



**REVOLUTIONS PER MINUTE FESTIVAL 2019**

RPM FEST IS DEDICATED TO  
SHORT-FORM POETIC, PERSONAL,  
EXPERIMENTAL FILM, VIDEO,  
VR, EXPANDED CINEMA AND  
AUDIOVISUAL PERFORMANCE,  
WHICH EXPERIMENTS WITH  
THE FORMAL POSSIBILITIES OR  
HYBRID FORM OF FILM, VIDEO  
AUDIOVISUAL, ANIMATION, AND  
EXPANDED CINEMA.

[revolutionsperminutefest.org](http://revolutionsperminutefest.org)

## PROGRAMS

ONE	DISRUPTIVE GESTURES	6
TWO	COLLECTED WISDOM	10
THREE	ALL THAT WE SEE OR SEEM, IS BUT A DREAM WITHIN A DREAM	15
FOUR	PERFORMANCES	19
FIVE	TOWARDS AN ALTERED STATE	23
SIX	BLUEPRINTS FOR RENEWAL	27
SEVEN	TRACING THE INVISIBLE	32
EIGHT	THE INNER LIFE OF SPACE	37
NINE	BODY AND OBJECT	42
TEN	INSTALLATION	47

## SPECIAL PROGRAMS

ONE	YUMEN	31
TWO	MANFRED WERDER, 20160	41
THREE	AGX FILM COLLECTIVE	52

## LOCATION

UNIVERSITY HALL ROOM 2310 100 WILLIAM T. MORRISSEY BLVD. BOSTON, MA 02125-3393	56
--	----

## SPONSORED BY

ART DEPARTMENT OF UMASS BOSTON  
CINEMA STUDIES OF UMASS BOSTON  
AGX FILM COLLECTIVE  
NON-EVENT  
REVOLUTIONS PER MINUTE FESTIVAL

## 2019 SELECTION COMMITTEE

WENHUA SHI  
YANGQIAO LU

SARAH BLISS  
ETHAN BERRY  
GEN CARMEL  
ROBERT HARRIS  
JOHN KNECHT  
EKREM SERDAR  
CHARLOTTE TAYLOR  
BO WANG

POSTER ART  
SUN XUN

[revolutionsperminutefest.org](http://revolutionsperminutefest.org)



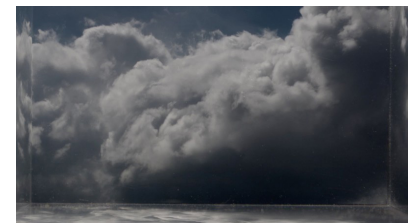
RPM was originally co-founded in 2013 by Wenhua Shi, artist, experimental filmmaker and assistant professor at UMass-Boston, as a traveling exhibition of sound art and audiovisual performance. Notable highlights of its nomadic experience include RPM Exhibition Sound Art China 2013 in New York, RPM Exhibition Hong Kong 2014, and RPM Exhibition Shanghai West-Bund Biannual 2015. Finally, RPM finds a new home in Boston, and RPM Fest 2019 is the first edition focused on film and video.

In the past year or so, the film community of Boston lost some pillar voices: the passing of programmer David Pendleton and filmmaker Robert Todd, the closing of landmark film series MassArt Film Society, only to name a few. While we were always grateful for their brilliant existence, it is only until they are gone are we confronted with the dark meaning of living without them: a void of intelligence, imagination, and inspiration. So we bring forth the Revolutions per Minute Film Festival (RPM), out of a simple desire to bring more films to the area and bring more light to our dialogue about the art of moving image.

RPM Fest 2019 presents 10 programs including 114 short films and 17 installations by 131 artists from 23 countries. These films push the boundary of the poetics of cinema as a melting pot of image, sound and text, with their fictional and non-fictional ambitions and aptitude. There will also be three special programs including a screening of documentary Yumen by Xu Tuotao, J.P. Sniadecki, and Huang Xiang, an experimental sound performance by Manfred Werder, and a special program featuring films by local film collective AgX.

We are lucky to be able to host RPM Fest 2019 in UMass Boston's University Hall whose state-of-art facility - a 230-seat theater and a multi-function art gallery - allows us the freedom of exhibiting contemporary cinema in its multiplicity of forms and formats. It is also our hope that, by hosting RPM Fest 2019 at a public institution, we can make the often seemingly exclusive experimental cinema less opaque and more available to a wider audience, especially more students.

Yangqiao Lu



**Body Echo**  
**Ali Aschman**  
 HD, 2 min 58 sec, 2018

A woman discovers her own fractured self in the room next door. Body Echo expresses psychological fragility and fragmentation of identity.

**emptying, to make room for overflowing**  
**Hannah R. W. Hamalian**  
 HD, 5 min 09 sec, 2017

A girl contends with her fate by taking on a variety of forms. A cube becomes a vessel, a site of transformation, and a container for the universe.

**Feb.2, 11:00AM – 12:30PM**  
**University Hall 2310**

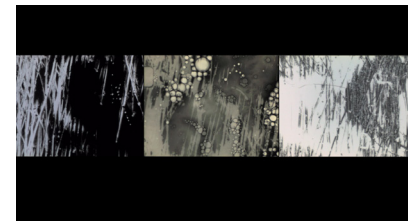
**Program ONE**  
**Disruptive Gestures**

Ali Aschman	Body Echo
Adrain Garciaa Gomez	La Mesa
Hannah Hamalian	Emptying, to make room for overflowing
Ruth Hayes	Copper Perforation Loop Triptych
Laura Heit	Snow Lee Leopard
Emillia Izquierdo	Eclipse
Bernd Lützeler	_Galore
Emmanuelle Negre	Seaside
Vivian Ostrovsky	DizzyMess
Seyed Mohsen Pourmohsemi Shakib	Bailys: Story of A Revolution
Edward Rankus	The Cage of Sand
Kelly Sears	Applied Pressure



**La Mesa**  
**Adrain Garciaa Gomez**  
 HD, 9 min 45 sec, 2018

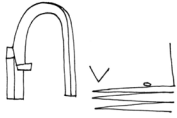
La Mesa explores the intersections of memory, identity and queer desire. It recreates fragmented and romanticized stories of a childhood in rural Mexico as told by the filmmaker's father. These disjointed vignettes are interwoven with queered reenactments of scenes from popular culture.



**Copper Perforation Loop Triptych**  
**Ruth Hayes**  
 16mm to HD, 3 min 20 sec, 2016

Iterations of Copper Perforation Loop, a piece of direct animation created by scraping emulsion off of 16mm black leader against a 5" diameter disc of perforated copper. The Triptych includes the original loop, and two hand processed contact prints, one of which was exposed onto Liquid Light treated clear leader.





**Snow Lee Leopard**  
**Laura Heit**  
 HD, 3 min 30 sec, 2018

Lee Kelly's sculpture forest prompts animation flurry.



**\_Galore**  
**Bernd Lützel**  
 HD, 8 min 30 sec, 2018

The streetscapes of contemporary Indian metros are largely dominated by products. The bazaar expands into all other parts of the city and claims a large percentage of the available public space. During the rush hours the market gets overrun by an avalanche of customers who seem to enjoy their high-density shopping experience.



**Eclipse**  
**Emillia Izquierdo**  
 HD, 9 min 45 sec, 2018

Eclipse explores the relationship between society and the cosmos. It weaves the cosmic and the political exploring our relationship with the earth from in both spheres.



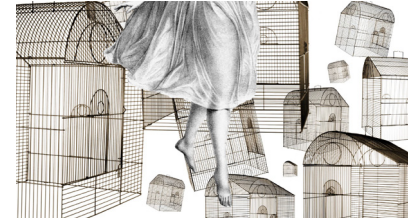
**Seaside**  
**Emmanuelle Negre**  
 16mm to HD, 3 min 43 sec, 2018

Seaside is a 16mm found footage film on which appears a family on vacation at the sea. Each character is scraped frame by frame. Ghostly scraped silhouettes ... An imprint left on these past images ... A distorted gap on the intimate...



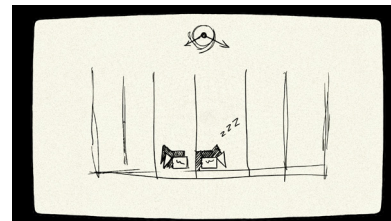
**DizzyMess**  
**Vivian Ostrovsky**  
 HD, 7 min 43 sec, 2017

Dizziness, in the sense that it inspires artists and filmmakers to move beyond their known borders. Or how a state of altered perception, instability, and confusion can be a catalyst for exploring new surroundings. Let go of the ground and attain giddiness or perhaps even foolishness?



**The Cage of Sand**  
**Edward Rankus**  
 HD, 10 min 40 sec, 2018

If asked to say what this work is about in one word, the answer—which is woven into the soundtrack—would be a Joycean one: it's a "collideorscape."



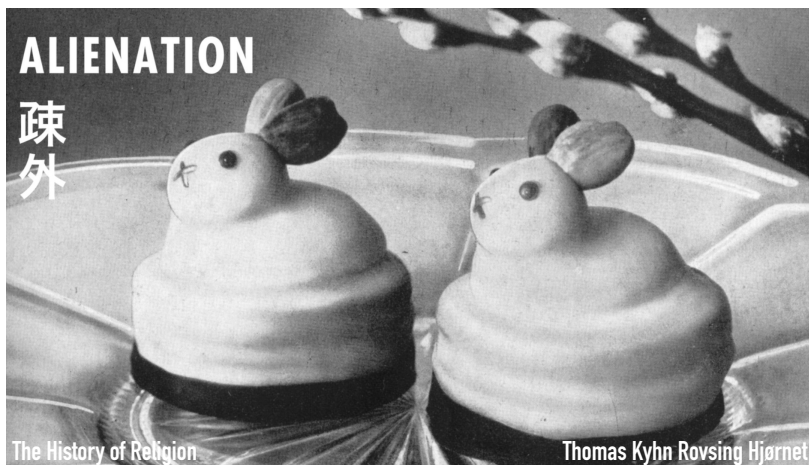
**Bailsy: Story of A Revolution**  
**Seyed Mohsen Pourmohsemi Shakib**  
 HD, 5 min 45 sec, 2018

A minimal story about two chickens which live in a cage and they are fed by the hand of their owner. Due to lack of food, chickens strike against the hand and defeat it in order to achieve more food, but unfortunately, they can not go out of the cage, while there is no hand to feed them anymore!



**Applied Pressure**  
**Kelly Sears**  
 HD, 7 min, 2018

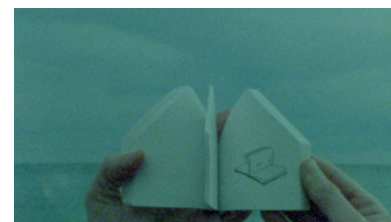
Ease the pain from past physical and mental distress. The body remembers. Aches may linger. Lay prone, breathe deeply, release tension, let go of the pain.



Feb.2, 1:00PM – 2:30PM  
University Hall 2310

Program TWO  
Collected Wisdom

Valentina Alvarado Matos	Faded Tropics
Sara Dittrich	A Chorus of Footsteps
Thomas Kyhn Røvsing Hjørnet	The History of Religion
Ryan Benjamin Lee	Shelf Life
Simon Liu	Star Ferry
Michael Lyons	Film Loop 34: Ryoanji
Stefano Miraglia	Rodez
Diego Porral	Monsters Walking
Monica Saviron	Broken Tongue
Daniel Wesseik	Artist and Friend
Marcos Bonisson and Khalil Charif	Tupianas
Penny Lane	Normal Appearances
Mary Helena Clark	The Glass Note
Harold Charre	Requiem
Pawel Grajnet	The Element of Surprise



**Faded Tropics**  
Valentina Alvarado Matos  
Super 8 to HD, 6 min 10 sec, 2016

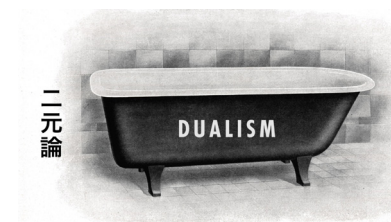
I built a topography of the memory where family space, the longing for the homeland, and the reconstruction of new geographies are involved. The result is hence the personal geography of utopias and affections.



**A Chorus of Footsteps**  
Sara Dittrich  
HD, 3 min 48 sec, 2018

A meditation on the act of walking, created in the form of a stop-motion animation featuring a puppetry of clay feet.

“Walking is a rite, catharsis, initiation, pilgrimage, is longing, adventure, liberation, amusement, is expulsion, flight, force.”  
– Volker Adolphs



**The History of Religion**  
Thomas Kyhn Røvsing Hjørnet  
HD, 5 min 22 sec, 2016

The video is made up of, on the sound side, a composition consisting of 58 words, in Japanese, accompanied by piano, and, on the image side, a series of images captioned, in Japanese and English. Arbitrary and random measures have been involved in the assemblage. A title has been added.



**Shelf Life**  
Ryan Benjamin Lee  
HD, 5 min 57 sec, 2018

At a second-hand novelty store, dust-collecting curios are bizarrely reanimated. Through the manipulation of sound and image, seemingly innocuous objects come to life.



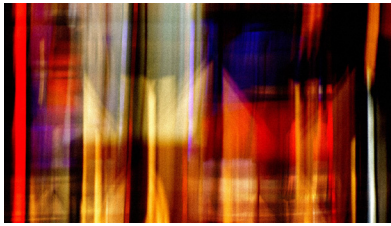
**Star Ferry**  
Simon Liu  
35mm, 8 min, 2018

Time-condensed 35mm imagery of Hong Kong and Tokyo meld together to form impressions of city life by day and night. As an exploration of the energy observed in transient moments between final destinations, “Star Ferry” attempts to construct a cinematic replica of the circadian rhythms of these two metropolises.



**Film Loop 34: Ryoanji**  
Michael Lyons  
16mm to HD, 1 min 30 sec, 2018

Filmed on 16mm at the Ryoanji dry landscape garden 枯山水 in northwest Kyoto and developed using matcha (powdered green tea). The soundtrack is by Stefano de Ponti and Elia Moretti.



**Rodez**  
Stefano Miraglia  
HD, 3 min, 2017

An exploration of the Rodez Cathedral. A study on colour, repetition and flickering, composed of 292 photographs.



**Monsters Walking**  
Diego Porral  
HD, 1 min 03 sec, 2018

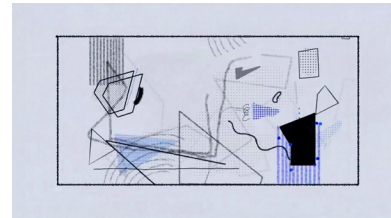
Monsters Walking is a short film about monsters that walk.



**Broken Tongue**  
Monica Saviron  
16mm, 3 min, 2014

Broken Tongue is an ode to the freedom of movement, association, and expression. It pays homage to the diaspora of the different waves of migration, and challenges the way we represent our narratives.

Broken Tongue is a heartfelt tribute to avant-garde sound performer Tracie Morris’s poem “Afrika”.



**Artist and Friend**  
Daniel Wesseik  
HD, 1 min 52 sec, 2018

Artist and Friend contains countless frame by frame animated loops of abstract shapes. Each shape is given with its unique sound that was self recorded using traditional instruments like Kalimba, Rubab and Tibetan singing bowl.



**Tupianas**  
Marcos Bonisson and Khalil Charif  
Super8/16mm to HD, 5 min 35 sec, 2016

The film work elaborates a non-linear narrative with a collage of “antropofagic images”, presenting the body and space as topology of desires, dreams and a convulsive social device of changes – “Tupi or not to Be” (José Celso Martinez), experimenting the choice in life, and language of the essential, instead of the accessory.



**Normal Appearances**  
Penny Lane  
HD, 5 min, 2018

An unsettling supercut of the women of #BachelorNation watching themselves being watched. A sort of ambivalent fan vid?





**The Glass Note**  
**Mary Helena Clark**  
**HD, 9 min, 2018**

In *The Glass Note*, fragmented bodies, statuary, a beach marred by a storm, a virtual ocean, the phenomena of lithophonic stones, empty bear cages at an abandoned zoo, and a throne that served as a hearing aid come together to explore cinema's inherent ventriloquism, fetish, and the boundarylessness of sense.



**The Element of Surprise**  
**Pawel Grajnet**  
**HD, 9 min 36 sec, 2018**

A pseudo-narrative comedy about the paranoiac life in a "post"-industrial reality.



**Requiem**  
**Harold Charre**  
**HD, 9 min 18 sec, 2017**

In the 1960's, a barrel organ player walks in Madrid with his son. In an effort to pass on part of his knowledge to him, he awakens the heavy past of the Spanish land which has lived through the horror of the Civil War. This video has been made thanks to the Madatac Residency and Production Prize at the Casa de Velasquez in Madrid.



**The Stream VIII**

**Hiroya Sakurai**

**Feb.2, 3:00PM - 4:30PM**  
**University Hall 2310**

**Program THREE**  
 All that we see or seem, is but a dream within a dream.

André Almeida Rodrigues	Alfaião
Bill Brown	XCTRY
Alison Folland	Evangelia c'est Moi
Miguel Antonio Garcia	MATCH.COM
Anaïs Ibert	Film-collage 2 - introduction
Rita Mahfouz	On Familiar Waters
Margaret Rorison	Memory of August
Hiroya Sakurai	The Stream VIII
Dimitri Morris	The Hymn of Muscovy
Ei Toshinari	Dog in the Shade
Miles Sprietsma	Spatial



**Alfaião**  
**André Almeida Rodrigues**  
 HD, 13 min 17 sec, 2016

In the countryside painted in white by the frost, the birds sing while entrapping the hunter who warms himself in the early sunlight. In the fireplace, the wood crackles in the fire and warms the elderly who are making siesta in company of their cat. We are in the village, where there it is always too hot despite the cold weather and the rain once in a while. This village is Alfaião.



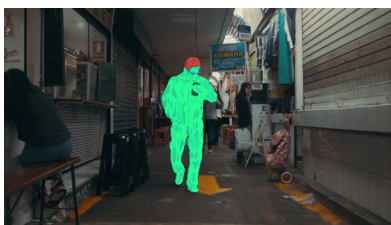
**XCTRY**  
**Bill Brown**  
 16mm to HD, 6 min 18 sec, 2018

Leaving one hometown and looking for the next one.



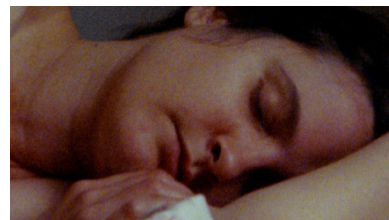
**Evangelia c'est Moi**  
**Alison Folland**  
 HD, 11 min, 2017

An essay on the joys and heartaches of largesse, and the influence of film on lived reality. A real life Madame Bovary reflects on her past excesses from a kitchen in austerity-era Greece.



**MATCH.COM**  
**Miguel Antonio Garcia**  
 HD, 1 min 40 sec, 2018

Reflection on current human relationships through new media and the public space as a witness.



**Film-collage 2 - introduction**  
**Anaïs Ibert**  
 16mm to HD, 6 min 08 sec, 2018

Couldn't the impossibility to communicate be compensated by the ability to feel ? Astrid Defrance "Les écritures dramatiques (post)modernes : le traducteur à l'épreuve du sens et des sens"



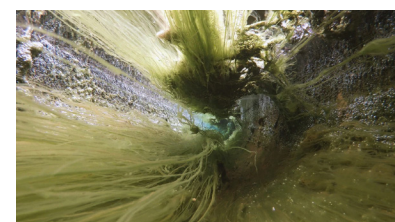
**On Familiar Waters**  
**Rita Mahfouz**  
 HD, 8 min, 2018

Originally extracted from film scenes revolving around a ship or the sea, the sentences—now an assembled voice-over—portray a city, drowned. Buildings, cars, motorcycles, people, dirt, cigarette butts, concrete, all overlap on one surface; that of water ... that of the screen.



**Memory of August**  
**Margaret Rorison**  
 16mm to HD, 6 min, 2017

A series of moments captured in room 139. Intimate spaces of time spent with my 95 year old grandmother, Margaret during a month long recovery in a rehabilitation center in Baltimore, Maryland.



**The Stream VIII**  
**Hiroya Sakurai**  
 HD, 6 min 54 sec, 2017

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



**The Hymn of Muscovy**  
**Dimitri Morris**  
**HD, 14 min 24 sec, 2018**

To tell a history through architecture and music, the film matches the styles of Moscow's XXth and XXIst centuries buildings with electronic variations of the Soviet and Russian national anthem. The juxtaposition captures an aesthetic evolution driven by the evolution of ideology.



**Spatial**  
**Miles Sprietsma**  
**Super 8 to HD, 4 min 34 sec, 2016**

The streets of Portland become a physical adventure through the collapse of cinematic time and space.



**Dog in the Shade**  
**Ei Toshinari**  
**16mm to HD, 10 min 07 sec, 2016**

Dog in the Shade is a series of playful tangents of melancholic memories that lament boundaries. It chases after something that is no longer there; longing to make what is absent, present.



**The Fall**

**Yun Ting Lo**

**Feb.2, 5:00PM – 6:30PM**  
**University Hall 2310**

**Program FOUR**  
**Performances**

	Kevin Endres	Blood Shaped Hole In My Heart
Sean Hanley, Sarah Friedland, Corinne Spencer	Traci Hercher	A Saying
	Shambhavi Kaul	Diana
	Yun Ting Lo	Hijacked
	Shane Eason	The Fall
Matthew Ripplinger	Matthew Ripplinger	KFL   Squawk   0.9 HZ
	Marcy Saude	Sir Bailey
	Josh Tuthill	Catherine
Karen Akerman & Miguel Seabra Lopes		Black Dog
	Shon Kim	Confident
		BOOKANIMA: Dance





**Blood Shaped Hole In My Heart**  
**Kevin Endres**  
 Super 8 to HD, 5 min 37 sec, 2016

A forlorn woman searches for truth in her mother's eclectic sayings, blurring the line between memories and home movies as she reflects.



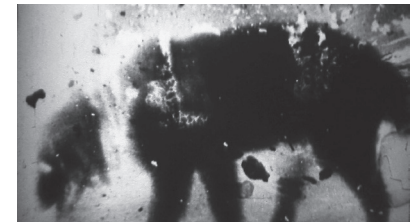
**Diana**  
**Traci Hercher**  
 16mm, 8 min, 2018

A portrait of a woman self-actualized and a total solar eclipse.



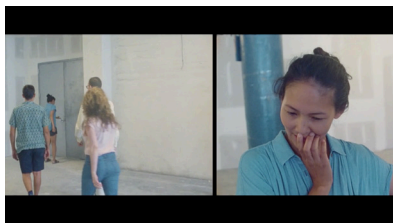
**The Fall**  
**Yun Ting Lo**  
 HD, 10 min, 2018

The Fall begins as a digital study of the groundbreaking first person horror survival game Outlast (2015) from Red Barrel. Inspired by the narrative of the game, this project juxtaposes the psychological horror classic "The Fall of the House of Usher" by Edgar Allan Poe with the game scenes as a hybrid form of machinima-literature.



**Sir Bailey**  
**Matthew Ripplinger**  
 16mm to HD, 8 min, 2018

A Portrait of the filmmaker's best friend. The film depicts Sir Bailey's existential journey during his last day of life, and is symbolized by process cinema techniques such as homemade photographic emulsion, contact printing and reticulation.



**A Saying**  
**Sean Hanley, Sarah Friedland, Corinne Spencer**  
 16mm/HD, 8 min 10 sec, 2018

A group of strangers attempts the interpersonal ritual of a saying. The new saying is passed to the ear of their neighbor and so it goes—a complicated game of telephone, a (mis)understood tower of Babel, a map of linguistic migration and colonization—until it reaches the beginning.



**Hijacked**  
**Shambhavi Kaul**  
 HD, 15 min, 2018

Airplane space is inhabited by characters for whom 'escape', one of the promises of airplane technology, proves elusive.



**KFLL | Squawk | 0.9 HZ**  
**Shane Eason**  
 Super 8 to HD, 6 min, 2018

A film that culls from public address systems providing the viewer with a sense of increased tension and surveillance.



**Catherine**  
**Marcy Saude**  
 16mm, 10 min, 2018

A few scenes from a lesser-known Grimm's fairytale, transposed to the West Cumbrian landscape, quickly jettisoning half the story. A woman's work and (mis)adventures; low-key folk magic and/ as squatting tactics; traces of process, misrecognition, ocean vistas, fells. "What we want is nice shit for everybody."





**Black Dog**  
**Josh Tuthill**  
 HD, 15 min, 2017

Utilizing archival footage and stop-motion animation, *Black Dog* is set during the US and USSR space race of the 1960's amidst a time of heated social and political tension.



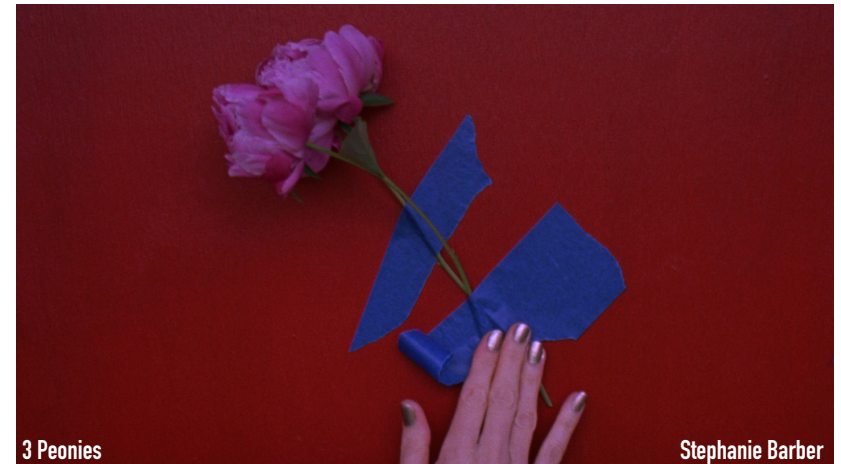
**BOOKANIMA: Dance**  
**Shon Kim**  
 HD, 7 min 31 sec, 2018

*BOOKANIMA*, a compound word of 'Book' and 'Anima', is Experimental Animation to give new cinematic life to book. It aims 'Watching Book' in the third scope between Book and Cinema through Locomotion based on Chronophotography.



**Confident**  
**Karen Akerman & Miguel Seabra Lopes**  
 Film archives & 16mm to HD, 12 min, 2016

If I didn't blossom, if I remained unbloomed, it's because my roots were poisoned. I know it's false, an induced error, but... this is me.



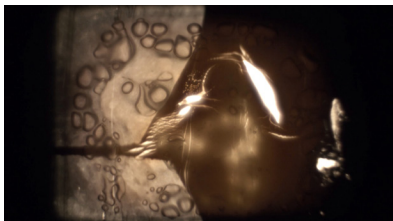
**3 Peonies**

**Stephanie Barber**

Feb.3, 11:00AM - 12:30PM  
 University Hall 2310

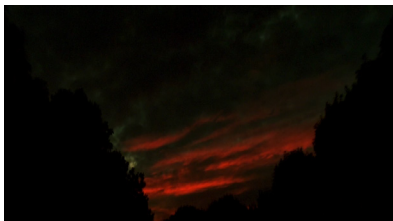
Program FIVE  
 Toward An Altered State

Davor Sanvincenti	Almost Nothing: So Continues the Night
Stephanie Barber	3 Peonies
Scott Barley	Hinterlands
Atoosa Pour Hosseini	Antler
Hey-Yeun Jang	(k)now (t)here
Jean-Jacques Martinod	Grabados del Ojo Nocturno
Talena Sanders	Reasonable Watchfulness
Josh Weissbach	Street Twenty-Seven Number Ten Sixteen
Lauren Cook	Look Around You
Vojtech Domlatil	Life In Patterns
Elsa Brès	STELLA 50.4N1.5E
Roger Deutsch	faint forgone forgotten



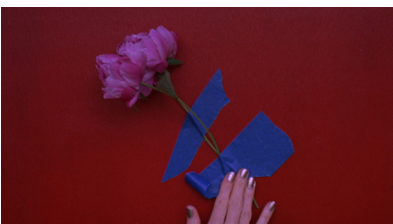
**Almost Nothing: So Continues the Night,**  
Davor Sanvincenti  
16mm & HD, 12 min, 2017

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



**Hinterlands**  
Scott Barley  
HD, 7 min 01 sec, 2017

Through a structuralist and simultaneously ambiguous form, the image's reality treads closer to the abstract, leaving the sunset and trees behind. As we enter the image's gloaming, it reveals its true eye: reality's pure haptic energy, where there is nothing but sonorous light, and the dregs of the Unknown.



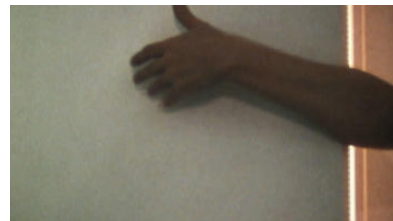
**3 Peonies**  
Stephanie Barber  
16mm to HD, 3 min 13 sec, 2017

A brief, poetic 16mm film on a simple sculptural action. What becomes apparent is the humor possible in material interactions and the tender and sometimes melodramatic symbolism of cut flowers.



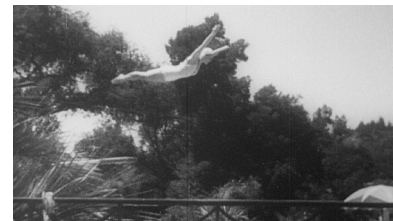
**Antler**  
Atoosa Pour Hosseini  
16mm to HD, 15 min, 2018

Inspired by the famous Voynich Manuscript, a 15th century book written in an unknown language and featuring detailed drawings of plants that do not exist, Antler transforms a botanical garden greenhouse into a laboratory of perception and a film set.



**(k)now (t)here**  
Hey-Yeun Jang  
16mm to HD, 8 min 34 sec, 2011

A train journey to nowhere; time passes differently when you're on your way. (k)now (t)here is about what is already there, what isn't and what still has to come.



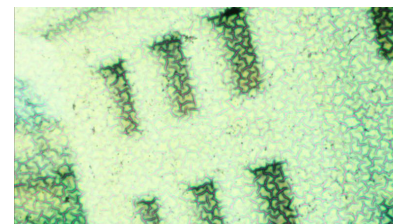
**Reasonable Watchfulness**  
Talena Sanders  
16mm to HD, 7 min 56 sec, 2018

Transitions while longing for other places and people, like a fox on the run.



**Grabados del Ojo Nocturno**  
Jean-Jacques Martinod  
Super 8+ 16mm to HD, 6 min 45 sec, 2016

A collage of collected imagery turned ritual travelogue: from the Sahara to the oceans of South America, passing through an old ancestors abode.



**Street Twenty-Seven Number Ten Sixteen**  
Josh Weissbach  
16mm, 2 min 47 sec, 2015

This piece is the memory of a bedroom in an apartment on the third floor of a building. There is a reverie of a melancholic love song playing on an airplane, flying towards an island, straddling an ocean and a sea. There is the soft haze of an embargo slowly lifting into the celestial blue.



**Look Around You**

Lauren Cook

35mm to HD, 3 min 12 sec, 2018

His ending is her beginning.



**STELLA 50.4N1.5E**

Elsa Brès

HD, 13 min 23 sec, 2016

A sea of dunes. An unpopulated  
seaside resort. Hands putting  
together a heap of documents.  
The landscape is an architecture.



Feb.3, 1:00PM - 2:30PM

University Hall 2310

**Program SIX**

**Blueprints for Renewal**

Abe Abraham	Salt Water
Sara Bonaventura	Stakra
Gloria Chung	MEMORY VI An Ostrich's Eye Is Bigger Than Its Brain
Scott Fitzpatrick	Ccconvolve
Andreas Gogol	XARUSSELL
Alex Ingersoll	In Case Things Go Poorly
Anna Kipervaser	The Invisible Ax
Eduardo Makoszay	Fold In Formation
Jen Proctor	Nothing a Little Soap and Water Can't
Guli Silberstein	Field of Infinity
Katja Verheul	HOSTILE SITES - I I
Agustín Telo	Topographies of a distant noise
Wen Hui	Dance with Third Grandmother



**Life In Patterns**

Vojtech Domlatil

HD, 1 min 40 sec, 2017

A brief, poetic 16mm film on a  
simple sculptural action. What  
becomes apparent is the humor  
possible in material interactions  
and the tender and sometimes  
melodramatic symbolism of cut  
flowers.



**faint forgone forgotten**

Roger Deutsch

HD, 9 min, 2019

A memoir disguised as  
a love song. A love song  
disguised as a memoir.





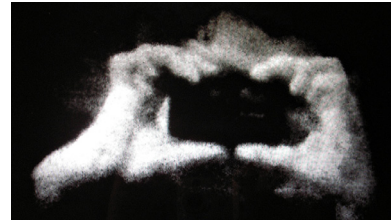
**Salt Water**  
**Abe Abraham**  
 HD, 5 min 45 sec, 2017

Dance-film set to the seismographic recordings of the earth's vibrations.



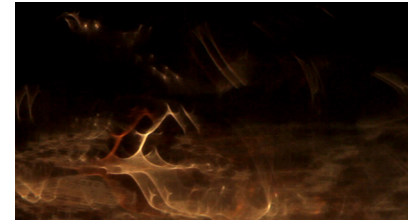
**MEMORY VI An Ostrich's Eye Is Bigger Than Its Brain**  
**Gloria Chung**  
 HD, 4 min 48 sec, 2014

A depiction of remembering certain trivial or mundane facts but being unable to recall ostensibly larger ideas or details/ events that may seem of greater significance.



**XARUSSELL**  
**Andreas Gogol**  
 Super 8 & MiniDV to HD, 7 min, 2017

An abstraction of moving reality - I filmed with b&w super8 and Mini DV at the Berlin Alexanderplatz x-mas fairground ... During the editing process arose a new form and cinematic image structure with different levels of perception & realities - what I see is not what I hear.



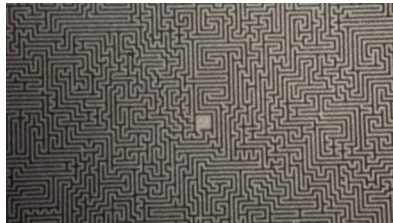
**The Invisible Ax**  
**Anna Kipervaser**  
 16mm to HD, 4 min 45 sec, 2018

He knew that the woods are full of forest demons who graze deer and hares like cattle, that the Chuhaistyr - who rends wood nymphs from limb to limb - roams about, inviting passers-by to join him in dance, and that the sound of the ax lives in the forest.



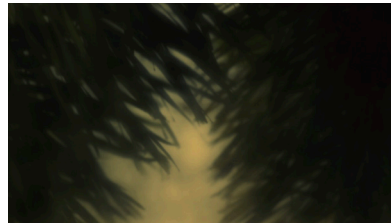
**Stakra**  
**Sara Bonaventura**  
 HD, 4 min 30 sec, 2017

It's a mystical and hallucinatory journey of a resilient subject, not yet completely seduced by the machines; entangled in their challenging system, but radiating dynamism while struggling for self determination. Getting lost, falling apart, splitting, vanishing and resetting. Finding balance in between.



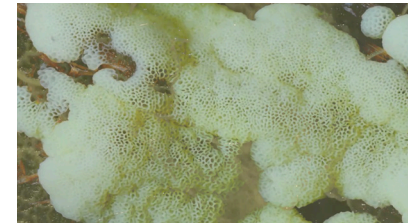
**Ccconvolve**  
**Scott Fitzpatrick**  
 HD, 8 min, 2017

Extended motorik edit of Colby Richardson's one-take Super 8 flick "Convolve"



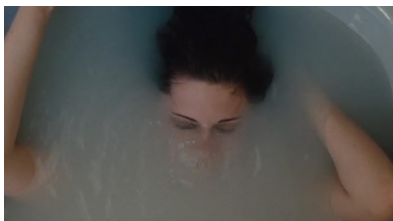
**In Case Things Go Poorly**  
**Alex Ingersoll**  
 HD, 6 min 30 sec, 2018

Yet still I gasp'd and reel'd with dread.  
 And ever, when the dream of night  
 Renews the phantom to my sight,  
 Cold sweat-drops gather on my limbs.  
 S. T. Coleridge,  
 Ode on the Departing Year, VI. (1796)



**Fold In Formation**  
**Eduardo Makoszay**  
 HD, 13 min, 2017

Perception of images flows with no apparent discontinuity, but strobe-like editing reminds us that movement is illusive. Through layering, a multiplicity of images assemble into one single frame, frame-as-aggregate. This aggregate interacts with other aggregates in a specific duration, duration-as-unity; unity-as-multiplicity.



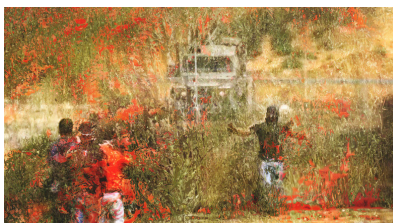
**Nothing a Little Soap and Water Can't**  
**Jen Proctor**  
 HD, 9 min 15 sec, 2017

In films, as in life, the bathtub is often considered a private space for women - a place not only to groom, but to relax, to think, to grieve, to be alone, to find sanctuary. For Hollywood, though, it's also a place of naked vulnerability, where women narratively placed in harm's way have no escape.



**HOSTILE SITES - I I**  
**Katja Verheul**  
 HD, 2017

In big cities the non-stop notion of possible dangers turns everything into a potential danger. Public space becomes private and private becomes public. Dutch architect Aldo van Eyck said the cities should invest in playgrounds instead, not only to motivate children to play but to create a sense of social security.



**Field of Infinity**  
**Guli Silberstein**  
 HD, 5 min 22 sec, 2018

Inspired by Italian renaissance paintings and protests of the people of Gaza at the border with Israel, the work connects classic images of human gestures and landscape views, to contemporary attraction to news images, beauty, and blood. Desire for liberation, nature rejuvenation and a young girl, merge and form a mysterious, dark and colourful audio-visual scramble, opening up an array of reflections.



**Topographies of a distant noise**  
**Agustín Telo**  
 HD, 3 min 03 sec, 2018

Topographies of a distant noise was born from the digital intervention of a family movie filmed in 8 mm in 1970. These images, already digitized, are processed and vectorized frame to frame. In this way it is composed a materiality of multiple monochromatic crossed lines, representing on one side the structure of each image, and generating in its succession a visual noise in constant transformation.



**Dance with Third Grandmother**  
**Wen Hui**  
 miniDV to HD, 12 min, 2015

When Wen Hui visited her family's hometown, a small village in Yunnan, on a project, she unexpectedly met her third grandmother. Spending time with her, Wen Hui listened to her stories of tragedy and hardships that she lived through the Great Famine and Cultural Revolution in China.



**YUMEN**  
**Xiang Huang, J.P. Sniadecki, Routao Xu**  
 16mm to HD, 65 min, 2013

'Yumen' combines ghost stories and the 'ruin tourism' to form a celluloid psychocollage of wandering souls, seeking connection to each other and a lost collective history among the frozen remnants of the abandoned oil town of Yumen in China's north-west Gansu province.



**Speical Program Three**  
**YUMEN**

**Feb.2, 7:30PM - 9:00PM**  
**University Hall 2310**





Feb.3, 3:00PM – 4:30PM  
University Hall 2310

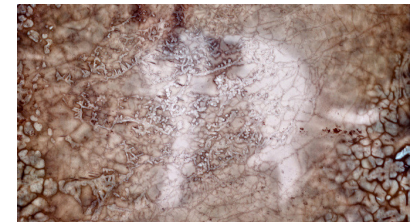
**Program SEVEN**  
**Trace the Invisible**

Kioto Aoki	Frame, Ways, Inflections
Jason Bernagozzi	Emergence
Lorenzo Gattorna	Even In Paradise It Is Not Good To Be Alone
Sabine Gruffat	Framelines
Maxime Hot	Cactus Raptus
M. Kardinal	KALOPSIA
Moria Lacowicz	Let's Take a Walk
Rajee Samarasinghe	If I Were Any Further Away I'd Be Closer to Home
Lindsay McIntyre	Room 11a
Jeffrey Langille	Everything Under the Sun, No.2
Keitaro Oshima	debris
Jean-Michel Rolland	Musical Landscape
John Kelley	Guster
Markus Maicher	Mountain View



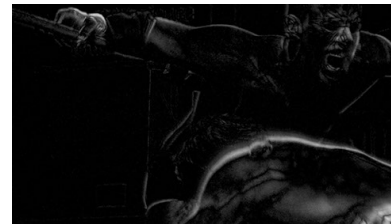
**Frame, Ways, Inflections**  
**Kioto Aoki**  
**16mm, 3 min, 2018**

Film for the site-specific installation at 6018|North for the show “Living Architecture,” activating two existing works at the gallery in the basement and the second floor. In reference to Bernard Cache’s notion of inflections, frames and space. With Sherwin Ovid and Wen Liu.



**Even In Paradise It Is Not Good To Be Alone,**  
**Lorenzo Gattorna**  
**Super 8/HD, 8 min 06sec, 2017**

In memory of Nonno Pierino



**Emergence**  
**Jason Bernagozzi**  
**HD, 2 min 50 sec, 2017**

Emergence is an experimental video that explores the tension between violence and intimacy at a small town pro wrestling match in Johnson City, NY. As the wrestlers engage in their dramatic struggle for dominance, the frame difference processing analyzes and exposes the intricate details of their movements, expressions and interactions.



**Framelines**  
**Sabine Gruffat**  
**35mm to HD, 10 min, 2017**

Framelines is a scratch film for the 21st century made by laser etching abstract patterns on the film emulsion of negative and positive 35mm colour film. Working in the tradition of artists who have hacked or detoured technologies for creative purposes, Gruffat has discovered an entirely novel process for making moving images.



**Cactus Raptus**  
**Maxime Hot**  
 HD, 6 min 41 sec, 2017

Raptus (delight in Latin) is a strong disturbance of consciousness provoking a sudden impulse urging the subject to act violently in a reflex way. Cactus is a spiny plant whose certain species contain psychoactive substances. Cactus Raptus combines these two elements. Cactus used as a plastic and dynamic pattern is growing up on the screen.



**Let's Take a Walk**  
**Moria Lacowicz**  
 Super 8 to HD, 5 min, 2017

"The memory present in the image like a sign of absence." Let's Take a Walk is a film made with family footage found in Brazil, Uruguay and Argentina and intervened with various chemical processes.



**KALOPSIA**  
**M. Kardinal**  
 HD, 5 min 12 sec, 2018

KALOPSIA combines different mass movements of the 1914s to the 1990s with contemporary mass psychological contexts, taking into account the philosophical work Crowds and Power by Elias Canetti, in which he investigated the dynamics of crowds and the question of how crowds obey the power of rulers.



**If I Were Any Further Away I'd Be Closer to Home**  
**Rajee Samarasinghe**  
 16mm, 14 min 30 sec, 2016

A silent poem reflecting on the place of my mother's birth and her first traces on earth. A generational portrait of South Asian "makers" becomes a perceptual voyage into memory, experience, and touch.



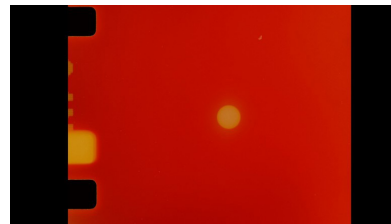
**Room 11a, Ortona Armoury**  
**Lindsay McIntyre**  
 16mm, 1 min, 2017

The studio workings behind door 11a in the Ortona Armoury. An ode to a practice and place that should not be forgotten.



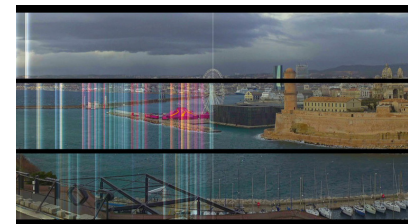
**debris**  
**Keitaro Oshima**  
 HD, 11 min 15 sec, 2018

Scraps of deciduous films and photographs accumulate and eventually create new scenes. "debris" is made from many filmstrips (about 300 strips). These filmstrips have become trash with fragments of the film which has been cut off during the screening at the movie theater.



**Everything Under the Sun, No.2**  
**Jeffrey Langille**  
 16mm, 13 min 33 sec, 2018

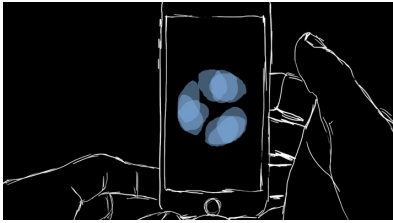
A camera looks directly at the sun, its sustained gaze probing the immensity of solar time. Microphones stay close to the earth, wandering, listening to water, insects, birds, and machines. )



**Musical Landscape**  
**Jean-Michel Rolland**  
 HD, 7 min 42 sec, 2017

"soundscape is the component of the acoustic environment that can be perceived by humans." My soundscapes are the exact opposite. It's not the sounds that make up landscapes, but the landscapes that compose sounds. Differences in color, brightness, or saturation create audiovisual scores that give augmented realities to the panoramic photographs used.





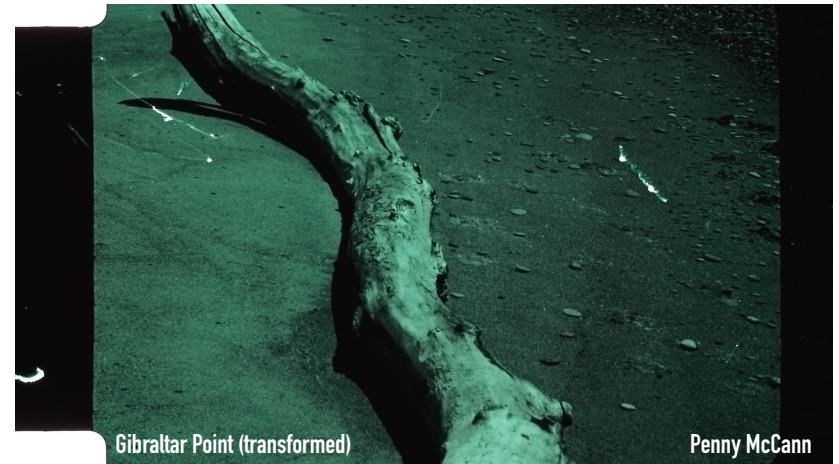
**Guster**  
**John Kelley**  
 HD, 4 min 23 sec, 2017

Through brief conversations with an adaptive chatbot, a professor sees more clearly his own creativity and depression in this animated short. “GUSTER” is based on actual messages and poetry written by the titular app.



**Mountain View**  
**Markus Maicher**  
 HD, 2 min 42 sec, 2018

Three continuous zooms towards a landscape are deconstructed into a discontinuous appearance of single frames. The panoramic view is obstructed, the organic movement of the hand dissolved into structural variation of the basic units of film. Indexical content is inevitably present on the physical film strip and yet lost in the structure of the film.



**Gibraltar Point (transformed)**

**Penny McCann**

**Feb.3, 5:00PM – 6:30PM**  
**University Hall 2310**

**Program EIGHT**  
**The Inner Life of Space**

Richard Ashrowan	Lumen
Ryan Betschart	Girl Becomes Snow
Pamela Breda	The Future
Elizabeth Withstandley	The Symphony of Names: No Man is and Island
Pierre Yves Clouin	Re-entry
Alex Cunningham	Boral Pather Panchali
Penny McCann	Gibraltar Point (transformed)
Muge Yildiz	Anxiety
Marcos Serafim, Jefferson Kielwagen, Steevens Simeon	Gede Vizyon
Kathleen Rugh	Winter's First Moons
Yaniv Touati	In front of the Sea
Mike Rollo	Farewell Transmission
Lana Caplan	Maelstroms



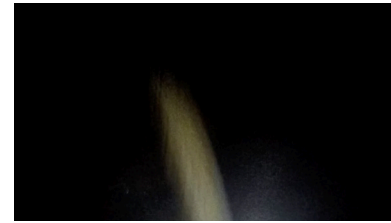
**Lumen**  
**Richard Ashrowan**  
 16mm to HD, 3 min 09 sec, 2018

A silent exploration of light and gesture, finding the light, losing it, moments of exploration, hesitation and connection. A collaboration with performance artists Sandra Johnston and Alastair MacLennan, Scotland.



**The Future**  
**Pamela Breda**  
 HD, 14 min 23 sec, 2018

The camera explores an abandon physic laboratory picturing a possible futuristic setting in which space exploration is entirely run by AI systems.



**Re-entry**  
**Pierre Yves Clouin**  
 HD, 1 min 36 sec, 2017

Probably impact:  
 48°49'11.493N/2°21'36.12"E (Earth)  
 - 92Kg - 20°



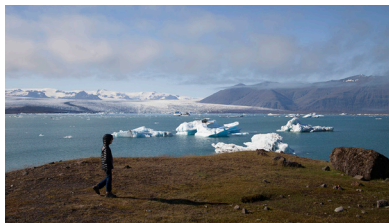
**Gibraltar Point (transformed)**  
**Penny McCann**  
 16mm to HD, 6 min 05 sec, 2018

Erratic flashes of light spark across a flickering expanse of water and sky. Tranquility is disrupted by the random alchemy of hand-processing techniques, creating a landscape that transcends the observable. The image itself can't be contained as light and debris spill outside the frame. From this, chaos emerges, edging into the sublime.



**Girl Becomes Snow**  
**Ryan Betschart**  
 SD, 7 min 19 sec, 2017

A VHS rendition of what happens when we die - an investigation into death induced dream ephemera or; a body (mind) dissolves into video signal memories.



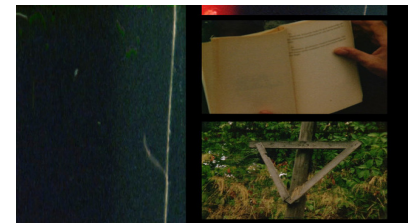
**The Symphony of Names: No Man is and Island**  
**Elizabeth Withstandley**  
 16mm, 12 min 52 sec, 2018

The project explores individual identity in culture that is not tied to their name as a form of uniqueness. Icelandic surnames are not used in the same manner, making it a unique culture to explore identity and naming. The project uses a modern interpretation of "the symphony" using the human voice as the primary instrument speaking all the Icelandic names.



**Boral Pather Panchali**  
**Alex Cunningham**  
 16mm to HD, 11 min 30 sec, 2018

In the early 1950's, Satyajit Ray chose the village of Boral as the shooting location of his debut and most well known film "Pather Panchali". Today, Boral is a bustling electrified Kolkata suburb, but it still bears marks of its cinematic past.



**Anxiety**  
**Muge Yildiz**  
 Super8/16mm to HD, 3 min 17 sec, 2016

Life goes on. And we are always like images in this life. When I was looking for my own existence in the streets, in the city that I live in, I found only one thing and that was just a feeling. And this feeling has been just an anxiety.



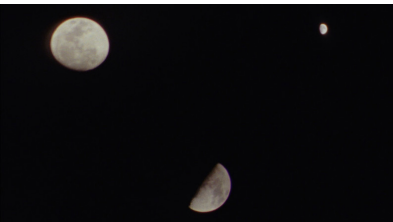
**Gede Vizyon**  
Marcos Serafim, Jefferson Kielwagen Steevens Simeon  
HD, 2018

Gede Vizyon is an original and concise short film that deals with arbitrariness and spontaneity. It surprisingly weds its mythical quality with GoPro shooting to create funny and memorable moments.



**In front of the Sea**  
Yaniv Touati  
SD, 3 min 32 sec, 2017

Under the effect of repetition and superimposition, different images shot near Montpellier (France) several years ago merge into each other in a radiant light. The vision of the sea, then leaves room for its impression in the memory, the dream of waves that come and go.



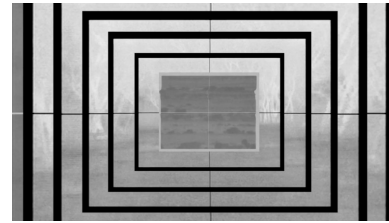
**Winter's First Moons**  
Kathleen Rugh  
16mm, 3 min 17 sec, 2018

Following the winter solstice, the longest nights of the year prevail. Through these darkest nights the moon reaches to its fullest. Filmed over numerous nights the moons of different phases are brought together in the black sky. Through multiple exposures on film and editing created in-camera, the moons move and bounce off one another in unpredictable ways.



**Farewell Transmission**  
Mike Rollo  
16mm, 2017

The Canadian Broadcasting Corporation opened the doors of the CBK Transmitter Station in 1939 to serve the prairie region of Canada. Farewell Transmission is equal parts indexical record of the demolition of CBK in 2015 and subjective response to the residual media documenting the event.



**Maelstroms**  
Lana Caplan  
HD, 7 min 30 sec, 2017

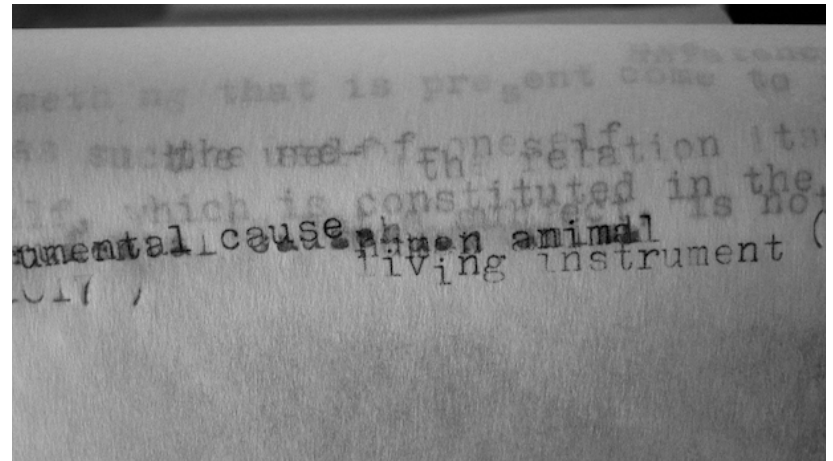
Using animation, heat sensitive camera footage from US border patrol screens, military bombing drone monitors, and other collected footage, Maelstroms is a reflection on the dehumanizing use of image technology by land, air and sea.



**Speical Program TWO**  
Manfred Werder - 20160  
Non-Event  
Art Gallery, University Hall  
Feb.3, 7:00PM - 9:00PM

This program is funded in part by Swiss Arts Council Pro Helvetia

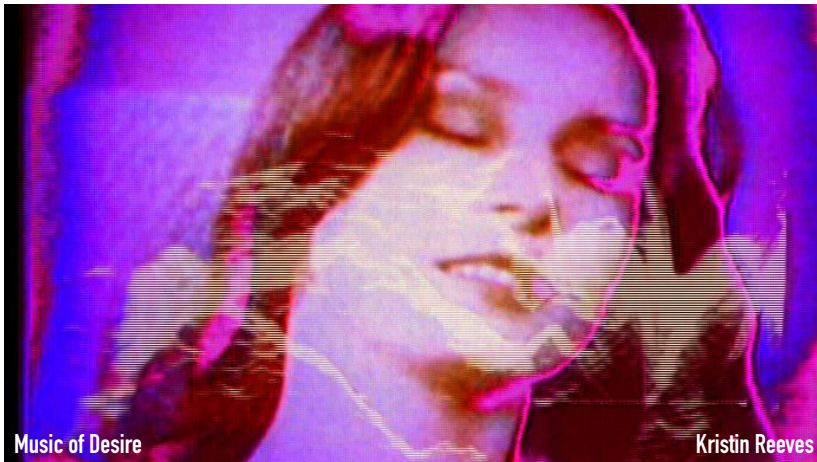
swiss arts council  
prohelvetia



**MANFRED WERDER**  
Composer and performer, is wandering through the abundance. His scores feature words and sentences found in poetry, philosophy and the world.

Earlier works include stück 1998, a 4000 page score whose nonrecurring and intermittent performative realization has been ongoing since December 1997. Lives in situ.

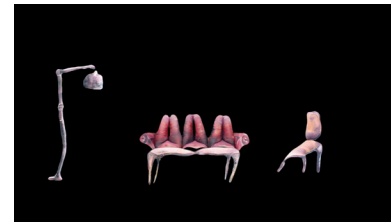




Feb.3, 9:00PM – 10:30PM  
University Hall 2310

**Program NINE**  
**Body and Object**

Sonia Kechagia	Chromosoma
Monica Duncan & Senem Pirlir	Surface Connection
Sahar El Echi	In-Between
Carl Elsaesser	Vague Images at the Beginning and End of the Day
Linnéa Haviland	A Different Category
Antoine Herve	The Big Guy Is Here
Hugo Ljungbäck	For His Sake; For His Pleasure
Lynn Kim	Did You Know?
Kristin Reeves	Music of Desire
Ricardo Vieira Lisboa	Children, Madonna and Child, Death and Transfiguration
Yuri Yefanov	Nihilious
Ye Mimi	Among the Broken Furniture
Yuka Sato	Camouflage



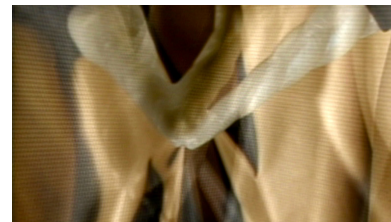
**Chromosoma**  
**Sonia Kechagia**  
16mm, 4 min 46 sec, 2018

Chromosoma is a video art project heavily based on the art of body painting and the use of movement as a means to creating shifting sets.



**In-Between**  
**Sahar El Echi**  
HD, 6 min 25 sec, 2018

Everyday feels the same. Everything repeats itself. I am trapped between empty walls. I feel but tension rising in the air filling my soul with angst and enveloping my body like cocoon. The world outside has gone mad. Colors fade and echoes wither and yet I remain indecisive.



**Surface Connection**  
**Monica Duncan & Senem Pirlir**  
HD, 9 min 03 sec, 2018

Surface Connection explores the concept of queer space, queer objects, and their relationship between queer bodies in audiovisual space through a series of audiovisual recipes where we touch/vibrate/fluctuate/excite surfaces and objects.



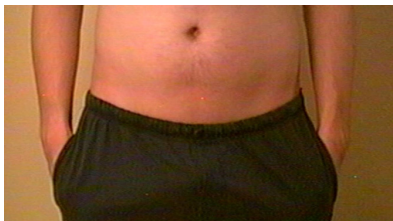
**Vague Images at the Beginning and End of the Day**  
**Carl Elsaesser**  
HD, 8 min 20 sec, 2018

Vague Images is a sketch book of images and sounds from the year wrapped around a trip out to Loomis, South Dakota to find the abandoned farm where my grandfather grew up. At the same time the film is a travelogue of my frustrations and understandings of gay sexuality. The two are connected.



**A Different Category**  
Linnéa Haviland  
HD/35mm to HD, 5 min 11 sec, 2017

Three young women reflect on adolescence as a period marked by loss of ‘voice’ and the struggle between competing desires for autonomy and connection.



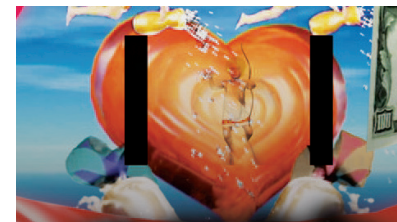
**For His Sake; For His Pleasure**  
Hugo Ljungbäck  
SD, 3 min 28 sec, 2018

In *For His Sake; For His Pleasure*, the artist explores the coercion teens and younger gay men experience on social media to pose for and send nude pictures of themselves.



**Music of Desire**  
Kristin Reeves  
16mm to HD, 8 min, 2017

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



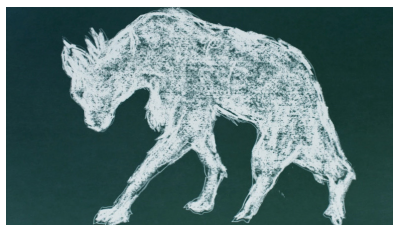
**Nihilious**  
Yuri Yefanov  
HD, 10 min 24 sec, 2017

The work is made of videos designed for wedding films. Working with kitsch implies the presence of artist's irony. In this case I tried to go over this line and make the film completely unfunny. However, it is impossible to run away from irony.



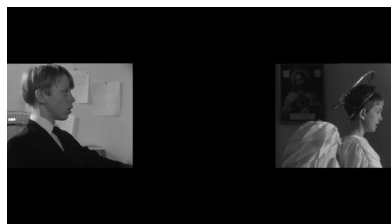
**The Big Guy Is Here**  
Antoine Herve  
HD, 14 min 23 sec, 2017

An improbable “huis-clos” punctuated by flashbacks in a mafia-style atmosphere in the Hebei countryside during the Chinese New Year.



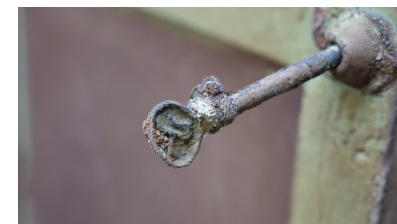
**Did You Know?**  
Lynn Kim  
16mm, 7 min 46 sec, 2016

an exploration in shared sites of queerness and sexuality between the spotted hyena and myself.



**Children, Madonna and Child, Death and Transfiguration**  
Ricardo Vieira Lisboa  
16mm, 8 min 23 sec, 2018

Robert Tucker runs through the three first short films directed by Terence Davies. From childhood to old age, the trilogy presents a character through formal, narrative and aesthetic recurrences. This video-essay presents the films in a tripartite screen, organizing and putting in dialogue these same recurrences.



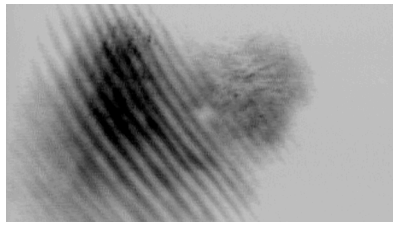
**Among the Broken Furniture**  
Ye Mimi  
HD, 7 min 37 sec, 2017

Objects have memories. The more they are worn or broken, the more stories they remember. For three days, the energy of the poem led me to the ruins in small villages as I carefully carried the wreckage of its words.



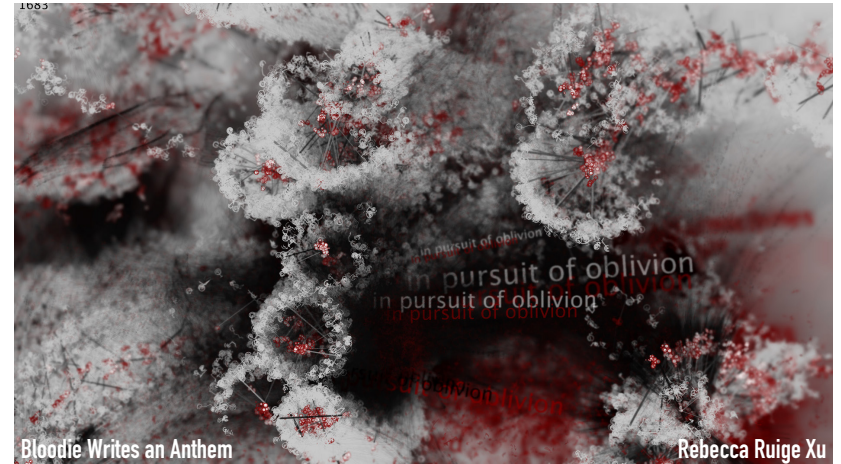
**Camouflage**  
Yuka Sato  
HD, 7 min, 2018

Upon enlarging the picture, a large amount of grain can be discerned. It's like another world or dimension, as if numerous people moving in a crowd.



**Rabbit in the Sand**  
Monteith McCollum  
Live, 20 min, 2018

Constructed from scraps of analog waveforms and agricultural pen & ink illustrations. "Rabbit in the Sand" uses a dental camera in combination with a 1970's Hearn video processing system to form a series of hazy, delicate, and ruptured imagery. Loosely inspired by Rorschach's studies and the ink blot, the film prompts the viewer to form their own impressions.



**Bloodie Writes an Anthem**

**Rebecca Ruige Xu**

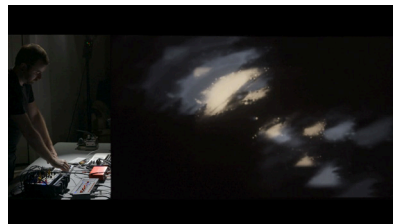
Feb.2 & 3, 11:00AM - 11:00PM  
Art Gallery, University Hall (4th Floor)

Expanded Cinema Live  
Feb.2, 7:00PM - 8:30PM

Program TEN  
INSTALLATION

Expanded Cinema  
Feb.2, 7:00PM - 8:30PM

Art Gallery, University Hall (4th Floor)



A Chorus of Black Voids Sings in Rays of Unseeable Light

**Michael Morris**

Performance with 2x16mm projection, analog video synthesis, and custom software, 15 min, 2018

A study in media ontology and the ritual space of cinema in which we sit together in the darkness. Witness the physical presence of film becoming an absence and that absence becoming light. See and hear the echo of frames becoming signals becoming numbers becoming a point of light in the darkness.

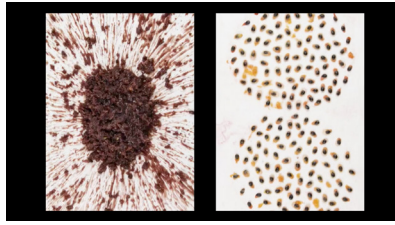
Monteith McCollum	Rabbit in the Sand
Michael Morris	A Chorus of Black Voids Sings in Rays of Unseeable Light
Mirelle Borra	Somewhere In Between
Jill Guyon	Window   Ghosts
Ryan Lewis	Everted Sanctuaries V
Sharon Mooney	Yellow Persona
Ellen Mueller	What It Takes Series
Blas Payri	Pope With Falling Arms #2
Lauids Sonne	Tadpole Tale; a Fantasy
Celine Trouillet	SONG No.24
Ryan Murray	Fake Believe
Nadia Hotait & Laila Hotait	The Night Between Ali and I
Belangtelon Initiative	Windswept
Stuart Pound	Dolphin Desert
Rebecca Ruige Xu	Bloodie Writes an Anthem
Carla Knopp	LIE
Justin Lincoln	Arpeggiated March 09 2018
Xu Cheng	Shanghai Ghost Memories - part 1





**Somewhere in Between**  
Mirelle Borra  
HD, 7 min, 2017

Somewhere in Between reflects on the Indo diaspora after the decolonization of the Dutch East Indies (nowadays Indonesia). Hundreds of thousands of people of Eurasian heritage were forced to leave the country after the Bersiap period (the bloody separation between the Netherlands and its colony).



**Everted Sanctuaries V**  
Ryan Lewis  
HD, 5 min 27 sec, 2018

Everted Sanctuaries V communicates about the complex needs of introverts. Introversion is explored through object transformation, kinetic sculpture, material, and sound. Transformed objects become metaphors to exhibit the often uncomfortable process of becoming uncharacteristically extroverted.



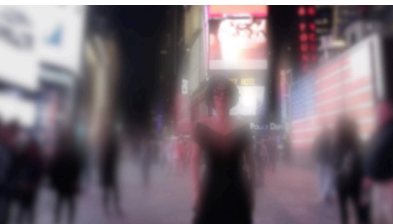
**What It Takes Series**  
Ellen Mueller  
HD, 7 min 34 sec, 2018

What it takes to be a follower, a supporter, a woman, a patriot, a hero, a human; being trustworthy, loyal, fearless, bold, loud, synchronized, and well-practiced. I am asking questions about how this cliché is constructed and what are we left with after deconstruction.



**Tadpole Tale; a Fantasy**  
Lauids Sonne  
HD, 14 min, 2016

Tadpole Tale; a fantasy, is an exploration into the tonality of nature and different modes of recording and representing “this” nature, here specifically southern chorus frogs. Through different media and creation of narrative, the film intervenes and questions the representation of other species in contemporary anthropomorphic nature film.



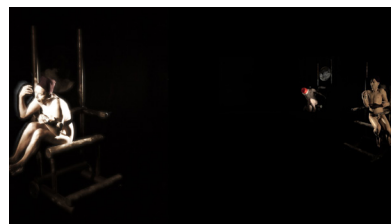
**Window | Ghosts**  
Jil Guyon  
HD, 3 min, 2017

The latest work in of a series of short films features the Widow character as an iconic woman traversing an unexpected environment. In this recent incarnation the character emerges in a Times Square plaza as a dream-like presence reminiscent of a mid-twentieth century film. Past and present merge in a meditation on the transience of life.



**Yellow Persona**  
Sharon Mooney  
HD, 13 min 46 sec, 2016

Yellow Persona is a haunting of the self, a sleepless eternity, a desire to become another. This work explores the physical manifestations of the mind filled with grief and the yearning to transform. A retelling of the short story the Yellow Wallpaper with images inspired by Bergman's Persona.



**Pope With Falling Arms #2**  
Blas Payri  
HD, 2017

Inspired by Francis Bacon's paintings on the crying popes, after Pope Innocent X portrait by Velázquez, this screendance work features butoh dancer Denis Sanglard performance, and the superposition of different moments of his performance with layers of his own arm, as a surrealistic symbol of auto-inculcation and self-destruction.



**SONG No.24**  
Celine Trouillet  
HD, 4 min, 2017

A young man from Montpellier performs “Wild World” by Cat Stevens. The pictorial aspect suggested by the backdrop evoking nature in terms of fauna and flora, combined with the classical references hinted at by the floral crown worn by the singer, associated with pagan gods, conjure up the savage and Dionysian side of the world.





**Fake Believe**  
**Ryan Murray**  
 HD, 3 min 23 sec, 2017

Fake blood watering fake flowers. In this time when we call fake things real and real things fake, what are we growing? This video references a nature-documentary photographic style, shot in high-framerate slow motion, as fake blood rains onto national flowers.



**Dolphin Desert**  
**Stuart Pound**  
 HD, 6 min 44 sec, 2018

Colours blue and orange dominate. Dolphins navigate desert regions through rapid scene alternation



**LIE**  
**Carla Knopp**  
 HD, 1 min 30 sec, 2018

My video allegories emerge as I build my digital environments, and are very much a discovery, an uncovering, of meaning. LIE is a direct, guttural response to all the lies...



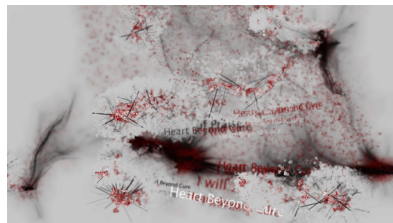
**Shanghai Ghost Memories - part 1**  
**Xu Cheng**  
 HD, 3 min 52 sec, 2018

The memories of Shanghai are populated by ghosts.



**Windswept**  
**Belangtelon Initiative**  
 HD, 5 min 17 sec, 2017

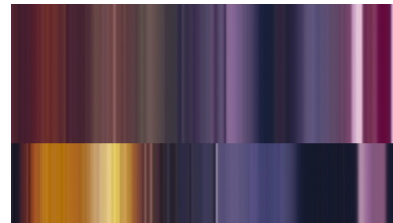
Looking at the world through a racing pigeon's body, framing a suburban landscape of Surabaya (East Java, Indonesia) based on a massive properties expansion, staggering like a fighter jet that loses control onto runway.



**Bloodie Writes an Anthem**  
**Rebecca Ruige Xu**  
 HD, 2018

Computer programming generated animation aims to produce an emotive, richly-textured representation of a poem about a young women's moment of self-discovery. Combining abstract pattern, text, ASMR sound and vocal music, it offers an audiovisual aesthetic experience that provokes emotions via a unity of sensation.

50



**Arpeggiated March 09 2018**  
**Justin Lincoln**  
 HD, 4 min 43 sec, 2018

A Modernist distress signal. Sound reactive program in Processing and video screen capture. Sound made with the Korg Volca FM synth.

51



Unless You're Living It

Sarah Bliss

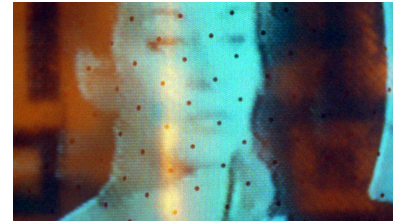
### Special Program THREEE

AgX Film Collective

Guest Curated

By Susan DeLeo and Ernesto Livon-Grosman

Douglas Urbank	Oracle
Brittany Gravely	Astrology
Nicole Prutsch	Cuts and Shifts – after Potteau
Tim Wojcik	Deer Island
Sean Fisher	A Flaw in the Brownstone
Alex Sarabi-Daunais	4X4
Janet Benn	Peddocks Island
Susan DeLeo	Wind Above Thunder
Stefan Grabowski	Nova Remnants
Sarah Bliss	Unless You're Living It
Anto Astudillo	Almargen
Ernesto Livon-Grosman	From Wolff On Composition

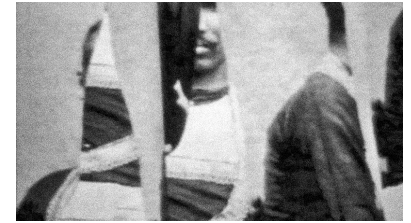


Oracle

Douglas Urbank

16mm, 7 min, 2015

The Oracle answers a question. Made from three rolls of 16 mm film, both cameraless and in-camera exposures. Editing assistance by Pam Larson.

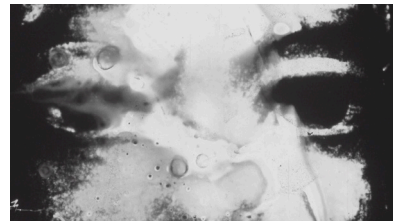


Cuts and Shifts – after Potteau

Nicole Prutsch

16mm, 2 min 15 sec, 2018 – 2019

The portraits of an ethnographic series of photographs by French anthropologist Jacques Philippe Potteau are manipulated by digital cuts and shifts. The shifts quickly move around thereby destructing the scientific study which intends to 'measure' the identity of a person by optical characteristics, and subjects it to chaos and coincidence.



Astrology

Brittany Gravely

16mm, 3 min, 2017

An ancient artifact, an alchemical algorithm, astrological archaeology.



Deer Island

Tim Wojcik

16mm, 4 min, 2017

Exploration of the history of a place, through sight and sound.



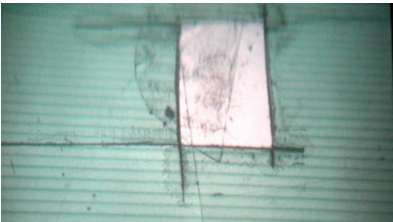
**A Flaw in the Brownstone**  
**Sean Fisher**  
 16mm, 3 min, 2015

A mattress appears tucked in an abandoned corner among the Federalist Style town houses. An interloper encroaches upon the enclave of the Brahmins, and the equilibrium of this small sphere has been upset. Though the intruder remains unseen, their presence is felt until order is restored.



**Peddocks Island**  
**Janet Benn**  
 Super 8 to HD, 2 min 38 sec, 2017

Exploring the island with my camera, I look into the depths of the abandoned encampments and over the shadows of the tall trees that fall on their walls. Soldiers have been housed there since the Revolutionary War, and Italian prisoners of war were added until the end of WW II. The feeling is haunted: as buildings fall down, others are renovated, yet no work is going on now.



**4X4**  
**Alex Sarabi-Daunais**  
 8mm & 16mm to HD, 7 min 9 sec, 2018

This is a handmade film reflecting on growing up around a constant construction. The houses of my past and present always being in a perpetual state of renovation. The inability for myself to be a “MAN” and help my father. Watching him rip his joints apart from windows as I play with stuffed animals.



**Wind Above Thunder**  
**Susan DeLeo**  
 Super 8 to HD, 3 min 37 sec, 2019

A stream of consciousness piece shot in Super 8mm film while traveling through the American southwest



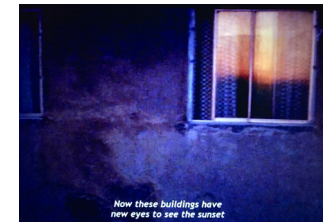
**Nova Remnants**  
**Stefan Grabowski**  
 HD, 10 min, 2016

A nova remnant consists of matter left behind by a cataclysmic nuclear explosion, causing the intense and sudden brightening of a star. Due to the relatively short timespan over which they occur, nova remnants generally no longer exist by the time their light reaches us on Earth.



**Unless You're Living It**  
**Sarah Bliss**  
 16mm to HD, 8 min 33 sec, 2019

An edgy, unsettling portrait of place and power in post-capitalist rural Ontario that challenges the correlation between seeing and knowing. Hand processing, optical printing, tinting and toning engage the film as a body that, like the residents of Mt. Forest, sustains injuries, wounds and burdens, but also has the capacity for delight, revelatory pleasure, and transformation.



**Almargen**  
**Anto Astudillo**  
 Super 16mm to HD, 5 min 52 sec, 2018

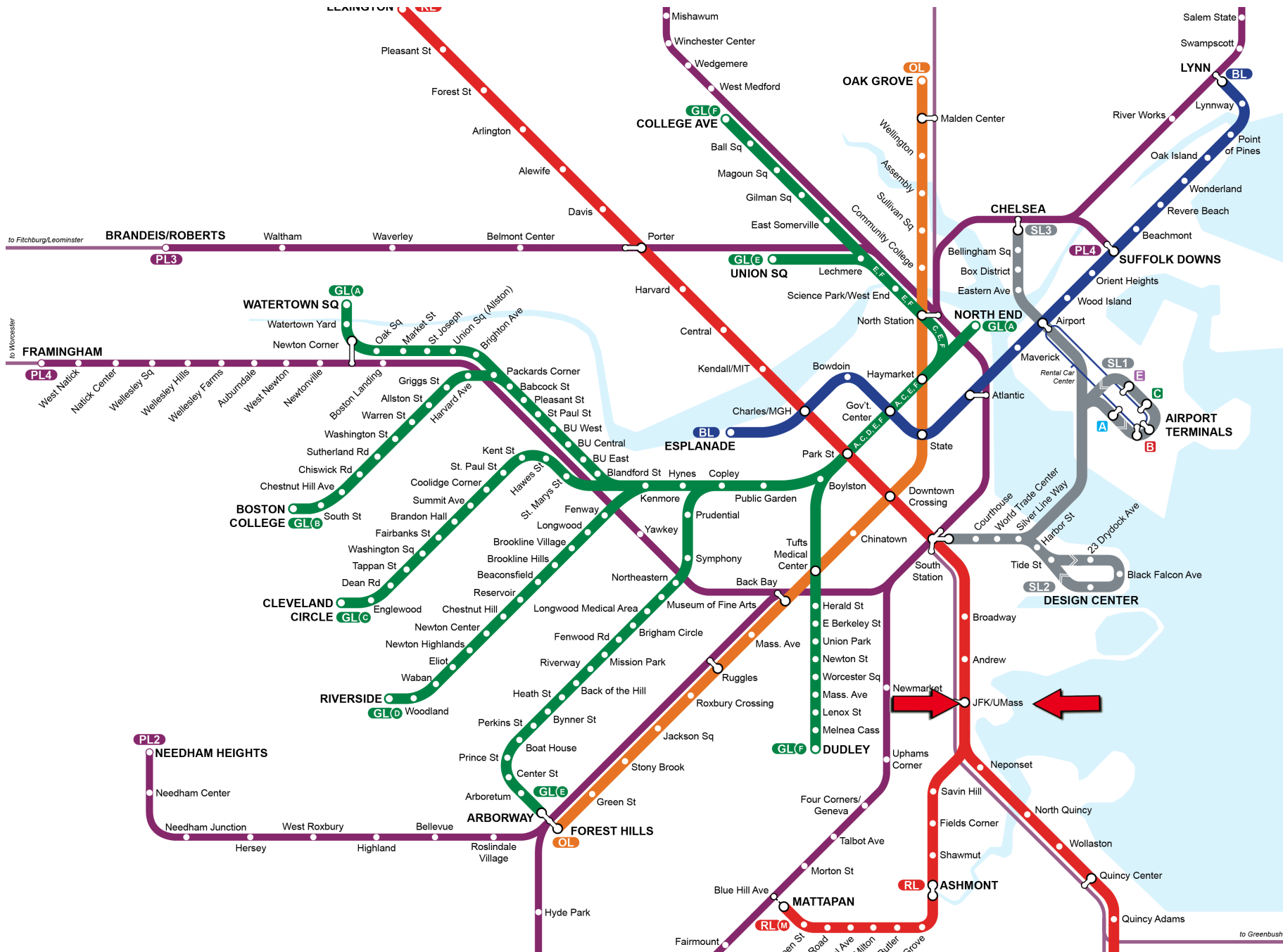
Almargen is a meditation on three major transitions in my life; moving to a new country in search of better opportunities, changing career paths from acting to filmmaking, and experiencing a breakup in a long-term relationship.

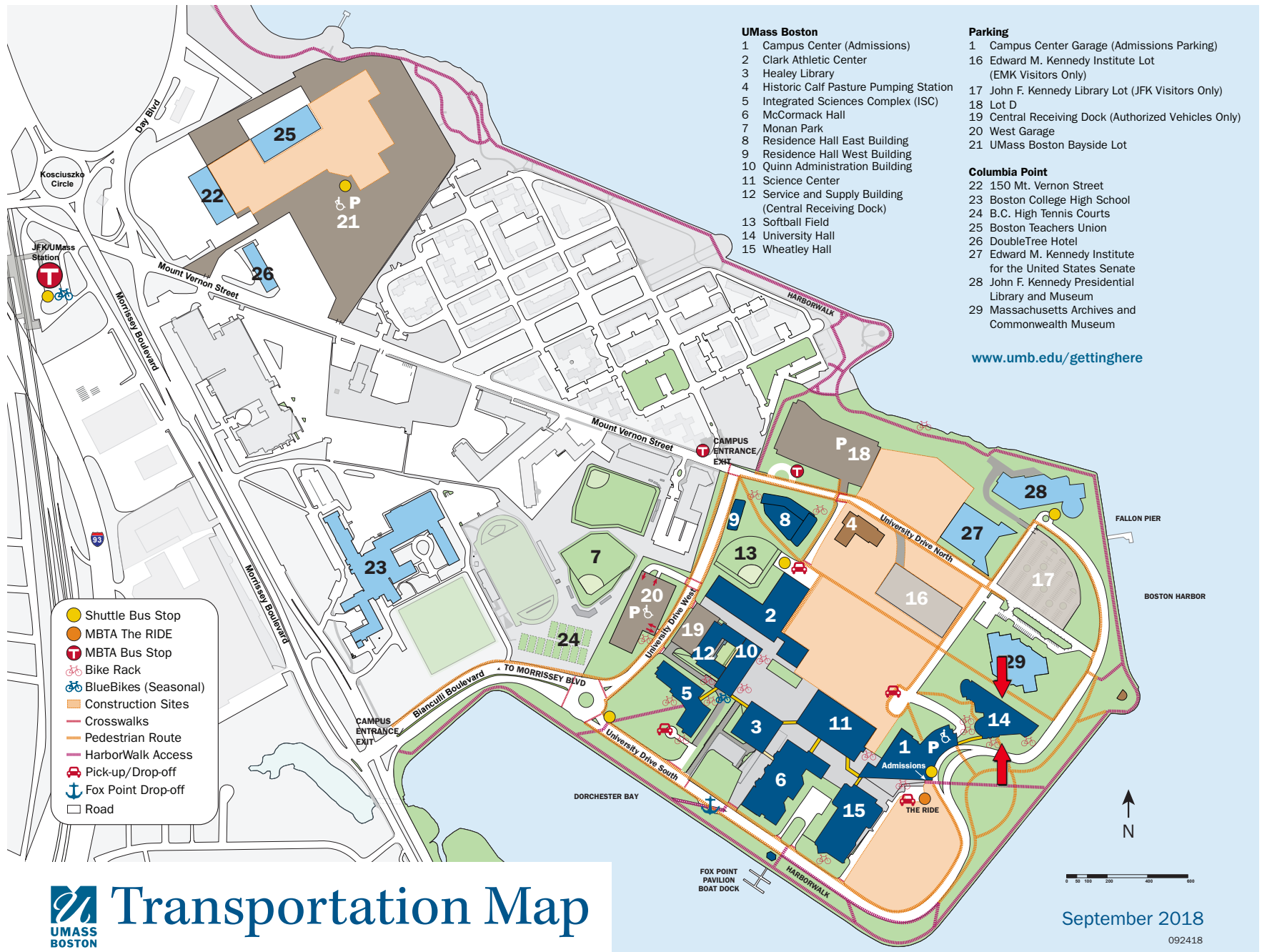


**From Wolff On Composition**  
**Ernesto Livon-Grosman**  
 HD, 4 min 20 sec, 2018

From a documentary dedicated to Christian Wolff's music. This video plays with some of the landscapes and music that are already part of this documentary project.









REVOLUTIONS PER MINUTE FESTIVAL 2019