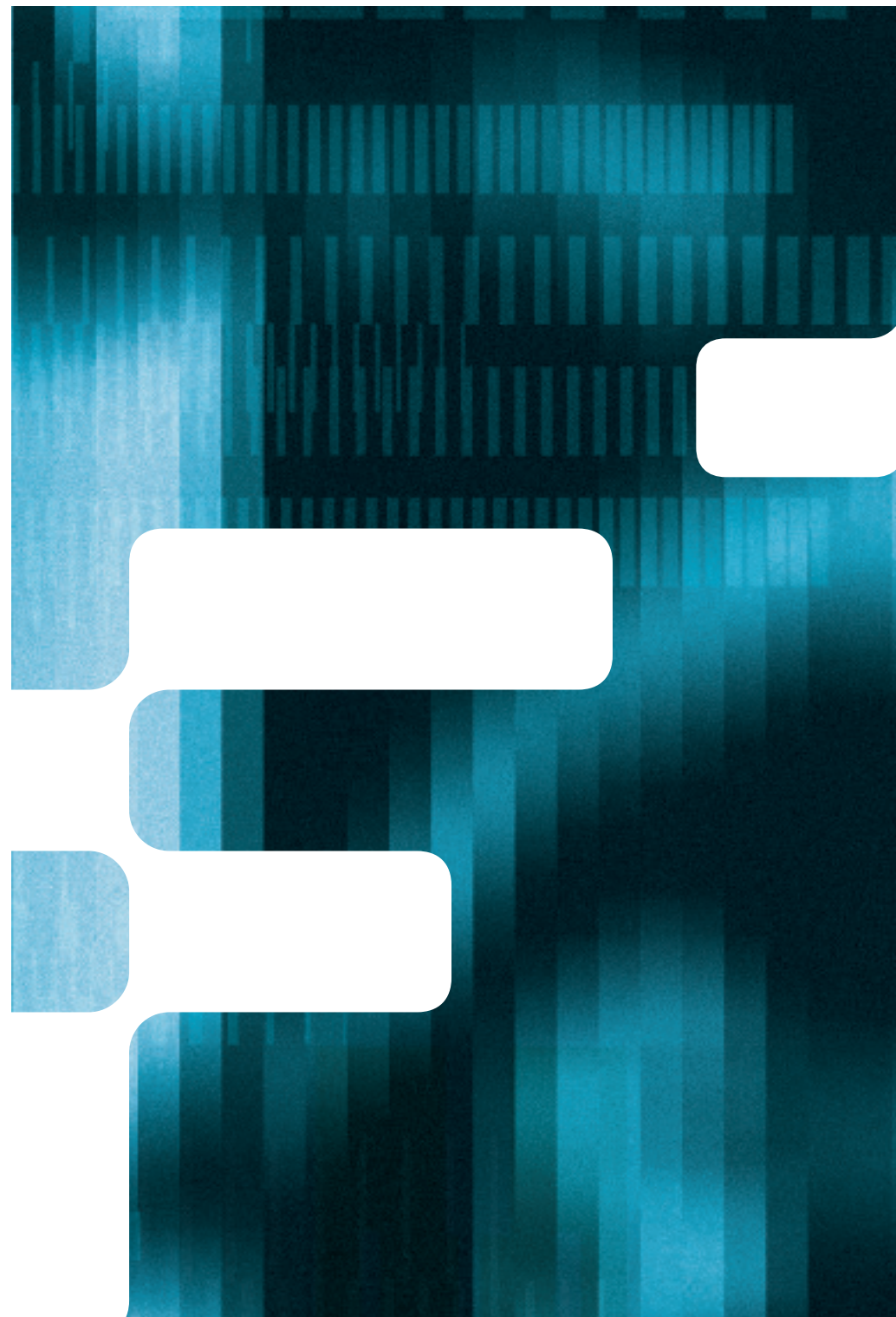
CRAFT COCKTAILS & ROTATING
SEASONAL MENU

ANN ARBOR'S BEST KEPT SECRET

NOW BOOKING CORPORATE
& OTHER PRIVATE EVENTS FOR 2023



Allam, Mohamed	43	Gray, Jack	73	Pierce, Leighton	34
Araneda, Cecilia	62	Green, Sam	2, 48, 53	Quagliata, Annalisa	40
Astudillo, Anto	81	Harnois-Blouin, Gabrielle	76	Rauch, Sarada	85
Balcom, Ben	61	Heath, Tyro	73	Reeves, Jennifer	86
Bezrukov, Arseny	76	Heller, Eve	92	Richie, Donald	3, 88, 89, 102
Boles, Jennifer	39	Hernandez, Alejandra	83	Rodriguez, Karina	39
Bouchard, Anne-Marie Reine	73	Hoffman, Philip	61	Rouard, Gaëlle	75
Bueno, Laura Moreno	42	Huertas, Joey	81	Rugh, Kathleen	61
Callens, Jannes	60	Hutter, Harald	72	Sakurai, Hiroya	65
Campbell, Victoria	81	Imura, Takahiko	80	Salomonowitz, Oskar	73
Carré, Lilli	28	Ing, Anthony	61	Sarmiento, Sergio Guataquira	78
Carroll, Danny	41	Irijalba, Carlos	60	Schaus, Jimmy	40
Castrillo, Jorge	77	Jacobo, Jael	39	Seidel, Robert	65
César, Filipa	34	Jácome, Jorge	84	She, King	82
Claremi, Claudia	83	Jevremovic, Vuk	28	Siegel, Frederic	73
Clement, Nathan	85	Jiwarangsan, Prapat	42	Siegel, Steve	80
Coelho, Michelle	51	Johnson, Anna	65	Sink, Dana	73
Colectivo Los Ingrávidos	92	Kirkup, Wendy	64	Škarnulyt, Emilija	33
Cornett, Lydia	51	Klatte, Owen	67	Smith, Cauleen	92
Dally, Charline	76	Kohlberger, Rainer	91	Smith, Liberty	73
Daniel, Amy	54	Krállová, Lucie	70, 79	Snider, Greta	62
Darino, Eduardo	62	Kristinsson, Steini	51	Sparling, Peter	82
Denet, Sylvie	67	Langan, Michael	64	Springer, Dena	41
Diesbach, Simon de	67	Letaif, Hannah	56, 67	Steen, Kevin Edward	61
Dijkstra, Douwe	76	Levine, Saul	92	Stefan, Sonya	83
Dinçel, Nazlı	63	Li, Na	68	Steuernagel, Ann	83
Doing, Karel	43	Liguori, Nik	50	Stratman, Deborah	51
Dooley, Conor	54	Lopez, Guillermo Garcia	86	Strickland, Hope	43
Doupé, Barry	73	Losana, Azucena	40	Timpson, Zane	63
Eerola, Jussi	28	MacKenzie, Kera	40	Torres, Mariana Daniela	63
Espitia, Adriana Marcela Rojas	36	Maher, Amina	54	Tsai, Yi-Yu	68
Evdike, Sevinaz	47	McCollum, Monteith	34	VanderKelen, Janelle	26, 28
Faezi, Daniel Asadi	28	McDaniel, Kimberly	54	Velasco, Tania Hernández	28
Fingrutd, Alexander	41	McNamara, Joanna	77	Vermunt, Raquel	85
Fisslthaler, Karin	73	Merchan, Pol	54	Verstegen, Soetkin	50
Fleming, Michele	80	Minax, Angelo Madsen	54	Viita, Milja	61
Flury, Adrian	34	Momose, Aya	30, 32	Vlasova, Masha	83
Foglia, Federica	83	Morus-Jones, Emily Elizabeth	28	Wada, Atsushi	76
Forero-Arnias, Kimberly	61	Mosimann, Yannick	90	Wakeman, Joe	81
Franks, Quinn	34	Moyes, Jason	12, 50	Wang, Evan	51
Friedman, Roberta	80	Mozhar, Pavel	42	Wang, Mowen	32
Friedrich, Su	63	Mulcahy, Martin	40	Weinbren, Grahame	80
Fruhauf, Siegfried A.	34	Muse, John	50	Woods, M.	92
Garibay, Adriana López	41, 52	Nerwen, Diane	73	Xu, Daphne	66
Gary, Ja'Tovia	63	Oh, Onyou	65	Xu, Wenzhe	67
Gebbe, Nicolas	82	Owens, Edward	2, 49	Xu, Yuan Li Elizabeth	65
George, Amir	2, 5, 58	Orr, Margaret	40	Yamashiro, Chikako	32
Gerstein, Ariana	63	Paloma, Pablo	77	Yezbick, Julia	34
Ginzburg, Anton	85	Pankhurst, Saul	28	Yi-Harja, Iiti	54
Gizycki, Marcin	67	Panushka, Christine	2, 5, 44, 46	Yuki, Yoko	86
Godard, Jean-Luc	69	Pardo, Elena	40	Zhlukenko, Mila	28
Gorjestani, Mohammad	64	Peace, Olivia	86		
		Peters, Chris	12, 42		



**Screening Venues**

- A** Michigan Theater
603 East Liberty Street
- B** State Theatre
233 South State Street
- C** U-M School of Kinesiology
Auditorium SKB 2500
830 North University
Avenue

After Parties

- D** Knight's
600 East Liberty Street
- E** Circ Bar
210 South First Street
- F** LIVE
102 South First Street
- G** Club Above
215 North Main Street
- H** Root
210 South First Street
- I** Havana Island BBQ
207 North Main Street

Off the Screen

- J** Ann Arbor Art Center (A2AC)
117 West Liberty Street
- K** U-M North Quad Space 2435
105 South State Street
- L** Ann Arbor District Library
343 South Fifth Street
- M** Storefront Window
Installation
316 South State Street