2011 Australian International Experimental Film Festival

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

I, Friday 29th April	novement #2 (10)James nopunts, 4 mins, Dv, 2010 Movement #2 (the view from 6 18) looks at the movement of the day from a high rise university building.	Andrea (1984) An	Ashish Chadha, 22 mins, DV, 2009 Ashish Chadha, 22 mins, DV, 2009 'In 1997, I timed a sequence - a friend immersing an ited of Ganesha at Choopatl beach, Bombay on the last day of the Ganapat festbal. A year later, he committed satisfie, More twelve years, I completed	Arresumg with my rather(1954) Charles Fairbanks, 5 mins, DV, 2010 "My father was a wrestler before me. You never stop being a wrestler."	Apart (cannear) Richard Martin, S mins, DV, 2010 A rain-washed liminal study. Scenes captured through a car windshield draw a haunting and tenuous connection to the world.
	Harmonic Ghosts (Aus) Irene Proebsting, 3 mins, Super-S, 2009	cartit. Ety was a young gert, mayor innie, Ety, the far away planet I've orbited around for years. Ely became the name of planet Earth.	the film. Using his docate as the leitmoth, this film is a requiem to a dead friend."	724 14th St (Taiwan) Ching Yi Tseng, 10 mins, DV, 2010	
	Filmed randomly at locations around Melbourne and Maffra, 'Harmonic Ghosts' is an improvised montage of atmospheric rhythms accompanied	Subway (USA) Angela Ferraiolo, 8 mins, DV, 2011	The Men (USA) Charles Fairbanks, 3 mins, DV, 2010	A film about a specific location and a specific kind of light and life.	
Tickets \$8/\$6 Door opens 7:45pm	the department of the component of the component of the composition. Candid glimpses combine with fragments of softly diffused shadows and shimmering foliage.	Subway is an experiment in using generative computer algorithms to create video montage.	The Men documents the fighter's perspective in submission wrestling an immersive experience between intimacy and violence.		
ı, Saturday 30th April	Guess It's Over (UK) Derek Hart, 5 mins, DV, 2006	Prelude (USA) Roger Deutsch, 7:30 mins, DV, 2011	ZeitEYE (UK) Bob Cotton, 11 mins, DV, 2010	Monologue (Ireland) Maximillian Le Cain, 2 mins, DV, 2010	Phasing Waves (Ireland/USA) Paul O Donoghue, 7 mins, DV, 2011
	espair, once entered beginning ne.	A prelude constructed from other preludes Personal Electronics (UK)	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.	An actress's performance is shattered into stuttering fragments, calling on the audience's collective familiarity with cinematic conventions to propose content.	Using 80s technology, simple tones, buzzes and glitches are transformed into visual representations. When three of these recordings are juxtaposed, complete with audio, new trythmic and harmonic, audio visual complexities
		Steven Ball, 30:30 mins, DV, 2010 Using text and video material found on the	Woman Nature Alone (UK) Erica Scourti, 10:30 mins, DV, 2011	Posthaste Perennial Pattern (USA) Jodie Mack, 4 mins, 16mm, 2010	етегде.
Tickets \$8/\$6 Door opens 5:45pm	The political and finetrical senses of 'camp?' are juxtaposed as a metajland for our contemporary cutting idealock, between two post-modernick consultings, during this spill (parallax) islone, non-narrathe volces (one Chinese, one Apable) mix verented cultural statements with original commentary.	internet, this execution was material nume on the internet, this experimental documentary trace the experimental documentary trace the experiments of internet as plantamental associated with electronic harassment (such as gang stalking, directed energy weapon attacks, voice to skull transmissions, and so on),			
, Saturday 30th April	The Discovery of Dr. M (Aus) Virginia Hilyard, 5 mins, DV, 2008	Cees (France) Viola Groenhart, 10 mins, DV, 2010	Earthrise (Canada) David Baumflek, 6 mins, DV, 2011	Bosun's Chair (UK/Aus) Mike Leggett, 7:30 mins, DV, ;	v, 2010
	An intriguing story, echoed in both French and English, tells of the failbally of science, desperate crine and the borro of the truth. Combining moving lunge, historical scientific data, photography and medical imaging the ghost-ality of the image takes us on a journey of disquiet.	Portrait of a dying man. Against Cinema (Spain) Alberto Caberer Bermal, 5 mins, DV, 2010	Earthrise is a meditation on love, losa and memory as refracted through the larger social and historic events of their pmoment. Over the course of many years, on futher-in-haw has told me a story of the photal role 1895 has played in his life.	The comings and goings of a l describes the bosun's chair, a of water. A soundscape with the Betamax video, the material of the screen.	ne as a young boy vice for crossing stretches vice or crossing stretches be image floats and ripples on
Tickets \$8/\$6 Door opens 7:45pm	Africa 1 (Japan) Shinkan Tamaki, 11-30 mins, 16mm, 2010 Shinkan Tamaki, 11-30 mins, 16mm, 2010 Andescration of the tecture of the subject and the subservation of the tecture of the subject and time and the fractioning of the study.		Barbie (Chile) Barbie (Chile)	Carte du Ciel (Car David Baumflek, 1 In 1857 an internat Ciel' or map of the e of a precise atlas of universe it was estin years. Some eighty	unida) 12 milas, DV. 2011 13 milas, DV. 2011 konal ambitious project kuswa as Carte du by sus emborded uprin, With in distance by sus emborded uprin, With in distance more in the sus of the supplied of the system cons a first if beginn the project bathed unifinished.
ı, Sunday 1st May	Arbitrary Object (UK) AO, 10 mins, DV, 2010	Colour Glass and Chrome (Aus) Tony Woods, 20 mins, Super-8, 2005	Hoating with Sharks (Aus) Deborah White, 6:30 mins, DV, 2011	Skin and Bones (Norway) Stine Wexelsen Goksøyr, 5 mins, DV, 2010	Vice Versa Et Cetera (UK) Simon Payne, 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	a sequence of prismatic frames of light to activate the poetry in the mundane. In the Dooths (Aug.)	The uncertainty of the future is forever haunting in these times of climate change. The seas are rising, people are moving and these are merging. As viewed from below, 'Floating with Sharks' reflects the drowning and distocation of identity amid the shifting	An elderly woman, a middle-aged woman, a young woman. A study of movement and body, gestures and postures. Fragments of conversation, descriptions of self and other.	Ten variations of four transitions transform the screen from one field of clashing complementary colours to another via radiating, sweeping, swinging and wisting graphic dividing lines. The course of these transitions is
	Washes (USA) Norbert Shieh, 8:30 mins, DV, 2010	Virginia Hilyard, 13:30 mins, DV, 2006 Originating on SuperS, in the depths presents a labyrinthine illusion where the meaning of	A Whole New World (Aus) Josephine Skinner, 3 mins, DV, 2011		or so it is only a frenetic motion that the eye can track.
Tickets \$8/\$6 Door opens 7:45pm	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.	beginning and end become burred and intelnite over time. Stor almost entirely point-at-iew, in the depths attempts to mobilise subjective experience and the potential for uncertainty, obsession and paramoia.		philosophical allegory transmitted with a litterly amusing visual syntax. The artwork talks of prevarication, usurpation, and inner violence of certain humanity.	ly d Poster stills: Washes, Norbert Shieh

Borrowing from the Palette of Another

In the View

of the Lens

Aging in Beauty

8pm,

8pm,

Colouring the

Time Factor

Ę	in the view of the Lens	Tickets \$8/\$6 Door opens 7:45pm	building. Harmonic Ghosts (Aus) Irene Processing, 3 mins, Super-S, 2009 Filmed randomly at locations around Melbourne and Maffre, 'Harmonic Ghosts' is an improvised montage of atmospheric rhythms accompanied by a hauntingly evocative magnetic sound composition. Candid glimpses combine with fragments of sorthy diffused shadows and shimmering foliage.	Era. By was the woman I towed before leaving the Earth: By was a young girt maybe nine. By, the far away planet I've orbited around for years. By became the name of planet Era. Subway (USA) Angela Ferraiolo, S mins, DV, 2011 Subway is an experiment in using generative computer algorithms to create video montage.	committed suicide the film. Using his is a requiem to a The Men (Charles F. The Men de submission		A film about a	eng, 10 mins, DV, 2010 a specific location and a specific	tenuous connection to the world.
	g irom the Another	6pm, Saturday 30th April	Guess It's Over (UK) Derek Hart, 5 mins, DV, 2006 A cyclic event of despair, once entered beginning and end become one.	Prelude (USA) Roger Deutsch, 7:30 mins, DV, 2011 A prelude constructed from other preludes	media and the art significant develo	Im about innovation in the s since 1900 that traces the oments in all the various strands	An actress's perform stuttering fragments	id) in, 2 mins, DV, 2010 nance is shattered into s, calling on the audience's with cinematic conventions	Phasing Waves (Ireland/USA) Paul O Donoghue, 7 mins, DV, 2011 Using S0s technology, simple tones, buzzes and glitches are transformed into visual representations. When three of these recordings
	Borrowing from the Palette of Another	Tickets \$8/\$6 Door opens 5:45pm	camp (US) Peter Freund, 7 mins, DV, 2010 The political and liquifical senses of 'camp'? are instangated as assentabler for our contemporary cuttiful deadlock between two post-modernist sensibilities, Gidling this sophi (parallax) vision, two nerraine voices (one Chinese, one Arablo) mis venerated cultural statements with original commentary.	Peter Freund, 7 mins, DV, 2010 The political and fivarireal senses of 'camp'? are juxtaposed as senoaghor for our contemporary cultural deadlock between two post-modernist sens-billites, cultural this split (parallacy vision, two narraine voices (one Chinese, one Arabic) mix venerated cultural		to the 21st century media landscape. Woman Nature Alone (UK) Frica Scourti, 10:30 mins, DV, 2011 S Using a collection of titles of media found on stock video and photography websites corresponding to the lew words vomans. "nature"		rerennial Pattern (USA) 4 mins, 16mm, 2010 rals and morning birdsongs or and exterior, design	are jurtaposed, complete with audio, new rhythmic and harmonic, audio visual complexities emerge.
		8pm, Saturday 30th April	The Discovery of Dr. M (Aus) Virginia Hilvard, 5 mins, DV, 2008	Cees (France) Viola Groenhart, 10 mins, DV, 2010		thrise (Canada) id Baumflek, 6 mins, DV, 2011		Bosun's Chair (UK/Aus) Mike Leggett, 7:30 mins, DV,	2010
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	tine tor	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 hending and hacking from a single improvised session's visual source material.	rent distracted viewing activate the poetry in the mundane. ilmages,amalogue militoe circuit bending		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 flives are merging. As viewed from below. Floating with Sharks' reflects the dröwning and dislocation of identity amid the shifting shoreline.		iorway) ksøyr, 5 mins, DV, 2010 middle-aged woman, a young novement and body, gestures tents of conversation, and other.	Vice Versa Et Cetera (UK) Simon Payne, 10 mins, DV, 2010 Ten variations of four transitions transform the screen from one field of classing complementary colours to another via radiating, sweeping, swinging and wisting graphic dividing lines. The course of these transitions is interrupted from the offset, but after a minute
	Colouring the Time Factor	Tickets \$8/\$6 Door opens 7:45pm	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.	Originating on SuperS, 'in the depths' presents a labyrinthine illusion where the meaning of beginning and become blurged and indefinit	DV, 2006 A Whole New World (Aus) Josephine Skinner, 3 mins, DV, 2011 and indefinite int-of-siew, in ubjective Bringing together five independently recorded YouTube performances of the eponymous roma		Benna, 3 mins, DV, 2010 track. Originating from a deep pondering, 'aim' is a philosophical allegiory transmitted with a bitterty amusing visual syntax. The artwork talks of prevarication, usurpation, and inner violence of certain humanity.		by

Vakratunda Avikunthak (India)

Ashish Chadha, 22 mins, DV, 2009

"In 1997, I filmed a sequence - a friend immersing an idol of Ganesha at Chowpati beach, Bombay on

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

A rain-washed liminal study. Scenes captured through a car windshield draw a haunting and

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

being a wrestler."

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

8pm, Friday 29th April

Movement #2 (UK)Daniel Hopkins,

Movement #2 (the view from 618) looks at the

movement of the day from a high rise university

4 mins, DV, 2010

ELY (USA)

DV, 2010

Andrea Doimi & Lorenzo Bona, 14 mins,

Elv has been a space mission, the last of the Space