2013
Australian International Experimental Film Festival

Wednesday 1st May, 7:30 pm
Thursday 2nd May, 8:30 pm
Saturday 4th May, 3:30pm & 5:30pm
Sunday 5th May, 3:30pm & 5:30pm

47 experimental films; 6 programmes; 4 days in May

screening at Loop
Meyers Place, Melbourne

www.aieff.org

Mike Leggett (Aus)
Eleanor Suess (UK)
Ye Mimi (Taiwan)
Soda Jerk (Aus)
Michaela Nettell (UK)
Özden Demir (Turkey)
Adam Dewhirst (Aus)
Daniel Hopkins (UK)
James Snazell (UK)
Derek Hart (Aus)
Aaron Zeghers (Canada)
Josh Weissbach (USA)
Yi Cui (Canada)
Rainer Komers (Germany)

Eve Martin (Belgium)
Rhayne Vermette (Canada)
Manuela Barile (Portugal)
Sebastian Melo (UK/Chile)
Karimah Ashadu (Nigeria)
Michael Graversen (UK)
Virginia Hilyard (Aus)
Norbert Shieh (USA/Canada)
Nicholas Nedelkopoulos (Aus)
Jeremy Moss (Canada/USA)
Paul O’Donoghue (Ireland)
Anja Dornieden (Germany) &
Juan David González Monroy (Germany)
Irene Proebsting & Barry Brown (Aus)

Scott Stark (USA)
Tatjana Seserko (Aus)
Lucas Laujedo García (Armenia)
Scott Fitzpatrick (Canada)
Sebastian Schmidt-Urzua (Chile)
Bernd Luetzeler (India/Germany)
Takahiro Suzuki (USA)
Bernard Roddy (USA)
Eric Hynynen (Finland/Aus)
Richard Tuohy (Aus)
Telcosystems (Netherlands/Croatia)
Maximilian Le Cain & Vicky Langan (Ireland)
Pablo Mazzolo (Argentina/Mexico)
Luc Peter & Gabriel Scotti (Switzerland)

Proudly supported by Loop & nano lab
Australia's small gauge film specialists

Programme details and pre-sale tickets available online: http://www.aieff.org/2013.html
Opening Night Special Event
7:30pm Wednesday, 1st May
(door open 7pm)

Two Wrangling Departures (USA)
Ken Jacobs, 90 mins, D/1, 2006
The Australian International Experimental Film Festival is pleased to present for the first time in Australia, this workshop film created by artist Ken Jacobs.
"In October 1988, estranged friends Bob Flachschwein and Jack Smith fled within a week of each other. Ken Jacobs met Smith through Flachschwein in 1955 at Collingsworth High School, where the three were studying camera techniques. This feature-length work, first performed in 1989 as a live Nervous System piece, is a "hesitative threnody" (Mark McKeehan) made in response to the loss of Jacobs’ friends." ex.org

Body and Machine, Machine or Body
8:30pm Thursday, 2nd May
(door open 8pm)

UP (Canada)
Scott Fitzpatrick, 4:20 mins, D/1, 2012
A spectral race to the top of a decommissioned department store escalator.

Fina Noir (Finland/Aus)
Eric Huyse, 5:30 mins, D/1, 2012
An experimental piece that overlays layers of found footage, live action and animation. The result is a poetic, dreamlike, abstract vision of fictional horror film world and its character.

SUPERLIMINAL (UK-Chile)
Sebastian Meba, 10 mins, D/1, 2011
"Superlimal" represents time through stillness as it drives into an underwater journey accumulating traces, gestures and identities.

The Replaced Body (Armenia)
Lucas Laurient Garcia, 42 mins, D/1, 2012
An arbitrary Armenian girl’s summer day in Yerevan. ‘The Replaced Body’ incorporates the traditional cinematic approach of the use of a central character as subjective focus and subsequently subverts the relationship between it and the viewer through a series of beguiling and enchanting visual manipulations.

Sitting Room (Aus)
Derek Hart, 3 mins, D/1, 2009
Through the digital manipulation of repetitive movement of characters in found footage, action becomes suspended and is disrupted by its original narrative context. Characters are caught in a perpetually present, temporal form resolves around gesture and movement continually running forwards and backwards, folding in on itself.

Heterocitea (Chile)
Sebastian Schmidt-Utreras, 10 mins, D/1, 2013
In exploration of the movement of the image, not the image of the movement, Heterocitea presents a dialogue between temporality and the perceived in its natural expression.

Dit Matrix (Aus)
Richard Tomby, 22 mins, D/1, 2013
Half-tone dot ‘screens’ intended for use as backgrounds and bases in Manga comic illustrations have been photostamped directly onto raw 16mm film stock. A flicker collage of these dots is created using two 16mm projectors. The sounds heard are those that the dots themselves produce as they pass the optical sound hole of the 16mm projectors. The dots on their own are just dots, but their product in greater than the sum of their parts.

Blom (USA)
Scott Stark, 11 mins, D/1, 2012
Industrial penetrations into the arid Texas landscape yield a strange and exotic flowering. Using images from the Texas Archive of the Moving Image, based on oil drilling footage from the first half of the 20th century.

Of Faraway Lands and Places
3:30pm Saturday, 4th May
(door open 3pm)

Garden (UK)
Michaela Nettle, 4 mins, D/1, 2012
In produce descriptions of individual (private) experiences of the social (shared) space of an urban garden, pairs of 35mm slides containing images of a garden were overlaid and photographed to create double exposures and then sequenced to give the illusion of movement.

Shadow Puppet (Canada)
Yi Cui, 5:30 mins, 16mm, 2011
With the use of an optical printer each individual frame is taken as a musical note and with the texture of film, imparted by hand processing over the surface of water, light, wood, all becoming mute layers of the image. Musical movement connects water and light into a perpetual circle, always returning to the beginning.

255572 Rottel (Germany)
Rainer Kommer, 5 mins, D/1, 2012
Trees seeming the river, mobile homes, an industrial zone surrounded by chemical plants and power stations; in their midst, a memorial for the dead soldiers of both World Wars.

Verhullz van de Bilder (USA)
Bernard Reddy, 5 mins, 16mm, 2012
The beauty of the page, at least, of Becker, language not so much to be read as to be seen. The title translates, The Promise of Images, the title of a study of other media in literature at the turn of the last century (1890).

SPECIAL EVENTS - NYC1 (Aus)
Mike Leggett, 4 mins, D/1, 2012
Shot on 35mm in New York City in 1971, experimentations with the footage in digital began in 2000 with resolution of the work being reached after discovering in 2009 the musical compositions of John Zorn.

Was Being Moved? (Taiwan)
Ye Min, 11 mins, D/1, 2012
The state of moving and being moved. To build a boat to carry the crowd; when all begin to walk backwards; when gods lead people to step upon the Earth… is it possible that everyone becomes someone else’s "literary" in the continuous movement?

An Anxious Mind (UK)
Michael Graeveren, 4 mins, D/1, 2012
Dreams that haunt are the thrust for the making of ‘An Anxious Mind’ where the things that are most feared in life are confronted. Abstract journeys into the subconscious and past to reveal memories of dealing with childhood leukemia.

A ESPOSA (Portugal)
Manuela Barile & Sergio Cruz, 17:30 mins, D/1, 2012
A reflection on the ancestral importance of marriage and the crisis that every woman lives, in her own way, depending on the age and context in which she lives, on the day of the ceremony.

Tudor Village: A One Shot Deal (Canada)
Rhyne Vermette, 5:30 mins, D/1, 2012
In pursuit of an eclipse, the citizens of Winnipeg flee the city. Meanwhile, stranded in Tudor Village, the cast take his best to interrupt their trajectory & escape everyone to return.

s8c1 (Aus)
Adam Dewhurst, 6 mins, D/1, 2013
The joy of swimming in the ocean.

Frenes (UK)
Eleanor Freese, 7 mins, D/1, 2012
A conventional exploration of the window as a threshold between interior and exterior, a frame for a view, a divider and connector of space, and, also, as an organizer of the exterior worlds it frames.

106 River Road (USA)
Josh Weissbach, 6 mins, 16mm, 2011
‘106 River Road’ connects the recorded document to the generated artifact, which move together upon a two-way timeline between the literal and the abstract.
Spacing the Line

3:30pm Saturday, 6th May
(door open 5pm)

The Realist (USA)
Scott Stark, 60 mins, dv, 2013

A soaring visual ramp peppered with tarted melodramatic moments, flickering visual rhythms that border on abstraction, and seductive images of commercial products with their dubious promises of physical nourishment and fashionable allure.

(Insomnia) (Canada)
Aaron Zeegers, 3 mins, dv, 2012

A liberation meditation from the ice encrusted oasis of Winnipeg, Manitoba, Canada. Created with the frenzied-rite strobe-a-scopic LED contact printer on 16mm.

Movement #4 (UK)
Daniel Hopkins, 7 mins, dv, 2012

You are always very close to the road systems of England, which sweep through the country like a series of blood veins and arteries.

ENDLESS GAME (Belgium)
Eve Martin, 5 mins, dv, 2013

Outdated advertising turns into a nightmare for children where the consumer society is the main actor.

Pretty in Pink (Ireland)
Paul O’Donoghue, 5 mins, dv, 2012

Pretty In Pink is visual music comprised from elements created using analogue technologies, where both audio and visual components were generated simultaneously. Frequencies were transformed into visible form, assembled into a number of visual fragments and digitally re-arranged to create a rhythmically audio-visual composition.

Night Falls on Glace (USA/Canada)
Norbert Sheehan, 11 mins, dv, 2012

The camera examines the grid-like textures of skyscrapers’ architecture, and as night overtakes the city, we gaze through window surfaces to reveal the lives inside. Day workers leave their offices, nightshift labourers enter the labyrinth of steel and glass, and people return to their homes. The reflections in the darkness create abstract compositions of light, colour and movement.

The Sight (Canada/USA)
Jeremy Mass, 4 mins, dv, 2012

A song of creation: immaterial sparsus volatile matter; obliterated landscape emerges from splintering celluloid.

Weerd (Netherlands)
Telesystem 259 mins, dv, 2012

A description, that proposes inaudivleness, of a particle theory within an unstable and multifundamental digital world where it is only revealed in bits and pieces travelling at superluminal velocity.

programme Five

Questions of Beauty, The Question of Divinity

3:30pm Sunday, 7th May
(door open 5pm)

The Silent Witness (UK)
James Snazell, 4:30 mins, dv, 2013

Beginning as a ten second moving image work consisting of photographs of Hydrangea flowers, The Silent Witness slowly develops over a period of a year as images of household items were added to a structure based on colour, image, sound and movement.

Backyard Blitz & Divided Self (Aus)
Tajjna Seerker, 3 mins, dv, 2008

Multiple aspects of time derived from ten short sections that took place over three consecutive days are edited to expose rhythmic patterns and captures in time in which the presence of the body appears to be divided.

El Quepú Sanías Cataratas (The Quepú of Dreams) (Argentina)
Pablo Mazzeo, 12 mins, Super-8, 2012

According to the Genealogically natives, Quepú river dreams of big falls at last once a year. Whatever is near the river at the time will be part of its dreams forever.

Ethernee’s Hand (Aus)
Richard Timsly, 13 mins, 16mm, 2011

A movement study of a restless hand. Made from one five second shot. Sound constructed from an old French folk tune played on a hand cranked music box.

Dirt (Ireland)
Maximilian Le Cen & Vicky Langan, 12 mins, dv, 2012

Dirt is a photomechanica melding of live performances and elements of gothic horror, resulting in a haunting, intense and sometimes humorous portrait of Willing.

Living on the Edge (Canada)
Aaron Zeegers, 4:30 mins, DV, 2012

An anthropological peregrination of Kingdom Animalia’s current state-of-affairs via frame-by-frame Super 8. This animal’s history of wreak and ruin is the catharsis of a (formerly) lauded vegetarian.

Luna Berlin (Aus)
Irene Proebsting & Barry Brown, 9 mins, Super-8, 2013

Fifty years of silence!
A personal diary of a journey to Germany and the reunion by proxy of estranged brother and sister debaters into a psyche-ambient real time resonating with atmospheric occlusions. Sombre, mysterious and suspended gaze of inner furry. Their silence remains unclear and still continues.

The Time That Remains (Aus)
Soja Jerk, 12 mins, dv, 2012

In this gothic melodrama, Joan Crawford and Bette Davis perpetually wake to find themselves haunted by apparitions of their older and younger selves. Isolated in their own screen space, each woman must struggle to reclaim time from the gendered discourses of ageing that mark her as ‘past her prime’.

The Voice of God (India/Germany)
Bernd Leedtger, 9:30 mins, 35mm, 2011

If God would come down to earth and try to earn a living in Bombay, most probably he would very soon become successful as a voice over artist, lending his voice to thousands of Hind movies and even more documentaries and public service films in India.
Investigating Life
5.30pm Sunday, 5th May
(door open 5pm)

Ozazaka Teshiko (Argentina/Mexico)
Pablo Mazzanti, 1 minute, 30mins, 2012.
On March 11, 2011, there was an earthquake in the coastal region of Teshiko (Japan). The rupture of tectonic plates expanded through an area of 100,000 sq km. On the other side of the Pacific Ocean, in the coastal area of Ozazaka (Mexico) a tsunami alert was issued.
The HandEye (Bone Ghost) (Germany)
Juan David Gonzalez Munoz & Anja Dornieden, 7 mins, 16mm, 2012.
A distinguished film hypostasis the ghost of a distinguished man.

Lagos Island (Nigeria)
Karinah Ashaba, 5 mins, 2012.
As it turned, the moving image of the Lagos Island coast line, offers a poignant narrative for its occupants. Immigrants perch near the water in tranquility. They build floating homes which the Lagos government will soon force down, in a bid to clean up the City. The atmosphere is tense and fraught. And although the ‘Camera Wheel Mechanism’, used to shoot the footage, brings an element of play, its ephemeral nature is highly evocative.

loping sloping dancing (Switzerland)
Luc Peter & Gabriel Scotti, 28 mins, 2012.
A laboratory wandering which leads to the very heart of our daily life... The visual becomes a pictorial abstraction, complicated by juxtaposition of images and incessant confrontation of slow down and acceleration. The tangible sounds merge with those of a baroque organ, retaining only its essence and breadth.

J. Werier (Canada)
Bhayne Vermette, 4.30 mins, 2012.
An architectural portrait emerges as a transmogrification through various broken projections. These particular projections are currently being sold at J. Werier, a Winnipeg warehouse importer and architect.

Petroleum Light (Astrals)
Nicholas Nedelescu, 7 mins, 2012.
Made in memory of Jacek Grochelski, a Polish artist who immigrated to Australia in the late 70’s. The lone figure amongst the chimney stacks in Grochelski, this found footage shot by Michael Lee is further manipulated and edited and given an accompanying musical score written and played by Ian Kitney.

NET 17950 (Turkey)
Osma Demir, 9 mins, Super-8, 2012.
Every day in Istanbul thousands of trucks carry demolition debris to the peripheral of the city where it is broken further into millions of fragments to be used as landfill in dissected mines. The debris, displaced remnants of the social history that sat within the walls of the buildings now destroyed; continue to offer its memories and stories, to be heard, catalogued and recontextualised.

antoino (USA)
‘antoino’ refers to the simplest form of cell division where the cell nucleus divides in two without the formation of spindles or appearance of chromosomes, the film takes this approach to the capacity of the human mind before the breaking point.

Reem Tune (Aus)
A study of ‘silence’, sound and sonic memory that aims to trap both the unseen and the unheard. Produced from material 1 gathered during a residency at Hill Farm, a former gold-mining town, northwest of Sydney, the aim was to collect audio and visual traces of distant and more recent residents in the cottage and gardens owned by painter Jean Bellette and her husband, artist and critic Paul Hirst. The piece then follows the tracks of a dead went, a dried out River and a lagoon, a place of death and renewal.

words from the festival director

New approaching our fourth festival it still amazes me how far we reach in our call for entries. Each year work has arrived from as far away as the middle-east, the South Americans and from Africa. This year has attracted more entries than previously received, amazing even me, and the standard has been high. Many times I sat through previewing for selection moved by what I saw, feeling humbled that the beautiful and accomplished work before me was on offer for us to share with our audiences.

In the effort to stay true to our objectives, of screening quality work regardless of length and production date, the number of programmes has grown from previous years, as has the total time of screening with just over 560 minutes of experimental film and video to be screened. That’s over 9 1/2 hours of work, 47 works from 6 programmes in 3 days, and while this may not seem a lot in comparison to the bigger festivals in Europe or the US, for a small independent festival that is particular about the boundaries of its specific genre, it is something to be celebrated.

This year A I.E.F.F. has a special Opening Night event, something the festival hasn’t done in its first four years. We have secured Ken Jacobs ninety-minute ‘Two Wrenching Departures’ (2006) and will be the first in Australia to screen the work. The impact of this piece is undeniable and is certainly something to be beheld and experienced. Entry to this screening will be free to those who purchase online tickets for one or more of our other programmes.

Another coup for the festival is the opportunity to screen for the very second time in the world, and the very first outside of the US, Scott Stark’s beautiful and amazing piece ‘The Realest’, an orchestral movement in imagery that left me feeling very emotional, a feat rarely done. If you’re in Melbourne, do not miss this one.

Amongst our programming this year a number of works of reasonable length in duration have been selected, which please me very much as I’ve always been a great supporter of directional work. Each in their own right is exceptional, they are bold and have the strength to hold the viewer within their dialogue and kinetic imagery, that accompany, throughout the whole of the work. There are so many wonderful experimental films and videos showing this year that could engage me on conversation for a very long time but I’m hoping that we will have the pleasure of many of you at the screenings to see these for yourself, and to stay and engage in discussion regarding these afterwards. Remember the opportunity to see most of these experimental works is unlikely to present itself again in Australia.

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Ticket

Opening Night Special Event:

FREE with an online ticket purchase to any one or more programmes of the 2013 A.I.E.F.F.
(attendance confirmation essential as seats are limited – ticket@bead.ley)

$10 on the door only, (available if numbers permit)

all other tickets:

single session tickets $15 full, $13 conc.
Saturday double session tickets $25 full $22 conc.
(online purchase only)

Sunday double session tickets $25 full $22 conc.
(online purchase only)

loop

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