

The Back doOR @ suck-artist, 658 Plenty Road, Preston, catch the 86 tram to stop 52

2011 Australian International Experimental Film Festival

**Friday 29th April
Saturday 30th April
Sunday 1st May
2011**

for more information visit <http://www.aieff.org>

In the View of the Lens

Borrowing from the Palette of Another

Aging in Beauty

Colouring the Time Factor

Spm, Friday 29th April

Movement #2 (UK)Daniel Hopkins, 4 mins, DV, 2010

Movement #2 (the view from 615) looks at the movement of the day from a high rise university building.

Harmonic Ghosts (Aus)
Irene Proebsting, 3 mins, Super-8, 2009

Filmed randomly at locations around Melbourne and Maltra, 'Harmonic Ghosts' is an improvised montage of atmospheric rhythms accompanied by a hauntingly evocative magnetic sound composition. Candid glimpses combine with fragments of softly diffused shadows and shimmering foliage.

Tickets \$8/\$6
Door opens 7:45pm

6pm, Saturday 30th April

Guess It's Over (UK)
Derek Hart, 5 mins, DV, 2006

A celtic event of despair, once entered beginning and end become one.

camp (US)
Peter Freund, 7 mins, DV, 2010

The political and theatrical senses of 'camp' are juxtaposed as a metaphor for our contemporary cultural deadlock between two post-modernist sensibilities. Guiding this split (parallax) vision, two narrative voices (one Chinese, one Arabic) mix venerated cultural statements with original commentary.

Tickets \$8/\$6
Door opens 5:45pm

Spm, Saturday 30th April

The Discovery of Dr. M (Aus)
Virginia Hilyard, 5 mins, DV, 2008

An intriguing story, echoed in both French and English, tells of the fallibility of science, desperate crime and the horror of the truth. Combining moving image, historical scientific data, photography and medical imaging, the physicality of the image takes us on a journey of disquiet.

Africa 1 (Japan)
Shinkun Tamaki, 11:30 mins, 16mm, 2010

An observation of the texture of the subject and the film, movement within time, distortion of film and the fracturing of the image.

Tickets \$8/\$6
Door opens 7:45pm

Spm, Sunday 1st May

Arbitrary Object (UK)
AO, 10 mins, DV, 2010

A compilation of five abstracted improvised experimental objects, indifferent distracted viewing objects. Made from television images, analogue vision mixer effects and primitive circuit bending and hacking from a single improvised session's visual source material.

Washes (USA)
Norbert Shieh, 8:30 mins, DV, 2010

Washes explores the relationship of Los Angeles and cars through the documentation of six different carwash locations. Filmed in 16mm and HD video with a fixed camera.

Tickets \$8/\$6
Door opens 7:45pm

ELY (USA)
Andrea Dojmi & Lorenzo Bona, 14 mins, DV, 2010

Ely has been a space mission, the last of the Space Era. Ely was the woman I loved before leaving the Earth. Ely was a young girl, maybe mine. Ely, the far away planet I've orbited around for years. Ely became the name of planet Earth.

Subway (USA)
Angela Ferraiuolo, 8 mins, DV, 2011

Subway is an experiment in using generative computer algorithms to create video montage.

Prelude (USA)
Roger Deutsch, 7:30 mins, DV, 2011

A prelude constructed from other preludes

Personal Electronics (UK)
Steven Ball, 30:30 mins, DV, 2010

Using text and video material found on the internet, this experienced documentary traces the experiences of victims of phenomena associated with electronic harassment (such as gang stalking, directed energy weapon attacks, voice to skull transmissions, and so on).

Cees (France)
Viola Groenhart, 10 mins, DV, 2010

Portrait of a dying man.

Against Cinema (Spain)
Alberto Cabrera Bernal, 9 mins, DV, 2010

An aggression to narrative cinema, that shows those instances when actors turn their backs to the camera, refusing the spectator's gaze. Constructed on the avoidance of storytelling, the films does not move forward until its last sequence, in which the pilot discovers the menace that comes from the screen.

Colour Glass and Chrome (Aus)
Tony Woods, 20 mins, Super-8, 2005

...a sequence of prismatic frames of light to activate the poetry in the mundane.

In the Depths (Aus)
Virginia Hilyard, 13:30 mins, DV, 2006

Originating on Super8, 'in the depths' presents a labyrinthine illusion where the meaning of beginning and end become blurred and indelible over time. Shot almost entirely point-of-view, 'in the depths' attempts to mobilise subjective experience and the potential for uncertainty, obsession and paranoia.

Vakrantsada Ayikuntthak (India)
Ashish Chadha, 22 mins, DV, 2009

"In 1997, I filmed a sequence - a friend immersing an idol of Ganesh at Chowpait beach, Bombay on the last day of the Ganapati festival. A year later, he committed suicide. After twelve years, I completed the film. Using his footage as the leitmotif, this film is a requiem to a dead friend."

The Men (USA)
Charles Fairbanks, 3 mins, DV, 2010

The Men documents the fighter's perspective in submission wrestling: an immersive experience between intimacy and violence.

ZeitEYE (UK)
Bob Cotton, 11 mins, DV, 2010

A rapid-montage film about innovation in the media and the arts since 1900 that traces the significant developments in all the various strands of the media and the arts that together contribute to the 21st century media landscape.

Woman Nature Alone (UK)
Erica Scourti, 10:30 mins, DV, 2011

Using a collection of titles of media found on stock video and photography websites corresponding to the key words 'woman', 'nature' and 'alone' as the starting point for a list of daily work, the artist filmed herself performing each action described in the title.

Earthrise (Canada)
David Baumflek, 6 mins, DV, 2011

Earthrise is a meditation on love, loss and memory as refracted through the larger social and historic events of their moment. Over the course of many years, my father-in-law has told me a story of the pivotal role 1965 has played in his life.

Barbie (Chile)
Gianfranco Fosch, 5 mins, DV, 2009

A girl sits on the sidewalk next to a stone tand plays with her doll.

Floating with Sharks (Aus)
Deborah White, 6:30 mins, DV, 2011

The uncertainty of the future is forever haunting in these times of climate change. The seas are rising, people are moving and lives are being lost. As viewed from below, 'Floating with Sharks' reflects the drowning and dislocation of identity amid the shifting shoreline.

A Whole New World (Aus)
Josephine Skinner, 3 mins, DV, 2011

Bringing together five independently recorded YouTube performances of the anonymous romantic duet from the 1992 Disney cartoon Aladdin.

Wrestling with my Father (USA)
Charles Fairbanks, 5 mins, DV, 2010

"My father was a wrestler before me. You never stop being a wrestler."

724 14th St (Taiwan)
Ching Yi Tseng, 10 mins, DV, 2010

A film about a specific location and a specific kind of light and life.

Monologue (Ireland)
Maximilian Le Cain, 2 mins, DV, 2010

An actress's performance is shattered into shattering fragments, calling on the audience's collective familiarity with cinematic conventions to propose content.

Posthaste Perennial Pattern (USA)
Jodie Mack, 4 mins, 16mm, 2010

Rapid-fire florals and morning birdsongs bridge interior and exterior, design and nature

Bosun's Chair (UK/Aus)
Mike Leggett, 7:30 mins, DV, 2010

The comings and goings of a home as a young boy describes the bosun's chair, a device for crossing stretches of water. A soundscape with three scenes captured from Betamax video, the material of the image floats and ripples on the screen.

Carte du Ciel (Canada)
David Baumflek, 12 mins, DV, 2011

In 1887 an international ambitious project known as 'Carte du Ciel' or map of the sky was embarked upon. With an outcome of a precise atlas of the heavens- of everything in the known universe it was estimated the task would be completed in seven years. Some eighty years after it began the project halted unfinished.

Skin and Bones (Norway)
Stine Wexelsen Goksøyr, 5 mins, DV, 2010

An elderly woman, a middle-aged woman, a young woman. A study of movement and body, gestures and postures, from movement to conversation, descriptions of self and other.

aim (Italy)
Benna, 3 mins, DV, 2010

Originating from a deep pondering, 'aim' is a philosophical allegory transmitted with a bitterly amusing visual syntax. The artwork talks of prevarication, usurpation, and inner violence of certain humanity.

Apart (Australia)
Richard Martin, 8 mins, DV, 2010

A rain-washed liminal study. Scenes captured through a car windshield draw a haunting and tenuous connection to the world.

Phasing Waves (Ireland/USA)
Paul O'Donoghue, 7 mins, DV, 2011

Using 80s technology, simple tones, buzzes and glitches are transformed into visual representations. When three of these recordings are juxtaposed, complete with audio, new rhythmic and harmonic, audio visual complexities emerge.