Australian International Experimental Film Festival

Melbourne
16th - 18th May

Perth
2nd - 4th May

Goatme Studios
96 Way Avenue
Premaante

Replent
86 Swanston Street
Premaante

letters, Os & 1s, reading the image
Perth: 8pm, Friday 2nd May
Melbourne: 8pm, Friday 16th May

Tracing Birds in Isolation (UK)
Chris Bate and Sarah Bourtell, 9 mins, DV, 2014
Filmed over one year on the North East coast of England, Tracing Birds in Isolation is a hand processed and printed 16mm film that transcends, via the colour spectrum, from resembling a traditional field study of birds through to an array of merging technicolor forms.

Boundary Cyclone Transaction (UK)
Steven Ball, 7 mins, DV, 2013
Lists remind us that no matter how fluidly a system may operate, its members nevertheless remain utterly isolated, mutual aliens. Ontological cataloguing hones a virtue: the abandonment of anthropocentric narrative coherence in favour of worldly detail.

The End of an Error (USA)
Peter Freund, 10 mins, DV, 2013
The end of the McCarthy Red Scare in the USA, fictionalized as a history lesson from contemporary Iran. (in Farsi with English subtitles)

Binary Pitch (Croatia)
Vladislav Knezevic, 7 mins, DV, 2013
Architecture of the auditorium is a physical, institutional space and the space which generates meaning. The key ideas from Max Bensin's Aesthetics and Programming (1968) are coded in Os and Is and animated as lifting and lowering the seats in an empty auditorium. This cryptic confession of the machine anticipates the virtual reality in which all communication is mediated by the sequences of bits.

Picture Particles (Germany)
Thorsten Fleisch, 6 mins, DV, 2014
Individual elements from a carrier of visual information have been isolated and used to construct alternative visual reagents. Repetition (in space and in time [and in moderation]) is administered as a binder to tame the wild particles in motion, achieving a golden ratio of the mind's eye.

Amigo, I had a chance (USA)
Bernie Roddy, 3 mins, 16mm, 2013
In 2005 Ricardo Vasquez asked me to stop writing him. In June I learned that he has now exhausted his appeals and is waiting to learn the date of his death on Texas' death row. His script now touches my flesh.

Untitled (Aus)
Miles Breuer, 2 mins, DV, 2014
A compilation of magazine cut-outs and patterned fabrics that are digitally manipulated and edited in a rhythmic structure.

DEVICE & DEVICES (USA)
Kimberly Burleigh, 4 mins, DV, 2002
Device & Devices simulates and synthesizes peculiarities of early X-ray security surveillance and early experimental photography and film, specifically photograms. Negative film shadows of everyday objects collide and career over a moving surface in tandem the digital sound of the percussion composition.

Bolts for Volts (Aus)
Mark La Rosa, 11 mins, DV, 2007
A series of abstractions based on a high voltage.

Left of the Border Films Collaboration Four (UK)
Iain Goodyear, 5 mins, DV, 2013
Left of the Border Films Collaboration Four has a multi-layered quality accomplished with the sound design possibilities of The Wryding Module. Scrambled frequencies give way to layered audio, digital imagery of colours and pristine edges merge and separate, transcend and shatter across the screen space.

Ticket Price: $10
(Doors Open 7-45pm)

Of the Human Condition
Perth: 6pm, Saturday 3rd May
Melbourne: 6pm, Saturday 11th May

PANIC ROOM (Hong Kong)
IP Yuk Yiu, 6 mins, DV, 2011
Shot over a three-month period, PANIC ROOM documents a small Tokyo apartment before and after the East Japan earthquake and the ensuing nuclear outbreak in 2011. The ordinary apartment, a seemingly uneventful domestic space, suddenly becomes a mirror of both a collapsing physical reality and a shaken personal state, creating an intertwining parallel between the external and the psychological that reflects the panic-ticking times of the great catastrophe.

Buffalo Death Mask (Canada)
Mike Hoolboom, 25 mins, DV, 2014
A conversation with Canadian painter Stephen Andrews revisits a pre-cocktail moment, when being HIV+ afforded us the consolation of certainty.

‘Buffalo Death Mask is rich, complex, and somewhat enigmatic, yet has an appealing simplicity to it. The winner of the International Critics Prize at the 59th Oberhausen International Short Film Festival can be described as both a personal documentary and a visual poem, and is a striking, warm and beautiful film.’ (Aleksander Huse © FIPRESCI 2013)

Beside Herself (USA)
Lani Asuncion, 130 mins, DV, 2010
16mm film, a malfunctioning projector, digital post-production editing, Beside Herself brings to the fore considerations on mortality and hysteria.

Postlude (Aus)
Irene Proebsting & Barry Brown, 3 mins, super-8, 2013
A small glimpse into the cycle of renewal and destruction. While the world looks on, some species will become extinct and others will be discovered. The part we play will not be a small one. Filmed during random excursions and edited in camera, Postlude takes a short walk through a museum, sensual garden and the smoky remains of a harvested plantation. A magpie looks on while the dog seems bewildered at what remains.

(cont...
Fall 1 (spring forward) & Fall 2 (fall back) (Canada)
Aaron Zegbers 1 min, 16mm, 2014
An ode to the absurd, an homage to Bas Jan Ader, and an affir- mation of Camus' notion that the absurdity of existence (and not gravity) links mankind to the world.

Human Body Battleground Organ Organism (USA)
Metrah Pashae 9:30 mins, DV, 2013
Human Body Battleground Organ Organism is an appropriated moving image collage investigating the penis and vagina as disembodied vessels. By utilizing a digital voice to enact this estrangement, a narration of declaration generates a questioning of definitions, where sound and image structures dismantle and reveal a reconstruction of audio-visual form and subject's signification.

The Blue Record (USA)
Jeremy Moss & Erik Anderson, 16:30 mins, DV, 2013
A meditative essay film shot on location at Philadelphia's gothic Eastern State Penitentiary. The film interrogates the 'arrested decay' of the urban ruins through hand-processed 16mm imagery, exploring, visually and textually, the kinds of memory available to architecture and film. The dancing remnants on the celluloid mirror the crumbling walls of the prison cells.

Ticket Price $10
(Doors Open 5:45pm)

All About Material
Perth 8pm, Saturday 3rd May
Melbourne 8pm, Saturday 17th May
Blue_1 (USA)
Alba Cueros, 2 mins, 16mm, 2013
Triple expositions of a bike wheel hand colored in blue.

Triple exposure (Spain)
Albert Alcoz, 10 mins, super-8, 2013
A landscape film created with cinematic accelerations, a cluster of distorted visual impressions from the nature, a dynamic trip through the forest of the region of La Selva, Girona. The approach to the figurative elements (branches, leaves, trees, bushes, birches, heaven) are transformed by different optical effects to stand between the lyrical and the abstract.

STRUCTURED LIGHT (UK)
Sebastian Melo, 5:30 mins, DV, 2013
Structured Light explores the tension between a physical body and its computable pattern as interface in which human and machine build a space of negotiation. The machine knows only how to produce digital patterns; the body knows how to produce affect. How does one seduce the other? Can they ultimately form an integrated but distributed system?

With Plusses and Minuses (US)
Mike Stoltz, 5 mins, 16mm, 2013
"This morning the window blew its glass onto my face. Real morning with pluses and minuses (my symbols for truth)"
A ground-less and boundless 16mm film in which a wall becomes a window to a swirling landscape.

Omnibus (AUS)
Artist Film Workshop, 31 mins, 16mm, 2013
The same 16mm print was given to eleven filmmakers who, using various lab techniques, made their own versions of that print. The result was then compiled together as a single work. All of the filmmakers are members of the Artist Film Workshop in Melbourne.

Light Divides the Square (USA)
Kimberly Burleigh, 4:30 mins, DV, 2012
Refracted light patterns, light compositions in a virtual world, simulate the beauty found when liquid and light meet in the natural world. While Light Divides the Square belongs to, and is of, a digital world, its constant pushing of the boundaries of the frame references back to Synthetic Cubism of the early twentieth century. Real and virtual are muted

TRAINS ABOUT (Canada)
James Gillespie, 10 mins, DV, 2014
With the subtle use of camera contrasting a busy visual subject matter that's accompanied by a dense soundscape, this ultra pan 8 film presents a dichotomy of space. The unavoidable romanticism of trains and train travel is embraced in Trains About, a romanticism that is further evoked with the repetitive sound of the rambling train wheels and train whistle. The sound of car horns set to mimic the rhythm of the sounds of the train, as does an image of a figure wildly swinging a head full of dreadlocks in circular motion.

Ticket Price $10
(Doors Open 7:45pm)

The Then in Now
Perth 6pm, Sunday 4th May
Melbourne 6pm, Sunday 18th May
Sunhouse Elevation/Sunhouse Azimuth (UK)
Eleanor Suess, 10:30 mins, DV, 2013
Although the films of this dual screen work appear to record a single day, the footage was shot over a longer period, the relationship between solar elevation and solar azimuth significantly change from the earliest to the latest recordings. Both films use the same pieces of footage: the sequence of Sunhouse Elevation is structured by the sun's angle elevation above the horizon, and Sunhouse Azimuth by the solar azimuth calculated from the due North. The relationship between space, time and light is revealed to be variable, dependant not only on time of day but on time of year.

Back Then (AUS)
Mike Leggett, 10 mins, DV, 2014
A temporal collage, of travels and language, colour and light, form and texture.

Urschrift (UK)
Julia Dogra-Brazell, 2 mins, DV, 2013
An unapologetic conjunction of visual and auditory cliches, Urschrift is a wry take on the 1940s American 'Police Procedural' sub-genre in film. The footage was originally shot on Super8 and Hi8 then recaptured on digital video.
(cont...)
Luke’s Party (Aus)
Tim Burns, 16 mins, DV, 1991
A story about a woman who, due to being part aboriginal, was taken away from her mother as part of the stolen generation in central australia, and her fears of that possibly repeating with her children ... particularly dan sultan who becomes a famous singer.

Pillager (USA)
Josh Lewis, 5 mins, 16mm, 2011
Made towards the end of Lewis’ tenure as a grunt worker in a film processing lab, when he spent most of the day “slacking off” in the lab’s sub basement playing with raw film stock and reversal chemicals. There he stretched out full 100’ foot rolls of film from end to end on the floor to allow a freedom in the application of developers, bleaches and fixers to the film strip along with the dust, leaves, and garbage from the dirty floor that also adhered to the surface of the film.

Lac/Howland (USA)
Takahiro Suzuki, 11 mins, DV, 2013
Lac/Howland examines the hubris of the supernatural through the scope of Amelia Earhart’s disappearance in her attempt to fly around the world.

That Dizzying Crest (USA)
Jeremy Moss, 11 mins, DV, 2013
Manipulation during developing and printing processes act as catalyst to a dancing figure that becomes ingrained and lost in the material of the film. The rigorous processing applied alters the perception of movement and space with each repetition of the phrasing in both the choreography and film shot.

Tangled And Far (Ireland)
Vicky Langan & Maximilian Le Cain, 12 mins, DV, 2013
Tangled And Far foregrounds the overlap between intimate domestic detail and its reflection in Langan’s performance work. The private and public projections of her presence and actions collapse into each other in this continuum of alternate selves and self-images to form a fractured dream portrait.

Ticket Price $10
(Doors Open 5:45pm)

Screenings in Perth take place at:
Replats
96 Wray Avenue
Fremantle

Screenings in Melbourne take place at:
Goodtime Studios
basement 746 Swanston Street
Melbourne

Presale tickets available to purchase online before the screenings at:
http://www.aieff.org/2014.html

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