

# 2013

# Australian International Experimental Film Festival

Wednesday 1st May,  
7:30 pm

Thursday 2nd May,  
8:30pm

Saturday 4th May,  
3:30pm & 5:30pm

Sunday 5th May  
3:30pm & 5:30pm

screening at **LOOP**  
Meyers Place, Melbourne

47 experimental films; 6 programmes; 4 days in May

www.aieff.org

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)

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)

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)

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programme details and pre-sale tickets available online: <http://www.aieff.org/2013.html>



Opening Night Special Event

7:30pm Wednesday, 1st May  
(doors open 7pm)

Two Wrenching Departures (USA)  
Ken Jacobs, 90 mins, DV, 2006

The Australian International Experimental Film Festival is please to present for the first time in Australia, this work from luminary filmmaker Ken Jacobs.

"In October 1989, estranged friends Bob Fleischner and Jack Smith died within a week of each other. Ken Jacobs met Smith through Fleischner in 1955 at CUNY night school, where the three were studying camera techniques. This feature-length work, first performed in 1989 as a live Nervous System piece, is a "luminous threnody" (Mark McElhatten) made in response to the loss of Jacobs' friends." eai.org

Body and Machine, Machine or Body

8:30pm Thursday, 2nd May  
(doors open 8pm)

UP (Canada)  
Scott Fitzpatrick, 4:30 mins, dv, 2012

A spectral race to the top of a deconstructed department store escalator.

Film Noir (Finland/Aus)  
Eric Hynynen, 5:30 mins, dv, 2012

An experimental piece that overlaps 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 Melo, 10 mins, dv, 2011

‘Superliminal’ represents time through stillness as it dives into an underground journey accumulating traces, gestures and identities.

The Replaced Body (Armenia)  
Lucas Laujedo García, 42 mins, dv, 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, DV, 2009

Through the digital manipulation of repetitive movement of characters in found footage, action becomes suspended and so isolated from its original narrative context. Characters are caught in a perpetuated present. Temporal form revolves around gesture and movement continually running forwards and backwards, folding in on itself.

Heteroclito (Chile)  
Sebastian Schmidt-Urzua, 10 mins, dv, 2013

In exploration of the movement of the image, not the image of the movement, ‘Heteroclito presents a dialogue between temporality and the perceived in its natural expression.

Dot Matrix (Aus)  
Richard Tuohy, 22 mins, 16mm, 2013

Half-tone dot ‘screens’ intended for use as shadings and tones in Manga comic illustrations have here been ‘photogrammed’ 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 head of the 16mm projectors. The dots on their own are just dots, but their product is greater than the sum of their parts

Bloom (USA)  
Scott Stark, 11 mins, dv, 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  
(doors open 3pm)

Garden (UK)  
Michaela Nettell, 4 mins, dv, 2012

To 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 rephotographed 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, imprinted by hand-processing over the surface of water, light, wood, all becoming innate layers of the image. Musical movement connects water and light into a perpetual circle, always returning to the beginning.

255572 Büttel (Germany)  
Rainer Komers, 5 mins, dv, 2012

Trees seaming 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.

Verheißung der Bilder (USA)  
Bernard Roddy, 3 mins, 16mm, 2012

The beauty of the page, of text, of flicker, 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 (1900)

SPECIAL EVENTS - NYC71 (Aus)  
Mike Leggett, 4 mins, dv, 2012

Shot on 8mm in New York City in 1971, experimentation 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 Mimi, 11 mins, dv, 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 "far-afar" in the continuous movement?

An Anxious Mind (UK)  
Michael Graversen, 4 mins, dv, 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, dv, 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 the context in which she lives, on the day of the ceremony.

Tudor Village: A One Shot Deal (Canada)  
Rhayne Vermette, 5:30 mins, dv, 2012

In pursuit of an eclipse, the citizens of Winnipeg flee the city. Meanwhile, stranded in Tudor Village, the caretaker does his best to interrupt their trajectory & entice everyone to return.

s8c1 (Aus)  
Adam Dewhirst, 6 mins, dv, 2013

The joy of swimming in the ocean.

Frames (UK)  
Eleanor Suess, 7 mins, dv, 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

5:30pm Saturday, 4th May  
(doors open 5pm)

The Realist (USA)  
Scott Stark, 40 mins, dv, 2013

A soaring visual romp peppered with turgid 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.

((in stasis)) (Canada)  
Aaron Zeghers, 3 mins, dv, 2012

A hibernation meditation from the ice encrusted oasis of Winnipeg, Manitoba, Canada. Created with the franken-milne strobe-o-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, 7 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 rhythmic audio/visual composition.

Night Falls on Glass (USA/Canada)  
Norbert Shieh, 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 labyrinths 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 Moss, 4 mins, dv, 2012

A song of creation: immaterial spawns volatile matter; obfuscated landscape emerges from splintering celluloid.

Vexed (Netherlands)  
Telcosystems, 29 mins, dv, 2012

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

# Questions of Beauty, The Question of Divinity

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

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 developed 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)  
Tatjana Seserko, 3 mins, dv, 2008

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

El Quilpo Sueña Cataratas [The Quilpo of Dreams] (Argentina)  
Pablo Mazzolo, 12 mins, Super-8, 2012

According to the Comechingones natives, Quilpo river dreams of big falls at least once a year. Whoever is near the river at the time will be part of its dreams forever.

Etienne's Hand (Aus)  
Richard Tuohy, 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 Cain & Vicky Langan, 12 mins, dv, 2012

Dirt is a phantasmagoric mélange of live performances and elements of gothic horror, resulting in a haunting, intense and sometimes humorous portrait of Wölflinge.

Living on the Edge (Canada)  
Aaron Zeghers, 3:30 mins, DV, 2012

An anthropological peepshow of Kingdom Animalia's current state-of-affairs via frame-by-frame Super 8. This animal's history of wreck and ruin is the catharsis of a (formerly) lapsed 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 detours into a psycho-ambient road trip resonating with atmospheric occlusions. Sombre, mysterious and suspended gaze of erased traces. Their silence remains unclear and still continues!

The Time That Remains (Aus)  
Soda\_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 Luetzeler, 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 artiste, lending his voice to thousands of hindi movies and even more documentaries and public service films in India



# Investigating Life

5:30pm Sunday, 5th May  
(doors open 5pm)

Oaxaca Tohoku (Argentina/Mexico)  
Pablo Mazzolo, 11 mins, 35mm, 2012

On March 11, 2011, there was an earthquake in the coastal region of Tohoku (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 Oaxaca (Mexico) a tsunami alert was issued.

The HandEye [Bone Ghosts] (Germany)  
Juan David González Monroy & Anja Dornieden, 7 mins, 16mm, 2012

A distinguished flea hypnotizes the ghost of a distinguished man.

Lagos Island (Nigeria)  
Karimah Ashadu, 5 mins, dv, 2012

As if in turmoil, the moving image of the Lagos Island coastline, offers a poignant narrative for its occupants. Immigrants perch near the water in trepidation. They build fleeting 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.

looping slowing dancing (Switzerland)  
Luc Peter & Gabriel Scotti, 28 mins, dv, 2012

A halucinatory wandering which leads to the very heart of our daily life... The visual becomes a pictorial abstraction, sublimated by the juxtaposition of images and an incessant confrontation of slow down and acceleration. The tangible sounds merge with those of a baroque organ, retaining only its essence and breath.

J. Werier (Canada)  
Rhayne Vermette, 4:30 mins, dv, 2012

An architectural portrait emerges as a transmogrification through various broken projectors. These particular projectors are currently being sold at J. Werier, a Winnipeg warehouse emporium and artifact.

Petroleum Light (Aus)  
Nicholas Nedelkopoulos, 7 mins, dv, 2012

Made in memory of Jacek Grezelecki, a Polish artist who immigrated to Australia in the late 70's. The lone figure amongst the chimney stacks is Grezelecki, 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)  
Özden 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 disused mines. The debris, displaced remnants of the social history that sat within the walls of the buildings now destroyed, continues to offer its memories and stories, to be heard, catalogued and recontextualized.

amitosis (USA)  
Takahiro Suzuki, 18 mins, dv, 2012

‘amitosis’ 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.

Room Tone (Aus)  
Virginia Hilyard, 11 mins, dv, 2012

A study of ‘silence’, sound and sonic memory that aims to trap both the unseen and the unheard. Produced from material I gathered during a residency at Hill End, 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 Haefliger.

words from the festival director

Now approaching our fourth festival it still amazes me how far we reach in our call for entries. Each year work has arrived from as faraway as the middle-east, the South Americas 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 over 6 programmes in 4 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 specified genre, it is something to celebrate.

This year A.I.E.F.F. has a special Opening Night event, something the festival hasn’t done in its first few 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 behold and experience. 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 Realist,’ 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 pleases me very much as I’ve always been a great supported of durational work. Each in their own right is exceptional, they are bold and have the strength to hold the viewer within their dialogue and luscious 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 them afterwards. Remember the opportunity to see most of these experimental works is unlikely to present itself again in Australia.

Sue K.

tickets

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 – tickets@aieff.org)

\$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)

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