

2012

# Australian International Experimental Film Festival

## A.I.E.F.F.

four programmes of  
experimental film and video  
over three days

- Mark La Rosa (Aus)
- Jodie Mack (USA)
- Marija Griniuk (Denmark)
- Shinkan Tamaki (Japan)
- Paul Turano (USA)
- Benjamin R. Taylor (Canada)
- Eva Rudlinger (UK)
- Bill Psarras (UK)
- Sasha Waters Freyer (USA)
- Shon Kim (S. Korea)
- Nicholas Nedelkopoulos (Aus)
- Lee Hyung-suk (S. Korea)
- Robert Schaller (USA)
- Irene Proebsting/Barry Brown (Aus)
- Ben Popp (USA)
- Andrew D K Forsyth (Aus)
- Ed Janzen (Canada)
- Vicky Smith (UK)
- Jessica Cheeseman (UK)
- Adam Dewhirst (Aus)
- Nicolas Brynolfson (USA)
- Scott Stark (USA)
- Virginia Hilyard (AUS)
- Santiago Parres (Spain)
- Tsen-Chu Hsu (Taiwan)
- Paul O'Donoghue (Ireland)

7:30pm  
Thursday, 3rd May + Saturday, 5th May + Sunday, 6th May  
5:30pm & 5:30pm  
5:30pm

screening at LOOP  
23 Meyers Place  
Melbourne

POST

Presale tickets available online  
<http://www.aieff.org>

## Cartogrammes and the Consumption of Statistics

7:30pm, Thursday 3rd May (doors open 7pm)

**fig 1 o** (Aus) Adam Dewhurst, 6 mins, DV, 2012

- \*focus close/zoom in as you go up and out as you go down
- \*focus close/zoom out as you go up and in as you go down
- \*focus infinite/zoom in as you go up and out as you go down
- \*focus infinite/zoom out as you go up and in as you go down
- \*zoom max/focus close as you go up and infinite as you go down
- \*zoom max/focus infinite as you go up and close as you go down
- \*zoom wide/focus close as you go up and infinite as you go down
- \*zoom wide/focus infinite as you go up and close as you go down

**Las Vegas | The Meadows** (Canada) Benjamin R. Taylor, 53 mins, DV, 2011

Travelling through the city of Las Vegas and the encroaching desert, this work examines the soul of a city both real and unreal. Moving from outside to inside, images of facades and voids reveal an empire of ghosts and electricity. The amusement park-fantasy-Treazy of Las Vegas becomes a psychological landscape of spaces forgotten, people unseen and multiplying kilowatts filling what used to be the meadows of the Nevada desert.

**BBUGG** (Spain) Santiago Parres (EZO), 3:30 mins, DV, 2012

they follow the path

follow the footprints that precede them after an ideal, with their animal aspirations in pursuit of an Eden sometimes pass without pause, without order, sometimes resembling follow a ritual or a higher order

**Domestic Disturbance: RoombaDrone** (USA) Nicolas Brynolfson, 13 mins, DV, 2011

The fine line between developments in military technology and domestic robots designed to perform everyday cleaning tasks is blurred as a robot vacuum searches for its next target.

**Ceol In est, pas un reve** (South Korea) Shon Kim, 5 mins, DV, 2011

The boundary between the actual and the virtual is currently collapsing, traditional essentialism focusing on actuality is experimentally reconstituted by reverse logic based on Rina Magritte's surrealistic painting, 'Ceel In est, pas une pipe' (This is not a pipe).

**Dee Pas Sur La Neige (Footprints in the Snow)** (USA) Paul Turaso, 4.5mins, 16mm, 2011

With a day off during a heavy winter storm, I defrosted my last few rolls of Fluxx B+W reversal film that were stowed away in my freezer and set out to a nearby park seeking reverse with nature. Part of a series of films inspired by late 19th and early 20th century short musical forms, typically featuring solo instruments, this work was prompted by Debussy's 'Des pas sur la Neige' (Footprints in the Snow).

Tickets \$15/\$13 Door opens 7pm

## Texting the Image

3:30pm, Saturday 6th May (doors open 3pm)

**An Incomplete History of the Travelogue 1925** (USA) Sasha Waters Freyer, 9:30 mins, 16mm, 2012

This lyrical essay film captures the spirits of excess and adventure embodied by The Great Gatsby (published in 1925) in fragments from home movies of a wealthy American family abroad in Europe and North Africa - illuminating truth as historically fleeting a la Walter Benjamin's dialectical image. It contextualises the human condition found in this ephemera - a condition which, as we already know, defies conclusive explanation.

**Reflect** (Taiwan) Tsen-Chu Hsu, 4 mins, 16mm, 2010

A film about the changes in time, light and reflection observed in a place where one lives. The intimacy that evolves from such a personal space and the subtle things that happen in it is further enhanced by the subjective involvement of the artist in the processes chosen for its making - in shooting, hand-processing and editing.

**Apolo Poetics** (UK) Bill Peasres, 4:30 mins, DV, 2011

A work focussing on the poetics and sublime of space transmitted dialogues of Apollo 11 (Moon, 1969). From a conceptual standpoint, transmitted words and sounds from the past starting to take visual shape by soaring within the empty space and thus becoming a melancholic text matter; derived from the past but looking towards the future.

**Machi en Del** (Japan) Shin'kan Tamaki, 28:30 mins, DV, 2011

One day, in some place, through the night and into the day.

**Factory** (Denmark) Mar'la Grønuk, 3 mins, DV, 2011

It is the non-stop factory of intellectual growth and production, childhood to death - a lifetime of learning, of education. The machine is working. Society evolves, changes, and is replaced.

**Neelce** (UK) -Jessica Cheeseman, 3:50 mins, DV, 2011

An abstract film about how loss can transform the way someone views everyday life. Here the fabric of the earth has changed, and black holes have become a malleable substance used to attempt to suffocate pain and thwart the flow of blood to vital organs. Time sniffs and slows down to the confines of living underwater - where the liquid surface is now so dense that it is possible to pierce it with a cold, sharp needle.

**Bedroom Walk** (Aus) Mark La Rosa, 5mins, DV, 2006

Bright afternoon sunlight streaming through a venetian blind onto a bedroom wall and recorded by a video camera with the aperture set to automatic. As the blind moves in the breeze, the patches of light expand and contract, causing the camera's iris to adjust. The video is best appreciated in a calm and perhaps meditative state, as though one were lying on a bed on a lazy afternoon.

**Til Walk With God** (USA) Scott Stark, 6mins, 16mm, 1994

Using emergency information cards surreptitiously lifted from the backs of airline seats, I'll walk With God pictorially charte an airline flight attendant's stolid transcendence through and beyond worldly adversity.

Through an elaborate system of posturing and nuance that evokes an almost ritualistic synergy, the female protagonist(s) are shunted toward a higher spiritual plane, carried aloft on the shimmering wings of Mario Lanza's soaring tremolo.

Tickets \$15/\$13 Door opens 5pm

Saturday double session tickets \$25/\$30 [online special only] (double up to see both Saturday screenings)

## The Matter from which a Thing is or can be Made

6:30pm Saturday 6th May (doors open 6pm)

**Shapes Changes Construction Trees** (USA) Ben Popp, 4:30 mins, 16mm, 2012

Four different made experiments using direct animation, found footage and hand processed animation. Each matte explores a different aspect to what is possible with regards to cinema as moving painting, collage and still moving picture.

**Red Green Toiem** (Ireland) Paul O'Donoghue, 3:30 mins, DV, 2012

Red Green Toiem is experimental visual music. Using 70's analog technologies, in the Experimental Television Studio NY, simple tones, buzzes and glitches were transformed into visual representations and digitally re-sequenced to create a new audio visual composition. What you see is what you hear.

**lazy8 meets walt rawley** (Aus) Andrew D K Forsyth, 4:30 mins, DV, 2011

What happens when you are able to go beyond your own beliefs? Quantum physics tells us that matter is mostly made up of space. We are good at filling in the gaps. In other words, we create what we see through our limitations. This work plays with that idea and clumsily uses levitation, a precursor to flight, as its emblem.

**Angel Beach** (USA) Scott Stark, 18 mins, 16mm, 2001

Anonymous 3D photographs of bikini-clad women from the early 1970s are compressed into a two-dimensional cinematic space, triggering an exuberant visual dance and revealing a troubling and elegiac voyeurism.

**The Future is Bright** (USA) Jodie Mack, 3 mins, 16mm, 2011

This a rhyme for your lips. And a song for your heart. To sing it wherever. The world falls apart.

**Controller** (Canada) Ed Jansen, 2 mins, DV, 2010

A fly compresses time and captures itself on video by triggering a motion-activated surveillance webcam.

**sobbinggrittingscratching** (UK) Vicky Smith, 8 mins, 16mm, 2011

Gestures enacted by figures in apparent distress are retroscoped from found film and scratched into clear 16mm film leader. The figures are then engulfed by frothing, bubbling water. This liquid flow becomes the principle character of the film yet is haunted by the traces of the struggling bodies.

**Digital Intermediated Swimming** (South Korea) Lee Hyungsuk, 5 mins, DV (original screen format 35mm), 2009

Sometime in the near future: In an old, abandoned film processing laboratory, films were floating in developing solutions like water weeds. The digital lens swims freely in the solution and breaks into the area of the films.

**In the Shadow of Marcus Mounain** (USA) Robert Schaller, 5:30 mins, 16 mm, 2011

The structures of our thought filter what we see, and in fact there is no seeing apart from those structures. This film is part of an ongoing project to show where I am in a (here, natural) landscape in a way that reflects those structures of thought. It is 'hypnagogic', not so much perceptually (although to some extent that too) as conceptually. Our eyes see constantly, but what do we actually notice? That vision is excessive, wasteful, even; in parting down, it becomes both more spare and more concentrated.

Tickets \$15/\$13 Door opens 6pm

## Life's Rhythm

8:30 pm Sunday 6th May (doors open 6pm)

**Beams** (UK) Eva Rudinger, 3:30 mins, DV, 2011

A beam of light and air currents animate the screen into a continuously moving scenario of shifting horizons. In its meandrous vibration and dappled shimmering abstraction the moving image create a contemplative bay. Hypnotic sounds of bells ringing in the distance underscore the spatial atmosphere.

**Hunting and Nature** (Aus) Virginia Hlyard, 14:30 mins, DV, 2012

Hunting and Nature is a 'story' found in the openended, unscripted real events that informed my filming and photographing whilst on residency in France. Unknown country and unfamiliar climate - subzero temperatures, frozen beaches, the remains of German bunkers in the dunes of the North Sea - effected my curiosity. From the watchful piece of an outsider, chance encounters with seasonal hunters, New Year celebrations a museum dedicated to hunting and a bridal party in Paris were captured incorporating documentary, experimental devices and cinematic misings.

**Tenph Arpeggio** (USA) Scott Stark, 10 mins, DV, 2012

Movements of bowlers form an arpeggio of sound and image against backgrounds of abstraction and calls for civic engagement.

**Rough Stuff** (Aus) Mark La Rosa, 4:30 mins, DV

A walk around Lake Mokeau in Victoria's Goulburn region, exploring the textures of earth, rock, trees and water. The video is presented in a two-way split screen, allowing comparisons between these elements and foregrounding striking similarities in form between them.

**Abandoned Empire** (Aus) Irene Proebsting & Barry Brown, 9 mins, Super-8, 2012

An ambient/futurist lament upon the privatisation of the Victorian power industry, the decimation of a workforce, and the devastating social, economic and environmental implications of this reckless and un-visionary capitalist manoeuvre.

Barry Brown: audio verse, documentary muzak & feedback loops
Irene Proebsting: camera & mise-en-scenes

**LA River Ride** (USA) Nicolas Brynolfson, 13 mins, DV

A trip down the Los Angeles river bike path becomes a psychedelic vortex of land, sky and water.

**OP** (Aus) Nicholas Nedeikopoulos, 8 mins, DV, 2011

The original material for this optical work was shot on miniDV tape. It's synthetic aesthetics, gained through the digital environments of editing with effects, offer a counterplay to the soundtrack developed and produced by David Brown (aka Candie Stauffer).

Tickets \$15/\$13 Door opens 6pm

All screenings take place at **LOP** 23 Meyers Place, Melbourne
http://www.loponline.com.au