

**63<sup>RD</sup>**

**ANN ARBOR**

**FILM**

**FESTIVAL**

**MAR 25-30, 2025**

**AWARDS PROGRAMS ONLINE**

**MAR 30-APR 13**



The **University of Michigan**  
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Awards Programs online March 30–April 13 [www.aafilmfest.org](http://www.aafilmfest.org)

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### **The 63rd Ann Arbor Film Festival is dedicated to regional filmmaker, painter, and educator Joseph Bernard**

Joseph Bernard (1941–2025) was a Detroit-based experimental filmmaker and artist, originally from Port Chester, NY, whose work bridged painting and film with a vivid and rhythmic collage sensibility that informed all of his art. He earned a BFA from the University of Hartford and an MFA from the School of the Art Institute of Chicago, where he studied under avant-garde luminary Stan Brakhage. Bernard made over 100 Super 8 films from 1976 to the late 1980s. His film work has been screened internationally, including a retrospective at the 52nd Ann Arbor Film Festival. In 2007, after 35 years of teaching, he retired as a professor emeritus of fine art from the College for Creative Studies in Detroit. In 2015, 40 of his films were placed with the Academy Film Archive at the Academy of Motion Picture Arts and Sciences. He spent the past several years with his wife in Troy, MI, revisiting his earlier works and exploring new approaches to image-making, bringing the parts to a whole. He will be missed.

► Ticket or pass required  
unless otherwise noted.

## TUE 3/25

4–6pm | free

### Reception

Off the Screen Installations  
U-M North Quad Space 2435

4:30pm | free

### Off the Screen Performance

*Attack from Space!*  
with *Live Score*  
U-M North Quad Space 2435

6:30–8pm

### Opening Night Party

Michigan Theater Grand Foyer

8:15pm

### Opening Night Screening

#### Films in Competition 1

Michigan Theater  
Main Auditorium

9:30pm–11:30pm | free

### After-party

Knight's

## WED 3/26

11am | free

### Salon

AAFF Programmers Roundtable  
U-M North Quad Space 2435

1pm | free

### Juror Program | David Lebrun

*Ritual and Symbol:*  
*The Films of David Lebrun*  
Michigan Theater  
Screening Room

3pm | free

### Salon

*Film Art Forum*  
U-M North Quad Space 2435

5pm

### Special Program

*Analog Dreaming:*  
*A Jon Behrens Memorial*  
Michigan Theater  
Screening Room

5:30pm

### Films in Competition 2

Michigan Theater  
Main Auditorium

7pm

### Feature in Competition

*Strange Abandoned Deranged*  
Michigan Theater  
Screening Room

7:30pm

### Special Program

*50 Years of De-Evolution:*  
*The Restored Films of Devo*  
*(1974–1984)*  
Michigan Theater  
Main Auditorium

9pm

### Feature in Competition

*Billy*  
Michigan Theater  
Screening Room

9:30pm

### Films in Competition 3

Michigan Theater Main  
Auditorium

10:30pm–1am

\$5 for non-passholders

### After-party

Club Above

## THU 3/27

1pm | free

### Juror Program

#### Christopher Harris

*Inventory of Black Roses*  
Michigan Theater  
Screening Room

3–5pm | free

### Reception and Artist Panel

Off the Screen Installations  
Ann Arbor Art Center

5:30pm | free

### Penny Stamps Speaker Series

Trinh T. Minh-ha  
*The Everyday Interval*  
of *Resistance*  
Michigan Theater  
Main Auditorium

7pm

### Feature in Competition

*Roohrangi*  
Michigan Theater  
Screening Room

7:30pm

### Films in Competition 4

Michigan Theater  
Main Auditorium

9pm

### Special Feature Film

*What about China?*  
Michigan Theater  
Screening Room

9:30pm

### Films in Competition 5

#### Out Night

Michigan Theater  
Main Auditorium

10:30pm–1am | free

### After-party

Uplift

## FRI 3/28

10:30am | free

### Salon

New Voices Film Jam  
U-M North Quad Space 2435

12pm | free |

RSVP at [aaiffilmfest.org/students](http://aaiffilmfest.org/students)

### Salon

Student Lunch Mixer  
U-M North Quad Space 2435

1pm | free

### Juror Program | Kristin Reeves

*Bodies for Strength and*  
*Power: 9X16mm grid-films*  
and *experimental shorts*  
by *Kristin Reeves*  
Michigan Theater  
Screening Room



3pm | free

**Salon**

*Reanimating the Past:  
From Analog to Digital*  
U-M North Quad Space 2435

5pm

**Feature in Competition**

*Republic*  
Michigan Theater  
Screening Room

5:30pm

**Films in Competition 6**

Michigan Theater  
Main Auditorium

7pm

**Special Program**

*Screen Dance International:  
Bodies in Motion and Film*  
Michigan Theater  
Screening Room

7:30pm

**Films in Competition 7**

Michigan Theater  
Main Auditorium

9pm

**Feature in Competition**

*A Body to Live In*  
Michigan Theater  
Screening Room

9:30pm

**Films in Competition 8**

**Animation**  
Michigan Theater  
Main Auditorium

10:30pm–1am | free

**After-party  
LIVE**

## SAT 3/29

9am | free

**Workshop**

*The Joy of LOOPing*  
U-M North Quad Space 2435

1pm

**Special Program**

*Tenacity*  
Michigan Theater  
Screening Room

1:30pm | \$7

**Films in Competition 9**

**Almost All Ages (6+)**  
Michigan Theater  
Main Auditorium

3pm

**Films in Competition 10**

Michigan Theater  
Screening Room

3:30pm

**Films in Competition 11**

Michigan Theater  
Main Auditorium

5pm

**Feature in Competition**

*Among the Palms the Bomb,  
or: Looking for Reflections  
in the Toxic Field of Plenty*  
Michigan Theater  
Screening Room

5:30pm

**Special Feature Film**

*Devo*  
Michigan Theater  
Main Auditorium

7pm

**Special Program**

*Constellations Super 8  
(2000–2024)*  
Michigan Theater  
Screening Room

7:30pm

**Films in Competition 12**

Michigan Theater  
Main Auditorium

9pm

**Feature in Competition**

*¡Aloquic iez in Mexico! /  
Mexico will no longer exist!*  
Michigan Theater  
Screening Room

9:30pm

**Films in Competition 13**

Michigan Theater  
Main Auditorium

10:30pm–1am | free

**After-party  
Rabbit Hole**

## SUN 3/30

10am | free

**Salon**

AAFF Screener Social  
U-M North Quad Space 2435

10:30am | free

**Salon**

*What the Hell Was That?*  
U-M North Quad Space 2435

12pm

**Special Program**

*SCREAM IT OUT OF YOU:  
Six Films by Luther Price*  
Michigan Theater  
Screening Room

12:30pm

**Films in Competition 14**

Michigan Theater  
Main Auditorium

2pm

**Special Feature Film**

*Naked Spaces:  
Living is Round*  
Michigan Theater  
Screening Room

2:30pm

**Feature in Competition**

*The Latest News from Deseret*  
Michigan Theater  
Main Auditorium

6pm

**Awards Screening 1**

Michigan Theater  
Main Auditorium

8pm

**Awards Screening 2**

Michigan Theater  
Main Auditorium

9–11pm | free

**After-party  
Uplift**

Awards Programs online  
March 30–April 13  
[www.aafilmfest.org](http://www.aafilmfest.org)

# Welcome to the 63rd Ann Arbor Film Festival!

As we gather once again to celebrate the art of experimental cinema, we do so thanks to the efforts, vision, and passion of many individuals. This festival is the outcome of countless hours of work, collaboration, and a shared belief in the importance of pushing the boundaries of the moving image. We're thrilled to welcome you to this year's festival, where each film invites you to experience the world through a new lens.

Our festival is committed to showcasing works that defy traditional boundaries, expand what cinema can be, and amplify unheard voices. Experimental film pushes us beyond the familiar, challenges expectations, and engages us in ways that other art forms sometimes cannot. It's a space where the known meets the unknown, cinematic forms are reimagined, and marginalized voices are given a platform. This year, we continue this tradition, as we present films that invite reflection and challenge our perceptions of both the medium and the world around us.

This year, we dedicate the festival to Joseph Bernard (1941–2025), a pioneering filmmaker, painter, and longtime professor at the College for Creative Studies. His innovative fusion of visual art and film continues to inspire through his works and the many students he mentored. We honor his lasting legacy in both the arts and education.

The AAFF would not be possible without all of the artists who share their work with us. To the artists: your creativity and vision fuel everything we do, and we are deeply grateful for your continued commitment to pushing boundaries. And to our audience, thank you for your openness and curiosity. Experimental cinema is not about finding easy answers, but about embracing the unknown and challenging ourselves in the process. We are honored that you are here to engage with this work.

A heartfelt thank you goes out to the generous sponsors and donors whose support makes this festival possible, and to the board members, committee members, and screeners who have dedicated their time to reviewing films and offering their invaluable input—your contributions are vital to shaping the festival experience. To our volunteers and interns, your energy and enthusiasm are essential to making this event

happen. Each of you plays an integral role in creating the welcoming, collaborative environment that defines the AAFF.

This year, we're especially excited to welcome Devo founders Gerald Casale and Mark Mothersbaugh, along with restorationist Peter Conheim, who will present a program of their recently restored works. Also showing is *Devo* (2024), the feature documentary by Chris Smith. In addition, Trinh T. Minh-ha will join us as the Penny Stamps Distinguished Speaker, and two of her films, *What about China?* and *Naked Spaces: Living is Round*, will be featured during festival week.

As you explore this year's lineup, I encourage you to approach each screening with curiosity and openness. This festival is more than a place to watch films—it's an opportunity to challenge assumptions, engage in dialogue, and reflect on the evolving nature of moving image art. Each film invites us to explore new perspectives and venture into unfamiliar territory.

Thank you for being part of this journey. We are excited to share the week with you and to continue building this vibrant, inspiring community together.

Enjoy the festival!



Leslie Raymond  
AAFF Director



### Christopher Harris

Christopher Harris makes films and video installations that read African American historiography through the poetics and aesthetics of experimental cinema, Black literature, and Black music. Often drawing on archival sounds and images, his work features staged reenactments, hand-cranked cameras, rear-projection, close-focus cinematography, re-photography, photochemical manipulations, and screen-captured video, among other strategies. Working through incongruity and slippages, between sound and image, between past, present and future, and between absence and presence, his films embody the existential complexities and paradoxes of racialized identity in the US. His films have appeared widely at festivals, museums and cinematheques, including retrospectives at Anthology Film Archives and the Belo Horizonte International Short Film Festival in Brazil, solo shows at the 2024 Whitney Biennial, the Museum of Modern Art, and the Academy Museum of Motion Pictures, among many others. His current project is a series of optically printed 16mm experimental films in conversation with canonical works of African American literature.

A program of Christopher Harris's work will show at the Michigan Theater Screening Room on Thursday, March 27th, at 1pm.

See pages 48–49 for more information.



### David Lebrun

David Lebrun came to film from a background in philosophy and anthropology, and many of his films have been attempts to get inside the ways of seeing and thinking of specific cultures. He has served as producer, director, writer, cinematographer, animator, and/or editor of more than 100 films on subjects including the Mazatec people of Oaxaca, Mexican folk artists, a 1960s traveling commune, Tibetan mythology, the history of art and science, and the Maya of Mesoamerica. Lebrun combines the structures and techniques of the documentary, experimental, and animated genres to create a style appropriate to the culture and era of each film. His films have been featured at the Sundance Film Festival, Museum of Modern Art, and numerous international film festivals. He is currently at work on *Transfigurations: Reanimating the Past*, an immersive museum installation project.

A program of David Lebrun's work will show at the Michigan Theater Screening Room on Wednesday, March 26th, at 1pm.

See pages 34–35 for more information.



### Kristin Reeves

Kristin Reeves is an interdisciplinary artist who stages live expanded cinema performances, exhibits electronic and lens-based artworks, and collaborates in professional theater productions. Her creative research interests include the historical use of media and crossing both clinical and art spaces. She uses editing and material processes to reflect a contemporary understanding of trauma and to express visual narratives of injury and resilience in *Bodies for Strength and Power*, her live feature-length show. Her work has been exhibited in venues such as the Museum of Contemporary Art Chicago; Centro Cultural de España CDMX, Mexico City, Mexico; European Media Arts Festival, Osnabrück, Germany; Impakt Festival, Utrecht, Netherlands; CROSSROADS, San Francisco, CA; the Boiler, Brooklyn, NY; and Steppenwolf Theater, Chicago, IL. She has recently been published in *Analog Cookbook* and *Found Footage Magazine*. She is an assistant professor of visual studies at Grand Valley State University in the Department of Visual and Media Arts.

A program of Kristin Reeves's work will show at the Michigan Theater Screening Room on Friday, March 28th, at 1pm.

See pages 58–60 for more information.



The Ann Arbor Film Festival provides direct support to filmmakers. Our 2025 awards competition presents \$39,000 to filmmakers through cash and in-kind awards that include film stock, film processing, and camera equipment rental. An award from the AAFF not only confers prestige and financial support, but can also qualify filmmakers for an Oscar® nomination by the Academy of Motion Picture Arts and Sciences in short film categories. Qualifying awards include the Ken Burns Award for Best of the Festival, the Chris Frayne Award for Best Animated Film, and the Lawrence Kasdan Award for Best Narrative Film.

#### **Awards Announcement and Screenings**

Sunday, March 30

Michigan Theater Main Auditorium

**Announcement:** 6pm

**Screenings:** 6pm and 8pm

#### **Ken Burns Award for Best of the Festival**

**\$6,000**

Presented to the film of any genre or length that best represents the artistic standards of excellence for the festival, this award is generously provided by influential documentary filmmaker Ken Burns, a graduate of Ann Arbor's Pioneer High School.

#### **Tom Berman Award for Most Promising Filmmaker**

**\$5,000**

Tom Berman was a student of AAFF founder George Manupelli at the University of Michigan, as well as an early festival supporter and close friend to many in the festival community. To honor his memory, this award—contributed by the Berman family—supports an emerging filmmaker who the jury believes will make a significant contribution to the art of film.

#### **Tom Berman Award for Best Documentary Film**

**\$5,000**

This award recognizes the best documentary film in the festival program.

#### **Richard Myers Best Non-Narrative Film**

**\$2,500**

Richard Myers, professor emeritus at Kent State University, taught filmmaking in the School of Art and created films that have been celebrated at the festival since its inception in 1963. Drawing inspiration from dreams, Myers's works are deeply personal, with haunting visual beauty, and as original as Cocteau. This award was created by Christopher and Diane Shambaugh to honor Richard and those who create stunning visual experiences by expanding (or ignoring) the boundaries of conventional storytelling.

#### **Lawrence Kasdan Award for Best Narrative Film**

**\$2,000**

Hollywood film producer and writer Lawrence Kasdan came to know Ann Arbor well during his years as a student at the University of Michigan. He keeps his connection to the town's film culture alive in part through his support of this festival award. This distinction goes to the narrative film that makes the best use of film's unique ability to convey striking and original stories.

#### **Kodak Cinematic Vision Award**

**\$2,000 in film stock**

This award goes to the film that demonstrates the highest excellence and creativity in cinematography. The recipient will receive \$2,000 in film stock from Kodak. This includes complimentary processing at Kodak labs should the recipient select 16mm or 35mm color negative film stock.

#### **Susan Dise Best Experimental Film**

**\$1,500**

Supported by longtime AAFF volunteer Sue Dise, for whom festival week is like Christmas and New Year combined, this award celebrates the film that most successfully showcases the use of experimental processes, forms, and topics.

#### **The Barbara Aronofsky Latham Award for an Emerging Experimental Video Artist**

**\$1,000**

This award provides support to the year's most promising early-career video artist. The award was conceived by the Aronofsky family to honor the late Barbara Aronofsky Latham, a Chicago-based experimental video artist who passed away in 1984 and whose work is distributed by Video Data Bank.

#### **Barbara Hammer Feminist Film Award**

**\$1,000**

Barbara Hammer was a filmmaker with a profound commitment to expressing a feminist point of view in her work. In 2020, filmmaker Lynne Sachs received the Oberhausen Film Festival Grand Prize for a film she made with and for Hammer. With funds from the prize, Sachs created this Ann Arbor Film Festival award for a work that best conveys Hammer's passion for celebrating and examining the experiences of women. Qualifying work by artists of any gender will be considered.

#### **Chris Frayne Award for Best Animated Film**

**\$1,000**

Chris Frayne was a key participant in the festival's early years whose approach to life called to mind his colorful cartoon characters. This award honors the spirit of Chris by recognizing the animated film that delivers the best style, creativity, and content. Support for the award comes from several dedicated AAFF enthusiasts.

#### **Gil Omenn Art & Science Award**

**\$1,000**

Provided by Gil Omenn, who seeks to encourage a positive exchange between the arts and sciences, this award honors the filmmaker whose work best uses the art of film and video to explore scientific concepts, research natural phenomena, or embrace real-world experimentation.

#### **Prix DeVart for Funniest Film**

**\$1,000**

Supported by an endowment fund established by the DeVart Family, this award goes to the film most likely to create the most laughs at the festival. The prize recognizes the 60-year friendship between Casa Dominick's and the AAFF, and honors the memory of Dominick and Alice DeVart.

#### **The Terri Schwartz Film Award for Parody and Satire \$1,000**

This award goes to the film that most effectively turns familiar images, music, and assumptions on their heads—and perhaps uses gentle or barbed humor—to offer pointed insights about injustice. It honors Terri P. Schwartz (1952–2021), a University of Michigan alumna employed as a graphic designer in the Netherlands. Favorite films of hers included *Jojo Rabbit* (Taika Waititi, 2019), a Nazi-mocking satire; *Settlers of Brooklyn* (Above Average Productions, 2015), a parody of gentrifying hipsters; and *Pull My Daisy* (Robert Frank, 1959), a parody of the Beat Generation.

#### **The Eileen Maitland Award \$750**

Supported by several local AAFF fans, this award is given to the film that best addresses women's issues and elevates female voices. It was created to honor the spirit and memory of Eileen Maitland, who was a dear friend and longtime supporter of the festival as well as a patron and practitioner of the arts.

#### **George Manupelli Founder's Spirit Award \$700**

With lead support from brothers Dave and Rich DeVarti, this award recognizes the filmmaker who best captures the bold and iconoclastic spirit of the late George Manupelli, founder of the Ann Arbor Film Festival, whose vision for the festival continues to this day.

#### **CameraMall Best Michigan Filmmaker Award \$565 in kind**

This award recognizes top Michigan talent. The winner will receive a \$100 gift card and a one-week rental for a camera body and two lenses, valued at \$465, from CameraMall, Ann Arbor's camera store and photo lab, dedicated to supporting the Great Lakes photo community in learning, renting gear, and printing their work.

#### **Lawther/Graff No Violence Award \$512**

In a culture that too often uses images of violence to entertain and inform, this prize is awarded to the film that best engages the audience while meeting the challenge of "No Violence Depicted!"

#### **Best Experimental Animation Award \$500**

This award recognizes the best experimental animated film that most successfully showcases the use of experimental processes, forms, and topics. Established by Deanna Morse, the award is endowed in memory of Erik Alexander, an aficionado of the Ann Arbor Film Festival.

#### **The Edge of Your Seat Award \$500**

Awarded to a film the jury deems most captivating for audiences, drawing them fully into the artist's vision, and onto the edge of their seat! This award is funded by the classic arcade games at both RoosRoast Coffee locations (just 25 cents a play), in honor of Al "Ten Pin Alley" Harrison, the original owner of the games and father of former AAFF director Donald Harrison.

#### **Leon Speakers Award for Best Sound Design \$500**

This award for excellence and originality in sound design is provided by Leon Speakers, which has been installing custom-built high-fidelity speakers in home theaters throughout Ann Arbor and the world since 1995.

#### **Martin Contreras and Keith Orr \aut\ FILM Award for Best LGBTQ Film \$500**

This award honors the film that best addresses and gives voice to lesbian, gay, bisexual, transgender, or queer issues. Longtime festival supporters Martin Contreras and Keith Orr, former owners of the locally known and loved \aut\ BAR, contribute this award to highlight the diversity of voices that achieve excellence in filmmaking. An \aut\ FILM Award endowment fund initiative is currently underway. Please contact [leslie@aaafilmfest.org](mailto:leslie@aaafilmfest.org) should you wish to help ensure that Keith and Martin's legacy of support lives on forever.

#### **The No. 1 African Film Award \$500**

"It is the story ... that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we the story; rather, it is the story that owns us and directs us." —Chinua Achebe, *Anthills of the Savannah*

This award honors the film that best speaks to the historical and contemporary experience of living and dreaming in Africa. It has been endowed through the generous contribution of filmmaker Amy J. Moore, a long-term resident of southern Africa and producer of Botswana's *The No. 1 Ladies' Detective Agency*.

#### **Peter Wilde Award for Most Technically Innovative Film \$500**

Peter Wilde was a long-time projectionist for the festival and a master of special effects. This award honors his creativity and pursuit of new techniques by recognizing the film that displays the most pioneering technical innovations.

#### **The Terri Schwartz Asian Film Award \$500**

Given to the film that best speaks to the cultures and experiences of Asians or Asian Americans, this award is a tribute to Terri P. Schwartz (1952–2021), a University of Michigan alumna employed as a graphic designer in the Netherlands. From Europe, she passionately pursued interests in film, music, and Asian people and culture, including travels and stays in nine Asian nations. She was also sensitive to the challenges faced by immigrants and refugees in the Netherlands and elsewhere.

#### **Vox Populi Award \$500**

This award—affectionately dubbed the Vox Populi Award—goes to the year's most highly rated audience-selected film in competition. This award is supported by longtime festival attendee Mark Hardin.

#### **Best Music Video Award \$300**

Designed to recognize excellence in the art of music video—which stems from the special collaborative relationship between a musician and a film or video maker.

#### **Juror Awards \$2,173**

Provided by friends of the festival and distributed at the discretion of the jurors, the remaining prize monies confer special recognition to films of distinction and artistic accomplishment.

The AAFF is one of a select group of US-based festivals that can qualify a film for consideration by the Academy Awards. The Academy specifies that a short film of no more than 40 minutes running time (including all credits) that falls into the film category of either live action or animated (including, for example: cel animation, computer animation, stop-motion, clay animation, puppets, pixilation, cutouts, pins, camera multiple-pass imagery, kaleidoscopic effects, and drawing on the film frame itself) is eligible to qualify in one of two ways:

1 The film must have been publicly exhibited for paid admission in a commercial motion picture theater in Los Angeles County for a run of at least three consecutive days, with at least two screenings a day, prior to public exhibition or distribution by any non-theatrical means.

2 The film must have won a qualifying award at a competitive film festival, as specified in the Short Film Qualifying Festival List, regardless of any prior public exhibition or distribution by non-theatrical means.

All eligible motion pictures must be publicly exhibited using 35mm or 70mm film—or in a 24- or 48-frame progressive scan Digital Cinema format—in English or with English subtitles. Television or internet exhibition anywhere does not disqualify a film, provided such exhibition occurs after its Los Angeles theatrical release or after receiving its festival award. Documentaries, previews, trailers, or advertising films are excluded.

Please see [www.oscars.org](http://www.oscars.org) for a complete outline of rules and eligibility.



**We are deeply grateful for these generous donors. Their direct support of this year's awards and contributions to our award endowment provide essential recognition and support for talented artists, leaving a lasting impact on experimental film. Thank you!**

**\$30,000+**

Diane & Christopher Shambaugh

**\$10,000 – \$29,999**

Elizabeth & Richard Berman

**\$5,000 – \$9,999**

Ken Burns

**\$1,000 – \$2,999**

The Aronofsky Family

Martha Darling & Gil Omenn

Sue Dise

Meg & Lawrence Kasdan

Kodak

Ellen Rabinowitz & David DeVarti

Eric Suchyta

**\$500 – \$999**

Anonymous

Mei & Rich DeVarti

Devon Flores, CameraMall

Mark Hardin

Donald Harrison

Noah & Ethan Kaplan, Leon Speakers

Leslie Lawther & Matt Graff

Kari Magill & George Fisher

Myrna Jean Rugg & Rick Cronn

**\$250 – \$499**

Katharine Burnett & Bob Moustakas

Martin Contreras & Keith Orr

Vicki Engel & Dan Gunning

Shannon Kohlitz, Kohlitz Animation & Video  
Production

Blair Orr

Deanna Relyea & Piotr Michalowski

Mary Ellen Rouncifer & Dennis Hayes

Susan Wineberg and Lars Bjorn

**\$50 – \$249**

Waldie Anderson

Terry Branoff

Denise Brogan-Kator

Joanna Courteau

Patrick Dunn

Deb Gaydos & John Nelson

Trish Meyer & Mark Tucker

Michael DePolo

Woody Sempliner

**A heartfelt thank you to our donors, whose unwavering generosity and commitment make the festival possible year after year!**

**\$40,000**

Diane & Christopher Shambaugh

**\$10,000 - \$20,000**

Elizabeth & Richard Berman  
Gretchen & Ethan Davidson  
James & Helen McCaffery Charitable Foundation

**\$5,000 - \$9,999**

Ken Burns  
Jeri Hollister & Tom Bray  
Cynthia Nicely  
Ellen Rabinowitz & David DeVarti  
**\$2,500 - \$4,999**  
Mei & Rich DeVarti  
Jackie & John W. Farah  
Gina Kamentsky  
Meg & Lawrence Kasdan  
Mosaic Foundation  
Therese Pasquesi

**\$1,000 - \$2,499**

Anonymous  
Ruth Bardenstein & Jim Roll  
Deborah Bayer & Jonathan Tyman  
F. Ross Birkhill & Laura Jean Birkhill Family Foundation  
Bernard Coakley  
Constance Crump & Jay Simrod  
Grau Del Grau  
Susan Dise  
Cecily E. Horton  
Heidi Kumao  
Wendy Lawson  
Leslie Lawther & Matthew Graff  
Joanna McNamara

Margaret Parker  
Leslie Raymond  
Susan & Jay Sandweiss  
Eric Suchyta  
Johannes von Moltke  
Daniel Robert Weiser  
Michelle Wright

**\$500 - \$999**

Jennifer Conlin & Daniel Rivkin  
Mary Cronin & John Johnson  
Anne Cutsinger & David Gilbertson  
Vicki Engel & Dan Gunning  
Darcy Ann Hall  
dream hampton  
Lesa & Michael Huget  
Barbara Kessler & Dick Soble  
Shannon Kohlitz  
Jill McDonough & Greg Merriman  
Diana Ng  
Arthur Nusbaum  
Sharon & Robert Ongaro  
Sunita Bose Partridge & Damani Partridge  
Veerendra Prasad  
James Reid  
Robin & Ron Sober

**\$250 - \$499**

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## SUPER SCREENER

The Ann Arbor Film Festival relies on many volunteer screeners, and each year we recognize a Super Screener. Rich Griffith, Super Screener 2025, watched 234 films! Thanks, Rich, for your dedication.

"I love weird! I'm a relative newcomer to the AAFF, having only joined the behind-the-scenes fun four years ago—despite being around the festival my whole life. Of all the myriad ways to be involved in this true Ann Arbor gem, I find screening to be THE most entertaining and rewarding. The array of films submitted are largely of an astounding quality, and while many don't fit our extra-particular niche, the range of the submissions is an accurate measure of cutting-edge cinema and daring filmmakers both young and established. I screen as much as I possibly can each year because I want to see as much as I can of what comes in the door!"

MAJOR



KEY





## CONTRIBUTING



## CORE



DVD volumes can be purchased either individually or as a collection-quality 10-pack, which includes Volumes 1–10.

Volumes 2–12 (and the 10-pack) are available for purchase:

- at the merchandise table in the lobby of the Michigan Theater during the festival
- on the festival's website, at [aaiffilmfest.org/shop](http://aaiffilmfest.org/shop)

#### DVD 10-Pack:

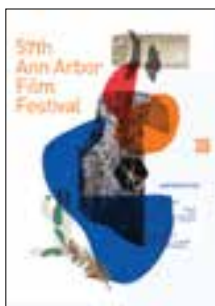
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The 62nd Ann Arbor Film Festival traveling tour visited 16 locations, with 21 screenings in the United States and one in Germany, to show award-winning and select short films from the 2024 festival. Half of the touring program revenue goes directly to the filmmakers whose work is featured. To learn more about the AAFF traveling tour, please visit [aafilmfest.org/tour](http://aafilmfest.org/tour).  
The 62nd AAFF tour visited:

**Tübingen, Germany**

German-American  
Institute Tübingen  
June 6, 2024

**Ann Arbor, MI**

Marquee Arts / Cinetopia  
Film Festival  
June 16 & 21, 2024

**Claremont, CA**

Pitzer College Cinematheque  
October 25 & November 1, 2024

**Hamilton, NY**

Colgate University  
October 29, 2024

**Cleveland, OH**

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November 17 & 24, 2024

**Houston, TX**

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**Columbia, SC**

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January 28, 2025

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February 22 & 23, 2025

**Buffalo, NY**

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March 21, 2025

Bring the 63rd AAFF  
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Available for bookings  
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Email [tour@aafilmfest.org](mailto:tour@aafilmfest.org)  
with questions and requests.

# Finding the Accessible within the Experimental: Programming for Almost All Ages

by Abigail Knox

When I was first asked to co-program the Almost All Ages program for last year's 62nd Ann Arbor Film Festival, I was ecstatic—mostly for the opportunity to work with Lalena Stevens, a fellow second-generation AAFF attendee, but also for the opportunity to help cultivate an experience of film watching. Curating for a new generation of cinemagoers has been a mind-bending experience in and of itself.

My first challenge was navigating the cloudy definition of “kid-friendly.” I learned through screening sessions that what is considered unsafe for young audiences is subjective. It stands to reason that if there is an array of opinions on the definition of kid-friendly content amongst our screening cadre, then the vastness of the definition would extend to the festival's audience at large. I could have gotten lost in this cumulonimbus, trying to draw a line around what young people should not be exposed to. In order to make progress, I had to shift my focus away from what the audience should not see and onto what they should see.

One of my favorite things about the Ann Arbor Film Festival is the variety of voices present in it. As a child growing up with the festival, I don't think I appreciated how those voices would create a lasting influence in my life. Each film in the festival is an expression that can be absorbed and digested by audience members. Consciously or unconsciously, these expressions stick with us.

For young people, before we have experienced much for ourselves, our understanding of the world depends on other people—our parents, friends, and communities. The ideas, experiences, thoughts, and feelings that are shared with us contribute to our broader sense of the world, and subsequently our placement in it. For this reason, it is important for the Almost All Ages program to reflect a range of expressions and to provide room for open-minded audience members to connect with what they have seen in a way that broadens the mind. Rather than asking, “Does this film include graphic or explicit content?” I asked two questions that shaped my decisions

in programming: “Does this film express something important for a broad audience to experience?” and “Does it do so in a way that also makes watching the film an overall palatable experience?”

While every film in the festival is a unique expression that includes valuable takeaways, some are more readily accessible to a broad audience. The accessibility of a film relies heavily on whether it resonates with audiences. This connection is something that draws the audience into the film through, for example, interesting visuals, shared or relatable memories, or a compelling story.

This year's Almost All Ages films demonstrate different kinds of accessibility. For instance, *Hunky Dory* (Steven Vander Meer) incorporates identifiable images that seamlessly flow from one to the next, developing a visual relationship between animal and human-made subjects. The aesthetic intrigue of the film itself, along with the catchy soundtrack, is highly enjoyable. The song and visuals both tend to float back into the mind long after watching the film.

*Let's Count to Six, Shall We?* (John Akre) calls back to early memories of learning through the screen. The nostalgia of a recent past for some and not so recent for others connects the audience to something familiar while the fun soundtrack and visuals of numbers dancing around the screen create a highly enjoyable experience.

*Gemini* (Jamie Steele Griffiths) tells a short story about a girl and her cats. Throughout the story, as relationships develop, the viewer forms connections to the characters through humorous and sometimes confusing moments. The empathy the viewer feels for the characters carries them through the story leaving a lasting impression.

As a lifelong AAFF-goer, I hold the art form of experimental film close to my heart. Helping to program a screening that introduces it, or makes it approachable for a broad audience is a privilege that I am excited to continue learning from.

---

Abigail Knox grew up screening films for the Ann Arbor Film Festival (AAFF) alongside her parents, Peter and Linda Knox. This sparked her passion for experimental art, outsider art, and nonprofit arts organizations. A recent art history graduate from Columbia College Chicago, Abigail is currently a second-year programs assistant intern with AAFF.

# Programs and Programmers

by **Rose Albayat**

Pre-festival activities for AAFF screeners and programmers begin in late August and go through December. Every season, volunteer screeners from around the world gather once a month virtually and in person to watch and discuss a selection of submissions for this mind-bending festival. Not only is it an entertaining experience, but it's a great way to be involved with the festival and get even more excited for festival week. This work contributes to the more than ten avant-garde short films in competition programs in the Ann Arbor Film Festival every year.

Films submitted to the festival go through multiple screening rounds, evaluated by many first-year screeners as well as experienced ones before the selections enter the final round. Then, the programming process, a fun—yet challenging—phase, begins. There is an abundance of great films, which makes it hard to decide which ones to include in our own programs and which ones to sadly give up for another program. As a viewer, I enjoy watching film programs that allow me to experience many emotions at once and have fun, eye-opening conversations afterward. When I was the AAFF program assistant intern three years ago, I saw a program with a couple of other interns; when we left the theater we couldn't stop talking about what we had just watched.

When festival director Leslie Raymond asked me to work on the animation program for the first time last year, I had one major goal: to ensure a diverse program. I was careful to include different sub-genres, stories, and animation techniques. I also made sure that the program was representative of filmmakers and artists from different backgrounds, ethnicities, and genders. My goal is the same this year as well, which is not always easy for a couple of reasons: there is a gap in films submitted by male-identified filmmakers vs. female-identified and nonbinary filmmakers. Similarly, the gap in ethnicities, nationalities,

and backgrounds is also noticeable. The festival continues to work on outreach to close this gap, but more can be done to encourage filmmakers and artists who identify as women, nonbinary, LGBTQ+, disabled, non-white race, or mixed race to submit their marvelous films and art to this mind-bending, avant-garde film festival.

The second half of programming is the most fun. Once each programmer picks the films to be shown in their program, we then get to organize them in the order they will appear on the big screen. Last year's animation program was centered around feelings. Each film depicted a different feeling—so much so that the viewers would go from “aww,” to “hahaha,” to “ahh,” to complete silence, to tapping their feet in sync with what they were watching. As a programmer, it is incredibly rewarding to see the audience's reactions to the films I selected for my program, followed by whole conversations about the program in the lobby. This year's program will take the audience on a 90-minute avant-garde journey, evoking a new spectrum of emotions. The 11 selected films highlight diversity in genres and techniques as well as in the filmmakers' backgrounds, offering a unique and international experimental experience.

---

**Rose Albayat** is a researcher and *artiste créateur*, currently serving as a talent pathways coordinator in Saudi Arabia's film industry. Her writing, film production, film programming, 3D designs, and work in VR all mediate the old and the new, with a primary focus on early silent cinema. Rose holds a BA in Film, Television, and Media from the University of Michigan.



# Learning Light and Sound in Ann Arbor: A Programming Journey

by Bree Andruzzi

Ann Arbor Film Festival advisory board member Terri Sarris was the professor who introduced me to both experimental film and the AAFF in the fall of 2018. In her basement classroom in North Quad, I first heard the mechanisms and saw the light of a 16mm projector. That little black box's moving images immediately intrigued me with the process and theories behind this art form. Coming from the suburbs in Eastern Massachusetts, I was used to whatever was playing at the local Showcase Cinemas. Through learning about experimental film and its history from the AAFF, a passion for cinematic experiences, research, creation, and curation began.

From 2019 to 2021, I interned for the Ann Arbor Film Festival as programs assistant under Executive Director Leslie Raymond. Through this opportunity, I continued to learn about the history of film while directly experiencing the present and future of filmmaking. During this time, I was also taught how to review films for the festival, which took place in the old office with some white fold-out chairs, cheese and crackers, a Smart TV, and a group of experienced festival screeners. Screening salons, as the festival calls them, are meetings of screeners reviewing films in group settings. These salons taught me how to critique a film not based on bias but on how they might fit into a specific festival such as the AAFF.

Since graduating I have continued as a member of the screening cadre. Two years ago, I also accepted an invitation to program a selection of shorts. When selecting films for the festival, I seek out cinema that explores illusion, and look out for films that will excite the film community coming to Ann Arbor. Although now I mostly work individually, I still envision myself sitting with my little plate of charcuterie, listening to the crisscrossing of perspectives by my peers, wondering what they would say. Do they believe a particular subject or issue is being explored? Do they think the film holds enough stature to stand alongside other

accepted films? What is the relationship this new work has with older films and those of a new generation? Thankfully, in rounds 2 and higher in our review system, each screener is able to see comments from others, which feels like a remote salon. Accessing these comments gives me insight similar to group discussions, and I am able to see the film differently than what I may see by myself.

Selecting films for certain programs holds weight for what those programs represent for the festival and its history. Selection carries a responsibility for respecting both the filmmakers and the audience. Holding this responsibility while reviewing films and connecting them in different programs is an exciting emotional feat. As a filmmaker myself, I find that curating feels like creating a collaborative film. What ideas do the films of this year want to express, and how will they interact with each other?

When I finish a program, relief and happiness set in as suspense builds for opening night. When the festival arrives, I can find familiar faces, mutually excited to experience the lineup of final selections. Screening for the festival and curating a group of shorts has been a pleasure of mine. It's also been a pleasure learning from Leslie Raymond while working alongside other programmers like Rose Albayat and Abigail Knox. My passion for experimental film lives on through this festival and I am eternally grateful for the opportunity it continues to offer me.

---

**Bree Andruzzi** is a moving image artist and film programmer based in Brooklyn, NY.

All AAFF installations are free and open to the public.

## Ann Arbor Art Center (A2AC)

117 West Liberty Street  
MON-FRI 10am–7pm  
SAT: 11am–6pm

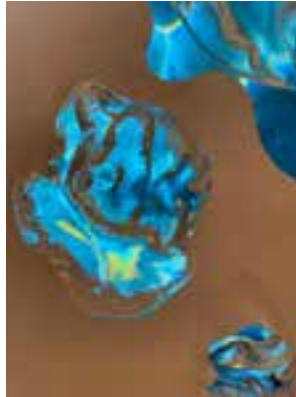


*Escape*

### **Escape**

Yazmin Dababneh  
Detroit, MI | 2021 | mixed media

This interactive sculpture explores the ways in which mainstream media shapes our understanding of reality and our growing desire to escape through virtual screens. *Escape* repurposes an old CRT television, replacing the screen with a curved glass form that distorts projected experimental films. The front buttons allow viewers to control light portals emanating from behind, offering a hands-on opportunity to shape their own experience of the piece.



*Puddle Portal 1*

### **Puddle Portal I**

Yazmin Dababneh  
Detroit, MI | 2022 | mixed media

This floor piece immerses viewers in a surreal experience, distorting a familiar natural scene within a crafted landscape. Time-warped rumbles reverberate from within, flooding the space, while vibrant underwater caustics flow and distort across the glass optics. The piece's inherent glow, hypnotic movement, and enveloping sound combine to create a deeply entrancing atmosphere, inducing a state of contemplation that lingers, resonating with the viewer long after the experience.

Yazmin Dababneh is a Detroit-based interdisciplinary artist who creates sculptural work as well as immersive and interactive experiences. The goal of her work is to shift viewers' perspectives, opening the door to curiosity.



*HOW'S IT HANGING:  
100 Hours with LP*

### **HOW'S IT HANGING: 100 Hours with LP**

Paul Echeverria  
Ypsilanti, MI | 2024 | projected still image, digital sound

During the fall of 2012, I spent a long weekend with the artist and experimental filmmaker Luther Price. *HOW'S IT HANGING: 100 Hours with LP* is an expanded cinema installation that reconstructs this memorable experience, sharing extended details about our various interactions. Through the use of handmade slides and streaming audio, the installation captures intimate accounts of Luther Price's visit to Boulder, Colorado.

See page 92 for  
*Paul Echeverria's bio.*

### **Holding**

Maddie Shubeck  
Detroit, MI | 2024 | video

Bound in chromatic constellation, this work plays a surreal symphony of intertwining hands that hold. An analog video installation made of a sewn, green, hand-like figure holds up a small CRT TV that displays *Hand and Hand*, a colorful animation. This looping experimental narrative explores analog wistful sentiment alongside an underlying theme of palingenesis.

***I'm Hungry***

Maddie Shubeck  
Detroit, MI | 2022 | video

How does the overconsumption of media shape the art-making process? What contact do all of these external voices have with the unconscious mind? *I'm Hungry* explores the cycle of the ingestion of media, and how this impacts development and imagination. *Alphabet Rain* portrays the media that is absorbed by the brain in a constant state of ever-falling information. *Eating* considers the internal response people may have to this flooding, as well as how media are reshaped as a result.

Maddie Shubeck is a video artist, needlecrafter, and puppeteer from Detroit. She graduated from the College for Creative Studies in 2021, specializing in film and video. Her work explores the humor in chaotic and colorful imagery while displaying the media in a childlike presentation. She concentrates on abstracting and fragmenting big and small concepts through animation styles, art installations, and puppetry performances.

**Michigan Theater**

603 East Liberty Street

***Surpass the Glimmer Geometry***

Noel Stupek  
Fennimore, WI | 2025 | mixed media

Can you catch the grand foyer view?

Move the dazzle plane,  
—bend your mind, pass by  
the delusion line and  
emerge from the denial angle.

Noel Stupek is an installation artist, arts enthusiast, and collaboration lover.

***What We Saw***

Everyone  
Ann Arbor, MI | 2025 | social sculpture, analog social media

Blank cards are provided for you—the audience—to write down what you observe at the festival, onscreen and off. Leave your card in the box provided at the *What We Saw* station to be photographed and added to the ongoing slideshow. This presentation is an experimental remix documentary made possible by you: the savvy, diverse, and experimental-film-loving AAFF audience. All are invited and encouraged to participate!

**U-M North Quad Space 2435**

105 South State Street

Tuesday: 11am-5:30pm  
Wednesday: 10:30am-5:30pm  
Thursday: 11am-5:30pm  
Friday: 10am-5:30pm  
Saturday: 8:30am-5:30pm  
Sunday: 9am-2pm

***paSSive poWer 4D 360 VR***

JB Ghuman, Jr.  
Los Angeles, CA | 2024  
VR experience

A sonic visual 8K 4D 360 VR collaboration between the participant and the artist, who will be present to guide the experience, *paSSive poWer*

*paSSive poWer 4D 360 VR*



*If I could take me from that room, I  
would never give me back*

focuses on the more subtle energies of human coexistence that might otherwise be deemed as meekness. Or, as filmmaker and artist JB Ghuman, Jr. has dubbed them, the “paSSive poWers.” Breathing and chanting combine with sensory and cerebral exploration, creating an immersive cinematic experience. Shot on the Insta360 Titan 11K Cinematic 360/VR Camera.

JB Ghuman, Jr. is an award-winning filmmaker and visual artist working in animation, features, music videos, VR—and even novels. A British Film Institute Sutherland Trophy nominee, Ghuman is best known for *Spork*, his feature film that won a Tribeca Audience Award.

***If I could take me from that room, I would never give me back***

Kym McDaniel  
Columbus, OH | 2024 | 3-channel video, mixed media

Salvaged extension cords and power strips form a neuronal structure that branches, twists, and grows from a center source. The recycled cords act as a metaphor for a body that is in a continuous state of transformation, with varying “uses” that depend on its environment.

Kym McDaniel is an interdisciplinary artist working across the mediums of moving image, choreography, and somatic practice. Her embodiment as a dancer living with chronic pain informs her work and its relationship to time, the body, and movement. She teaches film/video in the Dance Department at The Ohio State University.



*Impermanence* | 13

***Impermanence* | 13**

Rory Scott  
Grosse Pointe Farms, MI | 2023 | digital video, augmented reality

A compilation of 13 years of work, spanning from 2010 to 2023, this film documents a journey of storytelling through world-building—starting with the creation of dioramas and progressing to mixed reality. It serves as a testament to personal growth as well as to the broader cultural and technological shifts and innovations that have occurred during this period of time.

Rory Scott is a multidisciplinary artist whose work utilizes animation, augmented reality, and virtual reality, along with handcrafted means, to create emotive environments and reimagined life. Scott explores ideas of impermanence, the passage of time, and the impacts of technology on the evolution of humanity.

***New Voices***

The *New Voices* program consists of student experimental films from invited colleges and universities from near and far. Each school's program is up to 20 minutes long and can be viewed in the project screening rooms in the North Quad Space 2435. The program is interactive: using a push-button interface, the viewer can select different school programs, as well as watch them in any order.

**Participating schools:**

**College for Creative Studies**  
(Detroit, MI)

**Colgate University Film and Media Studies**  
(Hamilton, NY)

**DePaul University School of Cinematic Arts**  
(Chicago, IL)

**Edge Hill University**  
(Ormskirk, UK)

**University of Colorado Boulder**  
(Boulder, CO)

**University of Toledo**  
**Department of Theatre and Film**  
(Toledo, OH)

**University of Michigan**  
**Department of Film, Television, and Media**  
(Ann Arbor, MI)

**University of Michigan**  
**Penny W. Stamps School of Art and Design**  
(Ann Arbor, MI)

**Washtenaw Community College Digital Video Production Program**  
(Ann Arbor, MI)

**Wayne State University**  
**Department of Communication**  
(Detroit, MI)

**TUE 3/25**

4:30pm | U-M North  
Quad Space 2435 | free

***Attack from Space!*  
with Live Score**

Joo Won Park  
Ann Arbor, MI | 2024 | 12 | film,  
synthesizers, drum machine

Electronic musician Joo Won Park provides a live score to a wildly choreographed fight sequence excerpted from the Japanese sci-fi film *Attack from Space!* (Koreyoshi Akasaka & Teruo Ishii, 1965).

Joo Won Park creates music with electronics, toys, and other sources that he records and synthesizes. He is the recipient of the Knight Arts Challenge Detroit (2019) and the Kresge Arts Fellowship (2020).

See page 26 for more information.

**FRI 3/28**

7:30pm | Michigan Theater Main Auditorium | ticketed event, with Films in Competition 7

***Neurogenesis***

Allison Leigh Holt & Kit Young  
Troy, NY | 2025 | 15 | expanded  
cinema performance

*Neurogenesis* explores bodily trauma, at the human scale, as a site for thinking through settler colonial violence—at the familial, national, and international scales. For this performance, Allison Leigh Holt and Kit Young use AI-animated X-rays, video synthesis, spoken word, and sound created by electroacoustic composer and sound artist Amma Ateria, whose work focuses on psychoacoustics in binaural beats, equal-loudness contour, and brainwave entrainment.

Allison Leigh Holt models divergent ways of knowing by using techniques of expanded cinema and the Light and Space movement. A Fulbright Scholar, they have exhibited, screened, lectured, and been a resident artist and researcher internationally. Their commissioned work is featured in peer-reviewed journals and collected in prominent scientific laboratories.

Kit Young works in performative media. He builds video systems that he plays in an improvisational way. His creative practice establishes an environment of awareness, subversion, liberation, and humor. Kit has screened and performed recently at Crossroads Film Festival (San Francisco, CA), Ann Arbor Film Festival, and Intermediale (Legnica, Poland).

See page 66 for more information.

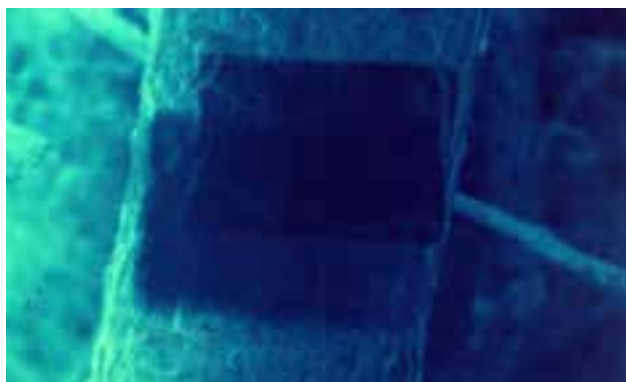


*Attack from  
Space! with  
Live Score*



*Neurogenesis*





*Scattered Light*

### **SAT 3/29**

3pm | Michigan Theater  
Screening Room | ticketed event,  
with Films in Competition 10

#### ***Scattered Light***

Nicolas Cadena & Joshua Mastel  
New York, NY | 2024 | 20 |  
16mm, hand-gilded mirrors

Silver nitrate adheres to sensitized glass to produce a mirror in ways similar to the photochemical emulsion in film. Both are technologies of light which act as atomizers to refract and reflect the latent past and the present image. Over a coursing river of sound, *Scattered Light* traces a process of image generation by showing the stages of mirror gilding, from transparent glass to reflective light. Through this transformation, light becomes elemental, swirling in space and adhering in time.

Nicolas Cadena and Joshua Mastel are artists living in New York City. Together they make expanded cinema performances which stem from their shared loves of light, animals, sound, and transformative temporal forms.

See page 78 for more information.

7:30pm | Michigan Theater Main  
Auditorium | ticketed event, with  
Films in Competition 12

#### ***To the Stars* (*Parable of the Now*)**

Quinn Hunter  
Ann Arbor, MI | 2024 | 12 |  
performance

*To the Stars* is a performance related to the ongoing project *Parable of the Now*, a series of gatherings in correlation with *Parable of the Sower*, Octavia Butler's astoundingly prescient 1993 science fiction novel.

Accompanied by U-M Interarts students, Quinn Hunter activates the text of Butler's work through a series of short monologues and a performative reading of the novel's March 29, 2025, journal entry as it comes to pass in our own world—as Afrofuture becomes Afropresent becomes Afropast.

Quinn Alexandria Hunter is an artist and performer. She is currently an assistant professor at the U-M Stamps School of Art and Design.

See page 84 for more information.



*To the Stars (Parable of the Now)*

All OTS salons are free.

## TUE 3/25

4–6pm | U-M North  
Quad Space 2435

### Opening Reception

Celebrate the launch of the 63rd AAFF with this reception for expanded cinema installations, the *New Voices* student screening room, and Joo Won Park's cinema performance *Attack from Space!* with Live Score.

See page 24 for more information.

## WED 3/26

11am–12pm | U-M North  
Quad Space 2435

### AAFF Programmers Roundtable

Moderator: Bree Andruzzi  
Participants: Rose Albayat, Sean Donovan, Abigail Knox, Leslie Raymond, Brandon Walley

The 63rd AAFF received 2,621 submissions and completed 6,300 reviews to land the festival at 112 films for this year's in-competition lineup. Besides those films, this year's festival includes three juror programs, six special programs, three special feature films, four performances, nine salons and panels (including this one), and six after-parties. Join contributing programmers over coffee and bagels for an insightful conversation about sorting through thousands of films to construct a full festival program.

Bree Andruzzi is a moving image artist and film programmer based in Brooklyn, NY.

3–4:30pm | U-M North  
Quad Space 2435

### Film Art Forum

Moderated by Amanda Krugliak

Ten AAFF film artists will each present 20 slides for 20 seconds each for this pecha kucha-style event. This series of six-minute talks will cover a variety of subjects that aim to provide deeper insights into cinema as an art form, along with any other ideas the artists wish to share. The aim is to promote in-depth explorations and encourage discussion that nurtures the AAFF community.

Amanda Krugliak is the arts curator and assistant director of arts programming for the U-M Institute for the Humanities. In her work there and elsewhere she is known for performative, conceptual, and experiential installations.

## THU 3/27

3–4:30pm | Ann Arbor Art Center  
(A2AC)

### Off the Screen Artist Panel

Moderated by Scott Northrup

Join this year's Off The Screen artists for a discussion about their expanded cinema installations. Participating artists: Yazmin Dababneh, Paul Echeverria, JB Ghuman, Jr., Kym McDaniel, and Maddie Shubeck. Their work can be viewed at the Ann Arbor Art Center and U-M North Quad Space 2435.

See page 82 for  
Scott Northrup's bio.

## FRI 3/28

10:30am–12pm | U-M North  
Quad Space 2435

### New Voices Film Jam

Students from the *New Voices* exhibition share and talk about their work

12–1pm | U-M North  
Quad Space 2435

### Student Lunch Mixer

Students only, RSVP in advance at [aafifest.org/students](http://aafifest.org/students)

Students from any school may RSVP for this social hour provided by the University of Michigan Department of Film, Television, and Media. Enjoy some lunch and chat with other students from different college and university campuses.

3–4pm | U-M North Quad  
Space 2435

### Reanimating the Past: From Analog to Digital

David Lebrun

For over 50 years, David Lebrun has been obsessed with using moving image techniques to bring ancient forms to life: scientific illustrations, signs and symbols, paintings, sculptures, and more. For the first 30 years, he used very analog tools: contact and optical printers, copy cameras, animation stands, masking tape, and retouching fluid. Then digital imaging tools arrived, and everything changed. In this workshop, David explores how his evolving toolkit has shaped the resulting films.

## SAT 3/29

9am–12pm | U-M North  
Quad Space 2435

### The Joy of LOOPing

Pickle Fort Collective

This interactive, Montessori-style workshop (all materials provided) will teach participants how to create their own hand-painted and hand-inked 16mm film loops on clear film leader.

Upon completion, loops will be projected so that creators can enjoy their finished pieces.

The workshop will be facilitated by Sean Kenny and members of the Pickle Fort Film Collective (Grand Rapids, MI), an arts organization that specializes in creating handmade 16mm films with live, improvised sound.

## SUN 3/30

10–10:30am | U-M North  
Quad Space 2435

### **AAFF Screener Social**

hosted by Angela Lenhardt

This is an opportunity for the Ann Arbor Film Festival screening cadre to meet and socialize. All AAFF attendees are invited to come by and learn more about AAFF's unique film screening process.

Angela Lenhardt has been AAFF's Screening Manager since 2018, responsible for overseeing the review process of the thousands of submitted films each year. Having first attended the festival as a student, she has served AAFF as a screener, volunteer, driver, board committee member, and operations manager.

10:30–11:30m | U-M North  
Quad Space 2435

### **What the Hell Was That?**

Moderated by Daniel Herbert

This panel discussion has been an Ann Arbor Film Festival favorite for more than a decade. It began when a filmmaker overheard an audience member declare, "What the hell was that?" after viewing his film. An enlightening discussion ensued, and the idea for the panel was born. Join visiting filmmakers and other special guests for an opportunity to watch and discuss three short experimental films selected from this year's festival lineup.

Daniel Herbert is a media scholar and a professor in the U-M Department of Film, Television, and Media.

# After-parties

Wrap up each evening with festival guests, filmmakers, staff, and members every night after the screenings. Enjoy drink specials, DJs, live performances, and conversation with your fellow festival goers. Whether you are new to the festival or have been attending for decades, you will find the after-parties to be a relaxed and joyful environment where everyone is welcome.

All after-parties are free to enter unless otherwise noted.

## TUE 3/25

9:30pm–11:30pm

Knight's

600 East Liberty Street

Featuring the Jonathan Hammonds Trio

## WED 3/26

10:30pm–1am | \$5 cover for non-passholders  
Club Above

215 North Main Street, Suite 300

Featuring Hardcore Devo (a live band tribute to Devo's earliest days)

## THU 3/27

10:30pm–1am

Uplift

210 South First Street, Suite 100 N

## FRI 3/28

10:30pm–1am

LIVE

102 South First Street

## SAT 3/29

11pm–1am

Rabbit Hole

210 South First Street

## SUN 3/30

9–11pm

Uplift

210 South First Street, Suite 100 N





**TUESDAY**  
March 25





# Films in Competition 1

## *Purgatorio*

Stephanie Miracle, Auden Lincoln-Vogel & Philip Rabalais  
Iowa City, IA | 2024 | 6 | digital

**1** You can't win a game you don't know how to play—but you also can't lose.

## *Sie puppt mit Puppen (She Dolls with Dollies)*

Karin Fisslthaler  
Vienna, Austria | 2024 | 3 | digital

### NORTH AMERICAN PREMIERE

**2** Vocalist/composer Anna Clementi and musician Thomas Stern have conducted a decades-long artistic exploration of the poetry of the German Merz/Dada artist Kurt Schwitters, transforming his sound-poems into unconventional melodies and experimental eruptions. Karin Fisslthaler creates a visual composition of the duo's work, using individual images, stop-motion, and collage.

## *Simulacrumbs*

Joanie Wind  
Detroit, MI | 2024 | 6 | digital

### WORLD PREMIERE

**3** A character, living in eclectic nostalgia, seeks pleasure in her fridge but cannot experience it. She slices through superficiality, sensing something wrong with her mind. Discovering a deeper emptiness, she longs for authenticity. Ultimately, her desperate need for meaning torments her, as she herself turns out to be another fake.

## *The Moving Garden*

Inês Lima  
Lisbon, Portugal | 2024 | 19 | digital

### NORTH AMERICAN PREMIERE

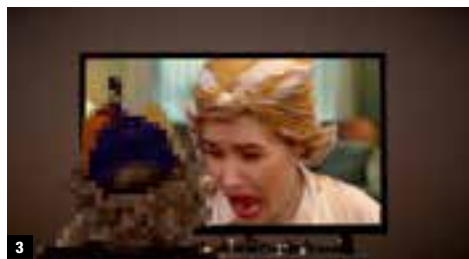
**4** A group of hikers, guided by two botanical experts, explores the enchanting Arrábida Natural Park. As they journey through its diverse landscapes, they discover signs of a troubling transformation. It becomes evident that human intervention, rather than nature, is reshaping the once-pristine environment of the park.

## *The Last Thing I Think I Saw*

Justin Kaminuma  
Chelmsford, MA | 2024 | 15 | digital

### WORLD PREMIERE

**5** A hallucinatory journey through the eyes of a patient who is experiencing a profound deterioration of their senses and perception as they confront their uncertainty, anxiety, and the fragility of memory and identity.





### **Fotorevolte**

Jule Körperich

Bremen, Germany | 2024 | 6 | digital

**6** The world's global storage space overflows, with digital photographs and films coming to life. People are displaced from their reality by photos of sights and celebrities, logos and film characters. The boundary between real and virtual blurs. When someone then dumps the internet, the world sinks into a pixel mash.



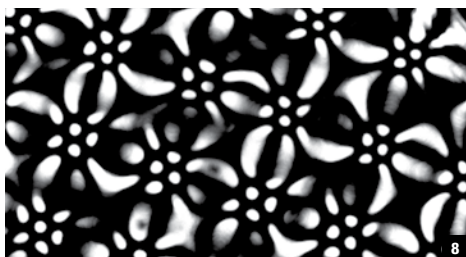
### **Space Invaders: The Ship Karnak**

Luciano Zubillaga

Suzhou, China | 2024 | 4 | digital

#### **WORLD PREMIERE**

**7** In 1974, a child draws lines on paper, anticipating the thrill of playing a video game. This film captures the essence of that moment, staying true to the act of drawing as if playing a game. Lines transform into sprites, creating a sense of movement and excitement, reminiscent of a classic arcade experience.



### **Dinner Building**

Carter J. Hiett

Providence, RI | 2024 | 4 | 16mm

**8** Inspired by the ramblings of 19th-century novelist W. Teignmouth Shore, *Dinner Building* is a microscopic meditation on gastronomic preparation.



### **In memoriam**

#### **Diversion**

Joseph Bernard

Detroit, MI | 1980 | 3 | Super 8 > digital

#### **NOT IN COMPETITION**

**9** One of those rare, totally in-camera Super 8 edits that provided options for many of Bernard's densely compressed and layered later films. "The timing and lap dissolves were a pitch-perfect gift!" —Joseph Bernard (1941–2025)

#### **AFTER PARTY**

9:30–11:30pm

Knight's

600 East Liberty Street

Featuring the Jonathan Hammonds Trio





# WEDNESDAY

March 26



SPONSOR **hear.say**DONOR **Jeri Hollister & Tom Bray**

1

## ***Ritual and Symbol: The Films of David Lebrun***

David Lebrun's films merge anthropology, historical documentary, animation, and experimental techniques. Lebrun has been making films for over 50 years, and his association with the Ann Arbor Film Festival is equally long. He comes from a background in anthropology and philosophy, and many of his films are attempts to get inside the ways of seeing and thinking of specific cultures, combining techniques of documentary, experimental, and animated genres to create a style appropriate to the culture and era of each film. His current project is the ongoing *Transfigurations*, an immersive exhibition of animation installations based on over 30,000 photographs of ancient objects.



2



**Sanctus**

Los Angeles, CA | 1966 (restored 2024) | 20 | 16mm > digital

Restoration courtesy of the Academy Film Archive

**1** *Sanctus* intercuts three Mexican rituals of parallel structure: the Catholic Mass, the bullfight, and the sacred hallucinogenic mushroom ceremony of the Mazatec people. This 2024 restoration was overseen by Mark Toscano at the Academy Film Archive.

**Tanka**

Los Angeles, CA | 1976 | 9 | 16mm > digital

**2** Tanka means, literally, “a thing rolled up.” Photographed from Tibetan scroll paintings of the 16th to 19th centuries, the film is a cyclical vision of ancient gods and demons, an animated journey through the image world of the Tibetan Book of the Dead. This won the Chicago Film Festival Bronze Hugo and other international awards.

See page 5 for more about David Lebrun and his work.

## **Transfigurations: Reanimating the Past**

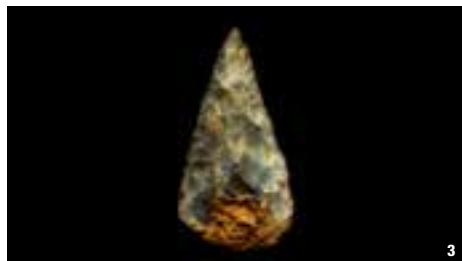
*Transfigurations* is an immersive installation project that uses animations of high-resolution digital stills to give viewers new ways of experiencing ancient art, tracing universal human images and forms across time and space—from the Paleolithic through the late Middle Ages, and from Mesoamerica to Europe, the Middle East, and Indian Asia.

**3** **45 Handaxes, Lower to Middle Paleolithic (600,000 to 40,000 BP)**  
Los Angeles, CA | 2020 | 7 | digital

**4** **137 Coins, Greece via Rome to Gaul (4th to 1st C. BCE)**  
Los Angeles, CA | 2020 | 7 | digital

**5** **American Gods Triptych (2000 BCE–1521 CE)**  
Los Angeles, CA | 2024 | 10 | digital

**6** **The Hoysalesvara Temple / Karnataka, India (circa 1250 CE)**  
Los Angeles, CA | 2021 | 9 | digital



3



5



4



6

SPONSOR **Marquee Arts**COMMUNITY PARTNER **Motor City Film Society**DONOR **F. Ross Birkhill and Laura Jean Birkhill Family Foundation**

## ***Analog Dreaming: A Jon Behrens Memorial***

Curated by **Kornelia Boczkowska and Caryn Cline**

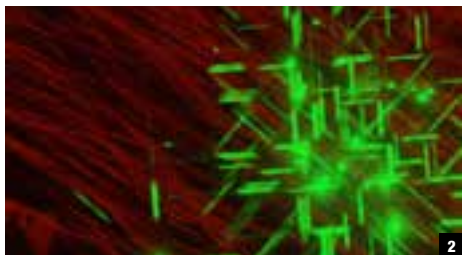
This program celebrates the vast legacy of Jon Behrens (1964–2022), a Seattle-based artist and one of the Northwest's most prolific filmmakers and composers, showcasing his unique experiments with image, sound, and celluloid. From silent studies in light, color, and water, to cinematic abstractions, to landscapes, cityscapes, NASA images, and Hollywood movies, this program demonstrates the remarkable diversity of Behrens's films, which are both simple and complex, lyrical and psychedelic, as well as meditative and visually challenging. Since the late 1970s, Behrens made well over 100 films using different formats, styles, and approaches, ranging from short documentaries, narratives, and diaries, to found footage and hand-painted and optically printed films. Behrens's work is living proof of his genuine love and passion for experimental film, his lifelong mission of supporting analog filmmakers, and his numerous contributions to the filmmaking community through the Interbay Cinema Society, the Lightpress Grants program, Engauge Experimental Film Festival, and other initiatives. The program features a selection of Behrens's films, including his three unreleased films.

## Part I: Landscapes and Cityscapes

### *In the Autumn Before the Winter Comes Man's Last Mad Surge of Youth*

2019 | 3 | 16mm > digital

**1** Optically printed fragments of film that Jon Behrens shot during the autumn months—a response to seeing some of Caryn Cline's films. Cline reintroduced Behrens to shooting films outside.



### *Light Color and Water*

1987 | 1 | 16mm > digital

**2** A silent meditation on light, color, and water, and one of Jon Behrens's earliest released films.



### *Undercurrents*

1994 | 9 | 16mm > digital

**3** The third and final installment of Jon Behrens's Urban Landscape Series, and his personal favorite of the three. Rubato provided the soundtrack.



### *Viaduct*

2020 | 7 | 16mm > digital

**4** A loving look back on a Seattle icon that is no longer with us.



### *One Minute Movie No. 1*

2013 | 1 | 16mm > digital

**5** Jon Behrens's unreleased one-shot city film.

### *The Colors of Boulder in the Summer*

2015 | 6 | 16mm > digital

**6** In the summer of 1997, Jon Behrens went to Boulder, Colorado, for a holiday and shot little bursts of images along the way.




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Kornelia Boczkowska is a scholar, curator, educator, and the author of two books and over forty other publications on independent, experimental, and documentary film.

Caryn Cline is an educator and filmmaker. She is the executive director of the Interbay Cinema Society and curates the Engauge Experimental Film Festival.



7



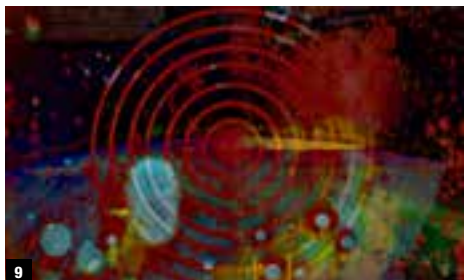
10



8



11



9



12

## Part II: Experiments in Found Footage

### *Difficult Cinema*

1993 | 6 | 16mm > digital

**7** A film made by taking scraps of film from other projects and some found footage. The footage is chopped up into very short sections, then re-cut and reassembled at random, incorporating hand-painted sections as well as segments where the emulsion has been bleached off of the film. Zoviet France provided the soundtrack.

### *Fluffy Fluffy Calm Calm*

1998 | 7 | 16mm > digital

**8** The story of the week in the life of an eyeball.

### *Atomic Theory and Chemistry*

2012 | 5 | 16mm > digital

**9** Jon Behrens's experiment with incorporating NASA found footage into his hand-painted and optical printing filmmaking, using gelled light, a variety of colors, and Behrens's own sound design.

### *Found Footage Film*

2017 | 2 | 16mm > digital

**10** A film made up of discarded trailers from Hollywood movies from the early 1990s.



## Part III: Experiments in Hand-painted Footage

### *Bipacking Experiments No. 1*

1999 | 2 | 16mm > digital

**11** Jon Behrens's unreleased hand-painted film.

### *Anomalies of the Unconscious*

2003 | 11 | 16mm > digital

**12** An entirely hand-painted, manipulated, and step-printed film, and the second installment of the Anomalies Cycle, when Jon Behrens began experimenting more with other colors and different textures. The soundtrack was performed by Negativland.

### *Retina Circus*

2014 | 3 | 16mm > digital

**13** Jon Behrens's unreleased hand-painted, manipulated, and optically printed found footage film.

### *My Stars*

2021 | 2 | 16mm > digital

**14** A film using found 35mm footage: painted, manipulated, and optically printed.

## Part IV: Analog Dreaming

### *Modular on the Spot*

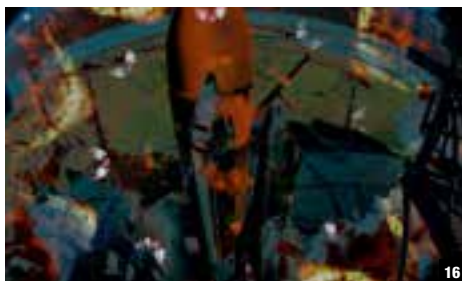
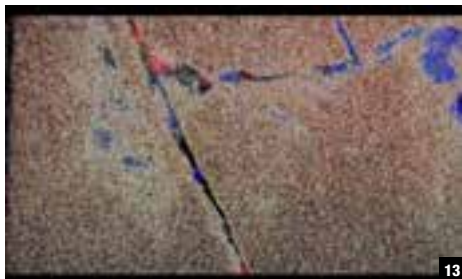
2017 | 3 | 16mm > digital

**15** Jon Behrens's unedited film, shot at Gas Works Park on July 16, 2016, with his newly acquired Arriflex camera.

### *I Love Synthesizers*

2016 | 6 | 16mm > digital

**16** A music video and promotional film for the "sound arm" of Jon Behrens's creativity, which he called Vinegar Syndrome. Composed of images of Behrens's gear and unused footage from his unreleased projects. The sound is improvised.



SPONSOR **Venue by 4M**COMMUNITY PARTNER **Ann Arbor Symphony Orchestra**DONOR **Margaret Parker**

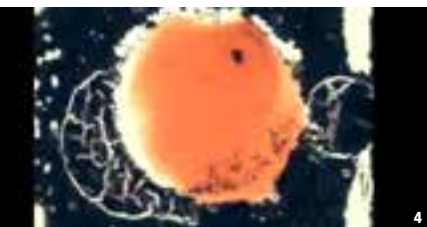
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2



3



4



5



6

## Films in Competition 2

### *My Exploding House*

Liberty Smith

Bristol, UK | 2024 | 17 | digital

1 *My Exploding House*

follows a quest to find the truth behind a thirty year old memory. Along the way it connects the dots between family, community, the power of place, and the concept of home.

### *Semiotics of the Home*

Hsin-Yu Chen &amp;

Jessi Ali Lin

Taipei, Taiwan / Pasadena, CA | 2023 | 8 | digital

2 Construction machines, cast as actors in a domestic space, complete daily tasks: cooking, cleaning, eating, resting. The gentle gestures enacted by large-scale machines subvert our notions of the domestic, imagining industrial equipment as bodies in a home, rather than the machines that construct the spaces we inhabit daily.

### *Call If You Need Me*

Li Zechen

Beijing, China | 2024 | 10 | digital

WORLD PREMIERE

3 The shrinking girl decides to call out the world.

### *Test 1*

Asel Bakchakova

Ghent, Belgium | 2024 | 9 | 16mm

WORLD PREMIERE

4 *Test 1* is a hand-painted abstract 16mm film with a live sound performance. The film's audio comes from devices built by the filmmaker that transfer both light and electro-magnetic waves into the sound.

### *Body Missing Body*

Grace Song

Singapore | 2023 | 15 | digital

NORTH AMERICAN PREMIERE

5 A castaway figure washes up on a strange island, unable to recall its past. It wanders around the intertidal zone, struggling to recount its violent separation from the city. This movement film explores the perishing human form that contrasts with the shifting landscapes and water bodies of Singapore's peripheral islands.

### *Ulía*

Laura Moreno Bueno

Madrid, Spain | 2024 | 13 | digital

6 A collage constructed from the film's frame that proposes to unite different places from the distortions of space, enclosing different landscapes in the same frame. Creating nonexistent but potentially real landscapes.



SPONSOR **Dominick's**COMMUNITY PARTNER **Eastern Michigan University Campus Life**DONOR **Therese Pasquesi**

2

# Strange Abandoned Deranged

Presented with Short in Competition *Rain, Rain, Go Away*

## *Rain, Rain, Go Away*

Ronan Mackenzie

Blackburn, UK | 2024 | 13 | digital

**NORTH AMERICAN PREMIERE**

**1** At home, an old woman tunes into the radio. As rain drips into the house, dark manifestations appear in her mind.

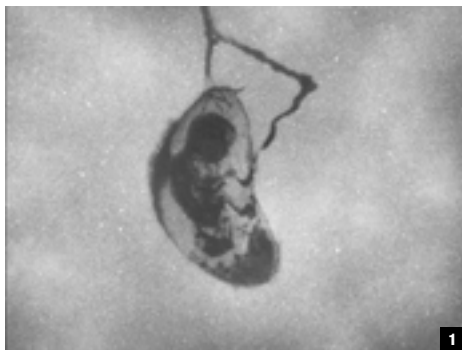
## *Strange Abandoned Deranged*

Ceylan Özgün Özçelik

Istanbul, Turkey | 2024 | 70 | digital

**NORTH AMERICAN PREMIERE**

**2** The absurd story of a utopia that created a dystopia. *Strange Abandoned Deranged* is the controversial portrait of one of the first “eco-friendly” hotels in the world, Naturland.



1

# De-Evolution Is Real: The Restored Films of Devo

By Mike McGonigal

Devo is one of the most inventive, fun, and subversive bands in the history of popular and unpopular musics. This program features previously unseen footage as well as remarkable reconstructive work of Devo's films and videos by film restorationist Peter Conheim, who worked similar magic with the Residents' visual archive.

The idea of a rock-band-as-multimedia-art-project was still a radical, new idea in the early 1970s. From their 1973 inception in Akron, Ohio, Devo had their own sensibility: a sort of wrench-in-hand Situationism, informed by avant-garde movements from earlier in the century, adding fashion and philosophy to a mix of music, film, and visuals. This sensibility was warped by an increasingly mechanized pop culture and the invention of the teenager in the 1950s, it was set ablaze with the death of 1960s idealism that occurred when the government murdered students who had been protesting peacefully at Kent State on May 4, 1970; Devo's bassist, Jerry Casale, was an eyewitness to the tragic event. Devo founders Casale and Mark Mothersbaugh had already toyed with the idea of "de-evolution" in American culture before, but it grew darker, far more concrete after that day.

What's remarkable about Devo's work is not how pointed or angular it is, but how beautiful—in spite of everything—their music and films are. The group manages to be political without being didactic—never easy to pull off. The band used to show *In the Beginning Was the End: The Truth About De-Evolution* (1976) before they played, a short film filled with the kind of energy groups typically put into making a debut record. This film won first prize at the Ann Arbor Film Festival in 1977 and is something of a decoder stone for the band. It depicts the band going to work at the rubber factory in uniform, drops a cute reference to Akron's minimalist blues group, the Numbers Band (Casale was a member of this important band, too), shows playful depictions of sexual fetishes, adopts industrial film aesthetics, amplifies assaults on synthesized instruments, and venerates what we might call the Ghoulardi aesthetic.

The 1977 live footage from Max's Kansas City "is a complete revelation," Conheim says. "There's no other color footage of the band from that period of time, and this was just discovered—no one has seen it." Conheim painstakingly reconstructed much of Devo's film and videos. "What's been really blowing people away is being able to see details on some of the videos that they've never seen before, because the image quality was always pretty degraded," Conheim says. "They shot almost everything on 16mm film, and after the first three, they edited on video. And just by making that step, they really compromised them. The earlier films were printed on film, so they retained their detail all the way. I've gone back to the original negatives from the films. In a lot of cases I've had to recreate them shot by shot, to reedit in the digital domain. The hardest thing has been recreating '80s visual effects, because we all agreed that we did not want to make them modern. We've been hand-animating and hand-painting green screen stuff and visual effects."

The Bruce Conner film *Mongoloid* (1977) is another obvious standout. Conner—the notoriously cantankerous multimedia artist who prefigured the psychedelic aesthetic in the 1950s and pioneered the use of found footage for film art—was from an older generation, but became so enraptured by the punk movement that he bullied his way into the offices of the zine *Search and Destroy* and became their photographer. He worked with Devo on this collage film, a full-on collaborative and jointly-owned work—which is a rarity in Conner's world.

Devo offers a clear, gleefully absurdist template for how to make radical art. They even manage to sell a lot of records and sell out large venues while doing it. As we head into the start of a second MAGA presidency, Devo's concept of "de-evolution" has never rang more true. Let us now don our own red hats—very different looking, and plastic—and chant in unison: "We're pinheads now, we are not whole / We're pinheads all, Jocko Homo."

---

Mike McGonigal is editor of the music and arts quarterly *Maggot Brain* (Third Man Records). He is currently writing a history of gospel music called *Walk Around Heaven All Day* (FSG, 2026).

SPONSOR **Leon Speakers/Mothfire Brewing Co.**EDUCATION PARTNER **Lloyd Scholars for Writing and the Arts**COMMUNITY PARTNER **MEMCO** DONOR **Diane & Christopher Shambaugh**

## 50 Years of De-Evolution: The Restored Films of Devo (1974–1984)

Gerald V. Casale, Chuck Statler,  
Bruce Conner, Graeme Whiffler & others  
Akron, OH | 2023 | 75 | 16mm, 35mm & video > digital

The 50th anniversary of the group known as Devo has occasioned a deep restoration and remastering project of the band's film, video, and audio archives. Formed in 1973 at Kent State University in the grim wake of the 1970 National Guard student massacre, Devo emerged from its spud cocoon as a hydra-headed music, art, and film collective whose rare early musical provocations would give way to perhaps the most subversive, whip (it)-smart pop group of the 20th century (with gold records to its credit).

Filmmaking and music were intertwined from the beginning, resulting in the canonical short films **1** *In the Beginning Was the End: The Truth About De-Evolution* (1976), which first came to prominence when it won First Place at the 15th Ann Arbor Film Festival in 1977, *Satisfaction* (1978), **2** *The Day My Baby Gave Me a Surprise* (1979), the infamous **3** *Whip Tease* aka *Whip It* (1980), and **4** *Beautiful World* (1981), among many others. This program features new restorations and reconstructions of these titles, along with restored versions of the video-based works that followed, such as *Girl U Want*, *Freedom of Choice* (1980), *Peek-A-Boo* (1982), and their devolved Hendrix cover, *RU Experienced* (1984), restored from its original 35mm negative for the first time. Also included is a brand-new 4K restoration of Bruce Conner's **5** *Mongoloid* (1977), never-before-seen 16mm footage from Devo's 1977 breakthrough appearance at New York City's Max's Kansas City, the saga of long-suffering record label boss Rod Rooter, and more.

Devo founders Gerald Casale and Mark Mothersbaugh will join restorationist Peter Conheim for a post-screening discussion.

Film and video restoration by Peter Conheim and Cinema Preservation Alliance, from the archives of Devo, Inc. *Mongoloid* restoration courtesy of the Bruce Conner Trust. Additional archival footage provided by Daphne Shaw.

### RELATED SCREENING:

Devo by Chris Smith on Saturday, 3/29 at 5:30pm  
See page 81 for more information.



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SPONSOR **Zingerman's**COMMUNITY PARTNER **Michigan Psychoanalytic Society**COMMUNITY PARTNER **Groundcover News**

2

## Billy

Presented with Short in Competition *Shadow of the Butterflies*

**Shadow of the Butterflies**  
**(L'Ombre des Papillons) (جول قرقنت)**

Sofia El Khyari

Angoulême, France | 2023 | 9 | digital

**1** In a mysterious forest, a young woman's emotions, memories, and desires intermingle with the delicate movements of the butterflies that surround her.



1

### Billy

Lawrence Côté-Collins

Montreal, Canada | 2024 | 107 | digital

**UNITED STATES PREMIERE**

**2** Filmmaker Lawrence Côté-Collins finds her attacker in jail. She wants to understand, forgive and support a suffering man. Billy is schizophrenic, and his worst attack left two people dead. Their epistolary prison friendship reveals the full truth about this undiagnosed and untreated mental illness. Together, they tell their stories and reconstruct themselves through intimate correspondence and unseen video archives.



**SPONSOR** Washtenaw Community College **EDUCATION PARTNER** U-M Middle East Studies  
**EDUCATION PARTNER** U-M Center for Middle Eastern and North African Studies  
**DONOR** Joanna McNamara

## Films in Competition 3

### *Otherhood*

Deborah Stratman  
 Chicago, IL | 2023 | 3 | digital

**1** Mother and child confront the other. Meanwhile, some ladies are thinking.

### *Razeh-del* رازه دل

Maryam Tafakory  
 London, UK | 2024 | 28 | digital

**2** In 1998, two schoolgirls sent a letter to Iran's first-ever women's newspaper. While they waited to be published, they considered making an impossible film. Filming in Iran, Tafakory cites and manipulates fragments of narrative cinema, while also incorporating archival material from the short-lived women's newspaper *Zan*.

### *24th Cinematic Nail Factory*

Dalibor Martinis  
 Zagreb, Croatia | 2024 | 7 | digital

#### UNITED STATES PREMIERE

**3** The Mustad Horseshoe Nail Factory, built in 1925, produced horseshoe nails without ever changing its technology. Out of his footage of the factory, Martinis selected 99 shots. Special software generates new, random shot sequences, with each configuration creating one original film: an *Nth Cinematic Nail Factory*—one film for each nail.

### *The Garden Of Electric Delights*

Billy Roisz  
 Vienna, Austria | 2024 | 12 | digital

#### NORTH AMERICAN PREMIERE

**4** "My 'electric pleasure garden' is not an over-manicured, sterile garden with an English lawn. On the contrary: the cybernetic forest of leaves rustles, blows, flutters; the magnetic fields proliferate, grow; vibrating colors bloom; it teems, hums, buzzes, rustles, ripples, chirps, whistles unctuously, croaks, and chirps. Tripping on electrons!"

### *A Patriot of These Woods*

Karel Doing  
 Oxford, UK | 2025 | 10 | 16mm

#### NORTH AMERICAN PREMIERE

**5** Inspired by Italo Calvino's *The Baron in the Trees*, the filmmaker, applying his "phytography" technique, dives into the vegetal world. An otherwise concealed cosmos opens up, revealing a hybrid creature: partially plant, partially human, bodies merged, thought processes entangled. These woods respect no borders.

### *emilycore*

Charles Dillon Ward  
 Peoria, IL | 2024 | 5 | digital

**6** The trio of Meme Man, a voice based on Disney's Belle, and a 3D scan of a Rodin sculpture star in this experimental documentary built around Ward's spouse's nightmarish sleep talk and his own endless scrolling of Instagram and Reddit before bed.

### *Uncle Bardo*

Luke Mistruzzi  
 Hamilton, Canada | 2023 | 14 | digital

**7** Through an innovative blend of documentary and experimental stop-motion animation, *Uncle Bardo* delves into the mind of an estranged family member who has undergone a near-death experience and awakens lost between two worlds.

#### AFTER-PARTY

10:30pm–1am

\$5 cover for non-passholders

Club Above

215 North Main Street, Suite #300

Featuring Hardcore Devo

(a live band tribute to Devo's earliest days)







**THURSDAY**  
March 27



EDUCATION PARTNER **U-M Department of Afroamerican and African Studies**COMMUNITY PARTNER **African American Cultural and Historical Museum of Washtenaw County**

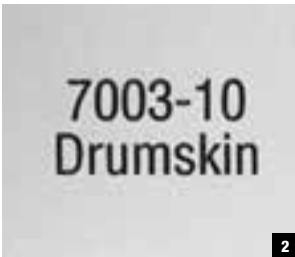
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6

## ***Inventory of Black Roses*** **Christopher Harris**

With each project, the protean artist and filmmaker Christopher Harris challenges himself not only to rethink previously employed aesthetics but to discover new strategies and techniques that will serve to illuminate his complex and nuanced investigations. Working primarily in 16mm, Harris has manipulated celluloid, employed optical printing, altered film stock, and hand-cranked the motion picture camera, disrupting the images—and meaning—of the representation of Black people, whether in the detritus of found footage or well-known works such as the early 20th-century white supremacist film *The Birth of a Nation*.

Imbuing radical forms with radical political and social critique, Harris's body of work bears witness to the impacts of anti-blackness and to neglected and misrepresented landscapes, stories, and histories. In the service of what has been omitted, censored, misrepresented, ignored, in critiquing power dynamics, in rejecting documentary "realism," Harris forges a space and asserts an alternate—new—vision of past, present, and future.

**Speaking in Tongues: Take One**

Coralville, IA | 2024 | 15 | 16mm &gt; digital

**1** A film about Black ecstasy and the carceral forces arrayed against it.

**b/w**

Iowa City, IA | 2023 | 3 | 16mm

**2** Using close focus cinematography of text from commercial house paint samples, this film suggests a mythology of light and shadow. The audience is asked to participate during the screening by reading the paint names aloud.

**Dreams Under Confinement**

Coralville, IA | 2020 | 3 | digital

**3** Frenzied voices on the Chicago Police Department's scanner call for squad cars and reprisals during the 2020 uprising that responded to the murders of George Floyd, Breonna Taylor, and Ahmaud Arbery. Google Earth tracks the action through simulated aerial views of urban spaces and the vast Cook County Department of Corrections, the country's third-largest jail system. In *Dreams Under Confinement*, the prison and the street merge into a shared carceral landscape.

**Distant Shores**

Chicago, IL | 2016 | 3 | 16mm &gt; digital

**4** A sunny afternoon on a tour boat in Chicago is haunted by the specter of other voyages.

**Halimuhfack**

Orlando, FL | 2016 | 4 | 16mm &gt; digital

**5** A performer lip-syncs to archival audio that features the voice of author and anthropologist Zora Neale Hurston as she describes her method of documenting African American folk songs in Florida. The flickering images were produced with a hand-cranked Bolex so that the lip-sync is deliberately erratic and the rear-projected, grainy, looped images of Masai tribesmen and women, recycled from an educational film, become increasingly abstract as the audio transforms into an incantation.

**28.IV.81 (Descending Figures)**

Orlando, FL | 2011 | 3 | 16mm double projection

**6** The Passion of Christ performed in a Florida amusement park. A rare biblical epic rendered in avant-garde terms.

**28.IV.81 (Bedouin Spark)**

Orlando, FL | 2009 | 3 | 16mm

**7** Approximates a small child's fantasy world in the dark. In a series of close-ups, the nightlight is transformed into a meditative star-spangled sky. An improvisation, edited inside the camera and shot on a single reel. The stars swirl in silence.

**Sunshine State (Extended Forecast)**

Orlando, FL | 2007 | 8 | 16mm &gt; digital

**8** Somewhere in a quiet outer suburb of the Milky Way galaxy, we live our lives in the pleasant warmth of our middle-of-the-road star, the Sun. Slowly but surely we will reach the point when there will be one last perfect sunny day. The sun will swell up, scorch the earth and finally consume it.

**Reckless Eyeballing**

Chicago, IL | 2004 | 14 | 16mm

**9** Taking its name from the Jim Crow-era trope of Black criminals staring at white women, this hand-processed, optically printed amalgam reframes desire by way of everything from D.W. Griffith to Foxy Brown and Angela Davis. "Your lover belongs to this band of murderous outlaws."

See page 5 for more about Christopher Harris and his work.



7



8



9

**Penny Stamps  
Distinguished Speaker Series**

# Trinh T. Minh-ha

## *The Everyday Interval of Resistance*



Originally trained as a musical composer, Trinh T. Minh-ha is a world-renowned independent filmmaker and feminist, postcolonial theorist. She spent her early years in Vietnam during a time of war, and in 1970 she relocated to pursue studies in the United States and France. Her diverse education encompassed musical composition, ethnomusicology, and francophone literature, deeply influenced by her personal encounters with colonialism, conflict, and displacement, which continue to inform her creative and intellectual work.

Trinh's work includes nine feature-length films: *What About China?* (2021), *Forgetting Vietnam* (2016), *Night Passage* (2004), *The Fourth Dimension* (2001), *A Tale of Love* (1996), *Shoot for the Contents* (1991), *Surname Viet Given Name Nam* (1989), *Naked Spaces: Living is Round* (1985), and *Reassemblage* (1982). She has also created large-scale multimedia installations, such as *In Transit* (Manifesta 13, Marseille, 2020), *L'Autre marche* (Musée du Quai Branly, Paris, 2006–2009), *Old Land New Waters* (Okinawa Museum of Fine Arts, 2007; 3rd Guangzhou Triennial, China, 2008), *The Desert is Watching* (Kyoto Biennial, 2003). Trinh has authored numerous books of essays and literary theory, such as *Lovecidal: Walking with the Disappeared* (2016), *D-Passage: The Digital Way* (2013), *Elsewhere, Within Here* (2011), *Cinema Interval* (1999), and *Woman, Native, Other: Writing Postcoloniality and Feminism* (1989). Her work has been honored in many retrospectives around the world.

*What About China?*, Trinh's latest film, received the 2022 New:Vision Award at CPH:DOX Film Festival in Copenhagen, the 2022 Golden Gate Persistence of Vision Award at the San Francisco International Film Festival, the Prix Bartók at the 2022 Jean Rouch International Film Festival, the Inspiration Award at Viet Film Fest, a Special Commendation at the BFI London Film Festival, and the Presidential Award at the Royal Anthropological Institute of Great Britain and Ireland Film Festival. Her many awards include the 2014 Wild Dreamer Lifetime Achievement Award at the Subversive Film Festival (Zagreb), the 2012 Lifetime Achievement Award from Women's Caucus for Art, the 2012 Critics Choice Book Award of the American Educational Studies Association, the 2006 Trailblazers Award at MIPDoc (Cannes) and the 1991 AFI National Independent Filmmaker Maya Deren Award.

Trinh T. Minh-ha taught at the National Conservatory of Music in Dakar, Senegal (1977–80); at universities such as Cornell, San Francisco State, Smith, Harvard, Ochanomizu (Tokyo), Ritsumeikan (Kyoto), and Dongguk (Seoul); and is a Distinguished Professor of The Graduate School at the University of California, Berkeley.

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**RELATED SCREENINGS:**

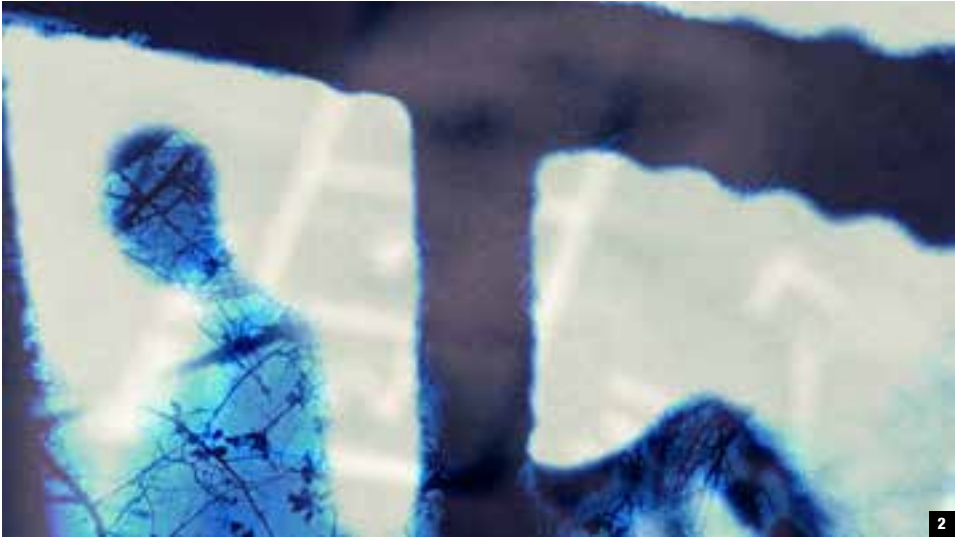
*What About China?* Thursday, 3/27 9pm

*Naked Spaces: Living is Round* Sunday, 3/30 2pm

See pages 53 and 94 for more information.



EDUCATION PARTNER **Wayne State University Department of Communication**  
 DONOR **Ruth Bardenstein & Jim Roll**



## Roohrangi

Presented with Short in Competition *Mr. Bound & Gagged*

### *Mr. Bound & Gagged*

Carson Parish  
 New York, NY | 2025 | 35 | digital

**WORLD PREMIERE**

**1** The publishers of the gay pornographic magazine *Bound & Gagged* venture to the Leather Archives in Chicago to comb through their own personal and business archive. While there, they rediscover troves of art, stories, and political commentary from their lives making porn.



### *Roohrangi*

Tusharr Madhav  
 Leiden, Netherlands | 2025 | 63 | digital

**WORLD PREMIERE**

**2** A queer voyage along the labyrinths of dreams, archives, and lived histories, *Roohrangi* navigates the real and the imaginary, traversing the filmmaker's encounters in a gay-cruising forest reserve as he retraces the memory of his grandfather's leukoderma-ridden face; in the white and brown patches, he sees a forest of miraculous trees.

**SPONSOR** Office Evolution **COMMUNITY PARTNER** Pickle Fort Collective  
**DONOR** Meg & Lawrence Kasdan

## Films in Competition 4



### **Las Territorias**

Anna Brotman-Krass  
 Ann Arbor, MI | 2024 | 21 |  
 16mm > digital

#### **WORLD PREMIERE**

**1** The migrant domestic laborers and care-working women of Territorio Doméstico articulate their struggle for labor rights, for the right to care and to be cared for, for a dignified life. Their voices, heard through testimonies, joyful celebrations, and battle cries, make visible the women behind the essential labor that makes the world go round.



### **Satellites (Soundtrack Version)** **(Satélites (versão com trilha sonora))**

Gustavo Ramos  
 Santo André, Brazil | 2024 | 3 | digital

#### **WORLD PREMIERE**

**2** Reactive relationships of attraction and repulsion expand when a subtle effect is created, where the space itself appears to participate in the movement of not only the object, but also the connected body and its reactions. The body is confused with the object, and vice versa. In this environment, who controls who?



### **Patient**

Lori Felker  
 Chicago, IL | 2023 | 20 | digital

**3** Fiction, reality, the private, and the performed overlap on a routine but emotional day at a medical center.



### **a shifting pattern**

Isaac Sherman  
 Los Angeles, CA | 2023 | 6 | 16mm

**4** A collected geography of local flowers: appearing, disappearing, reappearing. Afterimage becomes before-image, with physiology and pathology at play. An ode to the neighborhood, an entrapment that offers small opportunities for escape. The will to walk aimlessly is rejuvenated, as stasis turns to movement and back again.



### **Negative / Positive Film**

Federica Foglia  
 Toronto, Canada | 2023 | 14 | digital

**5** This handmade, cameraless collage film intermingles layers of vintage erotic 16mm films and nature documentaries. Visual abstraction merges both positive black-and-white film and its negative, while organic material, melted with gelatine emulsion, produces a crystallized visual allegory of interspecies feminine bodies at the crossroads between eco-criticism, decorative art, sculpture, and cubism.

### **If You Can't Larp, You'll Cry**

Li Yi Fan, Harrison Hall &  
 Mat Spisbah  
 Melbourne, Australia | 2024 |  
 6 | digital

#### **NORTH AMERICAN PREMIERE**

**6** Scrutinizing the shift in digital media production brought about by the subscription economy, this film explores changes in the way we communicate, and new desires for understanding and connection. The artists speculate that services and hacks to use video technology could construct a new politics of life, projecting a totality yet to come.

### **Desk Bugs**

Hakhyun Kim  
 Shinjuku City, Japan | 2024 |  
 3 | digital

**7** A bright red desk and a blue pencil. Skulls, cups, and a modular synthesizer. When you sit at the desk, they appear. With fluffy purple bodies, they're called Desk Bugs.

#### **AFTER-PARTY**

10:30pm–1am  
 Uplift  
 210 South First Street  
 Suite 100 N

SPONSOR **U-M Department of Film, Television, and Media**  
 DONOR **Michelle Wright**



## What About China?

Trinh T. Minh-ha  
 Berkeley, CA | 2022 | 135 | digital

Drawing from footage shot mostly in 1993–1994 in villages of eastern and southern China, regions linked in common lore to the remote origins of China’s civilizations, this film understands the notion of harmony in China as a site of creative manifestation. Highly valued as a virtue and a guiding criterion in ethics, harmony has played an important role in the lives of Chinese people since ancient times. It encompasses the fundamental principles of nature, society, and humanity, summing up three main relations: harmony with society, harmony with nature, and harmony with oneself.

In the film, harmony involves not only the way music fundamentally defines reality, or the way space takes shape and structures daily life—it also involves the dynamic agents in the ongoing process of safeguarding the “roundness” of a world of social equity. Offering a journey into the wealth of China’s traditional architecture while exploring the hinterlands of self and other

in their encounter, the film addresses the process of “harmonising” rural China, due to the country’s Great Uprooting. It seeks to engage the viewer by asking: What exactly is disappearing? And how?

The viewer is invited to fare between ancient wisdom, avant-garde experiment, and popular folk acumen, while this film taps on the rich realm of affect, featuring a multiplicity of voices and narratives, all embedded in a rhythmic conversation between the still and the moving image. Like the ancient painter who dreams of windows, the film devises mobile windows with passageways, where the real and the imaginary converge on the canvas of light.

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### RELATED EVENT & SCREENING:

Trinh T. Minh-ha speaks as part of the AAFF and Penny Stamps Distinguished Speaker Series  
*Thursday, 3/27 5pm*

Naked Spaces: Living is Round *Sunday, 3/30 2pm*  
 See pages 50 and 94 for more information.  
 See after party info on page 55.

COMMUNITY PARTNER **Creative Washtenaw** DONOR **Gina Kamentsky**

1

## Films in Competition 5: Out Night

### ***Pan & Syrinx***

a. laurel lawrence

Halifax, Canada | 2024 | 16 | digital

**UNITED STATES PREMIERE**

**1** In the last breaths of bacchanale, two lovers are told the tale of the great god Pan's violent pursuit of the forest nymph Syrinx. The film refracts the myth through layers of intimacy, identity, and performance: at once a ballet, a trans fantasia, and an exploration of love and power.



2

### ***The Princess and the Peacock***

Daniel Baker-Wells

Somerset, UK | 2024 | 13 | digital

**2** A portrait of an extraordinary queer trans woman, and a rare and intimate glimpse into a scene that hasn't been shown on film before: "freak show" performances in Berlin's FLINTA (femme, lesbian, intersex, non-binary, trans, agender) community. It is a film about courage, beauty and how to create your life. A film made by and with the FLINTA community, it is filled with ink and skin, and desire and beauty. It asks us to look deeper, and confronts us with our own desires and expectations.



3

### ***Mooncake***

Raïne Hanson

Los Angeles, CA | 2022 | 11 | digital

**3** An experimental meditation on genderqueerness and the blurred lines between influence, desire, and obsession. The film revisits a childhood memory, resurfacing the nascent fantasies that once captured the subject's imagination. What can we learn from our formative fascinations? Where in our mind do they live? How do they reemerge?



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### ***Call Me Ro (Dime Ro)***

Carolina Meza

Mexico City, Mexico | 2024 | 20 | digital

#### **NORTH AMERICAN PREMIERE**

**4** Romelia, a queer young Mexican raver, starts a journey of self-discovery and identity transition. This exploration hinders their relationship with El Flako (with whom they have an important generational gap), breaking and questioning their routine with new needs and desires.

### ***Les Fleurs du mâle***

Hadi Moussally

Paris, France | 2023 | 4 | digital

#### **UNITED STATES PREMIERE**

**5** The mysterious creature Salma, realizing that she will never be accepted as she is, asks the creatress of this world for mercy. Shot in Super 8 and edited in-camera, this film was inspired by the letter sent by Charles Baudelaire to the Empress Eugénie after being censored and fined for *Les Fleurs du mal*.

### ***a\_blurred\_fluxx\_00.avi***

Osadolor Osawemwenze

New York, NY | 2024 | 26 | digital

**6** Across Dallas, the Bay Area, and New York City, eleven Blackqueer folks engage in layered conversations and candid everyday moments of joy, melancholy, introspection, euphoria, loneliness, and community-in-active-formation. Their complex minds revel in the journey of becoming Blackqueer and exploring their endless coming of age.

### ***The Light That Covers the Wounds***

Pol Merchan

Berlin, Germany | 2024 | 13 | digital

#### **NORTH AMERICAN PREMIERE**

**7** A young filmmaker travels to his place of origin with the intention of reuniting with his mother. As the encounter unfolds, the lights and shadows of their relationship are revealed, hinting at a moment of emotional openness.

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#### **AFTER-PARTY**

10:30pm–1am

Uplift

210 South First Street

Suite 100 N





**FRIDAY**  
March 28



DONOR Eric Suchyta

# ***Bodies for Strength and Power: 9X16mm grid-films and experimental shorts by Kristin Reeves***



This program is a single-channel theatrical adaptation of a feature-length expanded cinema event, developed over twelve years, with two nine-projector 16mm grid-films bookending other experimental short films, video, interstitial loops, and live narration. “By following through on the logic that media is body/person/material, found footage becomes a media cadaver to exhume, examine, and reanimate; lasers and bleach emphasize loss when applied to 16mm film; film processed through video synthesizers model the physiology of brain signal overload. What is this feeling? I am interested in finding material processes to reflect a contemporary understanding of trauma and the historical cross of media for medical and artistic uses.”  
—Kristin Reeves

## ***What Is Nothing (After What Is Nothing) Studio Version***

Muncie, IN | 2021 | 10 | 9X16mm > digital

**1** Using educational films, direct laser animation, and nine projectors, I attempt to realize the materiality of nothingness through the eyes of those who may be most vulnerable to the void. A recorded performance was referenced in constructing the studio version of the project, which began (and continues) as expanded cinema.

## ***Part 1 [When moving the body forward, the term for the movement depends on the body part being moved.]***

Grand Rapids, MI | 2024 | 1 | 16mm > digital  
(description for *Parts 1–7* are the same)

**2** Adapted and refined for the AAFF, seven interstitial videos mix content from the program's discrete films and (adapted) performances to create a feature-length experience. During these events, video loops with live narration from the artist provides context and a first-person point of view of the screened films. Every show is unique—including this one.

## ***CSP Closings & Delays***

Chicago, IL | 2017 | 7 | 16mm > digital

**3** The Chicago Board of Education made history in 2013 by approving the closure of 50 schools, the largest public school closing to date in the United States. I documented all 50 schools on a 100-foot roll of 16mm film, while my DSLR caught vignettes of their communities.

## ***Part 2 [When moving the body forward, the term for the movement depends on the body part being moved.]***

Grand Rapids, MI | 2024 | 1 | 16mm > digital

**4** See film description for *Part 1*.



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### **&Human**

Gainesville, FL | 2011 | 4 | digital

**5** Pharmaceutical companies were granted a six-month patent extension in 1997 for any drug that was tested on children. I went to a park to stage a body politic art/protest pop-up, critical of the US Department of Health and Human Services' support of for-profit pediatric research. The kids at the park take over!

**Part 3 [When moving the body forward, the term for the movement depends on the body part being moved.]**

Grand Rapids, MI | 2024 | 1 | 16mm film > digital

**6** See film description for *Part 1*.

### **Threadbare**

Gainesville, FL / Muncie, IN | 2011/2014 | 5 | 16mm film

**7** Behind the clinical curtain, pediatric research subjects are built to support for-profit research. How do they reappear unchanged? An experimental educational film for children that are used as biomaterial.

**Part 4 [When moving the body forward, the term for the movement depends on the body part being moved.]**

Grand Rapids, MI | 2024 | 1 | 16mm film > digital

**8** See film description for *Part 1*.

### **Body Contours**

Owego, NY / Muncie, IN | 2015 | 6 | 16mm film > digital

**9** Make movies in your mind, feel the soundtrack, and drift away from your body for the win. Trauma overloads the brain's signal. Meaning becomes a sensation outside of the reach of language and logic. Brain signals jam and loop. Produced through a Signal Culture artist residency, using educational films.

**Part 5 [When moving the body forward, the term for the movement depends on the body part being moved.]**

Grand Rapids, MI | 2024 | 1 | 16mm film > digital

**10** See film description for *Part 1*.





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14

### ***The White Coat Phenomenon***

Gainesville, FL | 2012 | 3 | VHS > digital

**11** Bodies hold secrets that are confessed in examination rooms through expert interrogation. Truth-telling clinical media has the authority to answer what is found.

***Part 6 [When moving the body forward, the term for the movement depends on the body part being moved.]***

Grand Rapids, MI | 2024 | 1 | 16mm film > digital

**12** See film description for *Part 1*.

### ***Music of Desire***

Owego, NY / Murray, UT | 2017 | 8 | 16mm film > digital

**13** When intimacy couples with dysfunction, feel the sensation of becoming suspended between pleasure and a reverse soundtrack of desire. Produced through a Signal Culture artist residency, using real-time analog video processing tools and found media.

***Part 7 [When moving the body forward, the term for the movement depends on the body part being moved.]***

Grand Rapids, MI | 2024 | 1 | 16mm > digital

**14** See film description for *Part 1*.

### ***Je Ne Sais Plus [What Is This Feeling] Studio Version***

Gainesville, FL / Grand Rapids, MI | 2012–2024 | 11 | 9X16mm > digital

**15** A digital re-staging of an expanded cinema event, built on 27 10-second 16mm film loops that were constructed from optically printed found footage and direct laser animation techniques. An obstacle course leads to [DESTINY.] I meditate on the body's materiality and the struggle to achieve personal sovereignty within its bounds.

See page 5 for more about Kristin Reeves and her work.



SPONSOR **U-M Lieberthal-Rogel Center for Chinese Studies**COMMUNITY PARTNER **a/squared Magazine**DONOR **Jackie & John W. Farah**

## ***Republic***

Jiang Jin

Beijing, China | 2023 | 106 | digital

From the street, Li Eryang's "Republic" is barely visible, a little room that appears to have been left as a tiny cavity between the surrounding houses. Despite its inconspicuous appearance from the outside, on the inside it's huge—a hiding place, a home base, and an experiment all rolled into one. Eryang and his friends who come and go at Republic live a carefree life—day in and day out, they smoke, drink, play music, and talk about their ideals under psychedelic lights. There seems to be no concept of time or real-life worries—an economic miracle. But even here there's no shortcut. The experiment needs reworking. Filmed at a secret place in the center of Beijing, the documentary *Republic* reveals an unexplored facet of contemporary China.

**SPONSOR** Jerusalem Garden **EDUCATION PARTNER** Colgate University  
**DONOR** Daniel Robert Weiser



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## Films in Competition 6

### *Moral Support*

Vuk Jevremovic

Jelsa, Croatia | 2024 | 4 | digital

**UNITED STATES PREMIERE**

**1** Inspired by the music of the Slovenian band Laibach, this film portrays the eternal fight between different political concepts, and the tragedy of the human victims behind it. Focusing on the 1924 clash between striking Communist miners and Yugoslav nationalists in Trbovlje, the film uses artistic movements to evoke traces of the early 20th century.

### *Deerman*

Jasmine Ellis & Nathan Engelhardt

Oberaudorf & Munich, Germany | 2024 | 9 | digital

**WORLD PREMIERE**

**2** In a surreal art-house journey, an individual explores the shifting boundaries of experience and reality. Her inner dialogue, steeped in self-imposed limitations, starts to dissolve in the presence of ineffable freedom.

### *Breath*

Vivian Papageorgiou

Athens, Greece | 2024 | 4 | digital

**UNITED STATES PREMIERE**

**3** A journey from heaven down to earth.

### *Heliotope*

Janie Geiser

Los Angeles, CA | 2023 | 7 | digital

**4** A subterranean unraveling. Seeds fall to the ground with nowhere to land. The only witness is blindfolded, and she, too, falls at some point. The underground factory operates day and night, and the burrowing continues, in a long, slow attempt to fabricate something that could actually make itself.

### Fainter Echoes

Brady Lewis

Pittsburgh, PA | 2024 | 6 | digital

**5** Using an array of 16mm and Super 8 film fragments shot over several decades, *Fainter Echoes* is built on a single outtake from a traditional documentary of the filmmaker's grandfather, which was made in the 1970s. The grandfather's voice was recorded in 1976, while the filmmaker's voice was recorded in 2024.



5

### As I Imagine My Body Moving (希望下座時沒有風)

Elysa Wendi

Hong Kong | 2022 | 30 | digital

#### NORTH AMERICAN PREMIERE

**6** Facing a debilitating illness, a former dancer recounts her life of movement—onstage, travelling, and now, through remembrance.



6

### Revolving Rounds

Christina Jauernik & Johann Lurf

Vienna, Austria | 2024 | 11 | digital

**7** Befitting its title, *Revolving Rounds* is a cyclical film in both form and content. Shot at an agricultural field on the outskirts of Vienna, this short begins as it ends: tracking a planimetric path alongside three greenhouses, as the early morning sun beams across the surrounding landscape. A field trip in every sense.



7

### Solar Storm

Masha Vlasova

Atlanta, GA | 2022 | 3 | digital

**8** From the scales of the granular and microscopic to the vast and planetary, light's many forms—solar, aurora borealis, from a projector, peeking through 16mm brackets—provides the subject and material of this collage of found and reanimated footage. Created using an ink-jet direct-on-film technique, with digital frames printed directly onto recycled 16mm film stock.



8

SPONSOR **Metro Times** COMMUNITY PARTNER **WSG Gallery**DONOR **Susan & Jay Sandweiss**

# ***Bodies in Motion and Film***

Curated by **Screen Dance International**

A selection of the best in current and recent international dance films shorts, curated by Screen Dance International's panel of seven adjudicators. This program traverses a wide range of ideas and expressions through the use of cinematography, bodies in motion, and dance.



Screen Dance International is a nonprofit organization that uses its platform to support dance filmmakers, cultivate creativity, promote dance arts, and showcase diversity in the making and screening of dance films. This program was curated by SDI director Joanna McNamara (Eastern Michigan University professor emerita), Natalia De Miguel Annoni (award-winning filmmaker and choreographer), Mary Mar Ar-Rasheed (B-Girl Mama), Hyonok Kim (award-winning filmmaker and Keimyung University professor emerita), Charles Linehan (director of London International Screen Dance Festival and Charles Linehan Dance Company), Rachel Miller (Grand Valley State University and RADFest), and Gitta Wigro (freelance curator, London, UK; lecturer in the Screendance MA program at London Contemporary Dance School).

**Dance for Camera**

Mitchell Rose  
New York City, NY | 2024 |  
2 | digital

**1** An inverse screendance—the dancer doesn't dance, the camera does.

**Time Subjectives in Objective Time**

Kati Kallio  
Helsinki, Finland | 2017 |  
6 | digital

**2** Three people inside the old factory dance from one room to another, affirming moments of stagnation in endless time.

**TEM PO RA RY**

Anna Guseva  
St. Petersburg, Russia | 2024 |  
7 | 35mm > digital

**3** Inside the walls of Dom Radio (House of Radio), a protagonist paves her way through multiple periods in the history of the building, meeting ghosts of the past. Difficult circumstances and severe times force people to change their behavior and appearance—yet even after these alterations, people remain themselves.

**Battle of Fishes**

Ioanna Paraskevopoulou  
Athens, Greece | 2022 |  
3 | digital

**4** Six female bodies are suspended in space; they detect, meet, and touch, dancing a light dance. Stop-motion creates the illusion of the bodies' oscillation in the air, in an attempt to capture deviation and resistance to gravity. *Battle of Fishes* is an assemblage of snapshots, dislocated maps, technologies and bodies, rhythms and broken locations.

**Encore (for the end of the world)**

Peter Sparling  
Ann Arbor, MI | 2024 | 5 | digital

**IN COMPETITION**

**5** If an A-bomb test serves as a rehearsal for mankind's ultimate performance, what would an encore look like? Rachmaninoff's Prelude in C-sharp Minor tolls the last bells for a strange march to the scaffold. A black-clad figure (concert pianist—or Death himself?) shares the screen with vintage bomb-testing footage, ending with the masters of war claiming their credit.

**A Body Is**

Jaime Dezcallar  
Madrid, Spain | 2021 | 4 | digital

**6** Antonio José Martínez Palacios was going to be the biggest Spanish musician of the 20th century. Unfortunately, he was incarcerated and executed without a trial at the age of 33, at the beginning of the Spanish Civil War.

**Pit Stop**

Andy Noble & Dionne Noble  
Houston, Texas | 4 | digital

**7** Three friends take a pit stop during a car trip. A comical dance ensues.

**Angyil**

Fanny Texier  
Brooklyn, NY | 2022 | 4 | digital

**8** Red Bull dancer Angyil McNeal meditates on her difficult childhood growing up in the hoods of Kansas City, and how she uses spirituality and dance as tools to understand life.

**Muros (Walls)**

Dani Cobarrubias  
& Carmen Porras  
Granada, Spain | 2022 |  
10 | digital

**9** Father and son. Secrets separate them, unspoken and unembraced grudges. A wall that keeps the silences, the held back tears, the glances and shy contact. Lack of communication. Despite this, the longing to embrace him, all because they are the same story.

**One & One Other**

Shawn Fitzgerald Ahern  
& Emilie Leriche  
New York, NY / Keene, NH |  
2023 | 10 | digital

**10** *One & One Other* (Episode 1) paints the 3am portrait of two shelf-stockers (played by the directors themselves) at a 24/7 mega-supermarket, both entrenched in the banal nature of their perpetually ordinary jobs. Their imaginations and companionship allow for an intellectual jailbreak from their lives as they are transported to the retro '80s dance break of their dreams.

**Aura**

Chenglong Tang  
Hainan, China | 2023 | 10 |  
digital

**11** To see. To sense. To feel. To live. And, finally, to be.

**Circle**

Philip Kaminiak  
Mexico City, Mexico | 2022 |  
6 | digital

**12** *Circle* is an analogy between the modern human being, living in mass cities, and the phenomenon of the circle of death—which can be observed in nature with ants who are separated from the main foraging party and lose the pheromone track.



SPONSOR **U-M Center for Japanese Studies**EDUCATION PARTNER **U-M Dearborn Middle Eastern Studies**

# Films in Competition 7

## *Neurogenesis*

Allison Leigh Holt & Kit Young  
Troy, NY | 15 | expanded cinema performance

**LIVE CINEMA PERFORMANCE (NOT IN COMPETITION)**

**1** Using AI-animated X-rays, video synthesis, brainwave-generated sound, and spoken word, *Neurogenesis* explores bodily trauma as a site for thinking through settler colonial violence.

See page 24 for a full description and artist bios.

## *Riding Day*

Michael Alexander Morris  
Granville, OH | 2023 | 3 | digital

**2** With a loving nod to Malcom Le Grice's iconic *Berlin Horse*, this music video explores the material qualities of film in ways similar to gestures in electronic music. Black Taffy sampled a *Legend of Zelda* video game soundtrack; this film reworks images from that game's sequel, with loops that superimpose positive over negative and drift away from each other.

## *Marratein, Marratein*

Julia Yezbick  
Detroit, MI | 2024 | 25 | digital

**WORLD PREMIERE**

**3** Letters to a maternal ancestor reflect on identity connected to ethnic heritage, while also embracing a broader notion of family beyond bloodlines. Weaving images and sounds from the filmmaker's personal ties to two cities—Detroit and Beirut—the film poses the central question: How do we belong to each other?

## *The Stream XIII*

Hiroya Sakurai  
Kyoto, Japan | 2023 | 5 | digital

**4** This 13th film in a series focuses on the transformation of landscapes by the wind. Wind chimes mark the invisible presence of wind as sound, just as we can perceive visualized ripples in the fields.

## *Fractures Chimiques – ON/OFF*

Charles-André Coderre & Mathieu Arsenault  
Montreal, Canada | 2024 | 6 | 16mm

**5** This film documents the material results of an audiovisual performance that combines 16mm projection and reactive electronic music. Using a sensor device attached directly to the screen, light information escaping from the projectors was collected and transferred to modular synthesizers, generating the soundtrack.

## *Autopollo*

Julian Gallese  
San José, Costa Rica | 2024 | 3 | digital

**UNITED STATES PREMIERE**

**6** Music video for “Autopollo” by Hpta Mendez.

## *In Between City (Meziměstí)*

Ilya Kreinets  
Jerusalem, Israel / Prague, Czechia | 2023 | 9 | digital

**7** Constructed from a collection of fragments, stories, images, and impressions, this film imitates a poetic wandering through a Central European city and its memory. In the flux of images shaping the non-existing city, the film accentuates the footprints of the vanished Communist and Jewish worlds the city once contained.

## *GeométriKa*

Nicole Blundell  
Ottawa, Canada | 2024 | 4 | 16mm

**UNITED STATES PREMIERE**

**8** A mathematical odyssey that invites viewers on an experimental journey through the geometric wonders of the universe, reminiscent of watching floaters under your eyelids. Shot on 16mm, hand-painted, and hand-developed. Music composed by Kevin Blundell.

COMMUNITY PARTNER **Arab American National Museum**  
DONOR **Elizabeth & Richard Berman**



SPONSOR **University of Michigan Institute for the Humanities**DONOR **Cynthia Nicely**

# *A Body to Live In*



## *A Body to Live In*

Angelo Madsen (FKA Madsen Minax)  
Burlington, VT | 2025 | 105 | digital

The queer art of body modification took center stage in 1989 when Fakir Musafar's "modern primitives" movement hit alternative cultures around the globe via the punk subcultural publisher RE/Search. A photographer, performance artist, and ritualist, Musafar mobilized an entire generation of artists, thinkers, and seekers. *A Body To Live In* introduces this riveting "gender flex" icon, and uncovers the rich history of Western body modification and its complex intersection with sexuality and spiritual practices.

After the film there will be a discussion between the filmmaker and Gayle Rubin. Rubin is an associate professor of anthropology and women's and gender studies at the University of Michigan and is one of the foundational theorists of queer studies and feminist theory.

### AFTER-PARTY

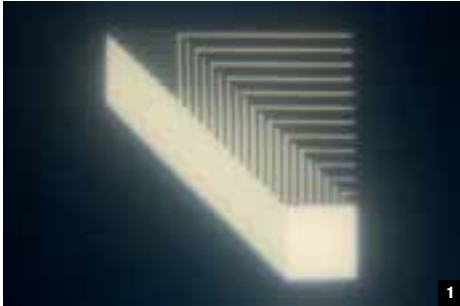
10:30pm–1am

LIVE

102 South First Street

SPONSOR **U-M Penny Stamps School of Art & Design**  
 EDUCATION PARTNER **Washtenaw Community College Digital Media Arts Department**  
 COMMUNITY PARTNER **ASIFA/Central (Midwest USA chapter)**  
 DONOR **Ellen Rabinowitz & David DeVarti**

## Films in Competition 8: Animation



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### ***O/S***

Max Hattler

Hong Kong | 2023 | 5 | digital

**1** Taking inspiration from 20th-century avant-garde experiments in graphical sound generation, the entire image in *O/S* functions as an optical soundtrack. Abstract motion becomes sound. What you hear is exactly what you see.

### ***Stampfer Dreams***

Thomas Renoldner

Vienna, Austria | 2024 | 13 | digital

**2** An homage to the scientist Simon von Stampfer, inventor of the stroboscopic disc. Starting with the sight of the wheel of a watermill, three “dreams” illustrate von Stampfer’s visions of developments in technology and art, from the Industrial Revolution to the present day. All characters and animated sequences in this film are taken from or based on pre-cinematic “optical magic discs.”

### ***Aquatic***

Shiva Sadegh Asadi

Tehran, Iran | 2023 | 5 | digital

**3** A woman’s ability to give birth to marine creatures is exploited for commercial purposes.

### ***High Street Repeat***

Osbert Parker & Laurie Hill

London, UK | 2023 | 4 | digital

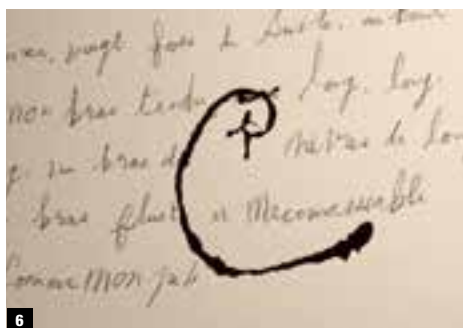
**4** Using a range of animation techniques, this film explores the story of migration and enterprise, as told through the changing face of Britain’s High Street. The playful combination of stop-motion with digital techniques and the manipulation of photographic cut-outs creates a continuous transition between the past and present.



5



8



6

### ***A Cave Carved in the Shape of a Waking Person***

Mateusz Sadowski

Poznań, Poland | 2023 | 4 | digital

**NORTH AMERICAN PREMIERE**

5 Reflecting on the process of waking up as a timeless, universal experience, this meticulously crafted animated work explores human consciousness and our ancestral roots. Sadowski parallels his own morning routine's disorientation and reconnection with how ancient humans might have perceived their existence in caves. The cave symbolizes the continuity of consciousness through time.



7

### ***Miserable Miracle***

Ryo Orikasa

Montreal, Canada | 2023 | 8 | digital

6 Inspired by Henri Michaux's poetry and drawings about his experiences with mescaline, *Miserable Miracle* explores the limits of language and perception, creating connections between sound, meaning, shapes, and movement.

### ***Voiceless***

Samuel Patthey

Marly, Switzerland | 2024 | 15 | digital

**UNITED STATES PREMIERE**

7 Dan is a young man who spends most of his time in his flat, always listening to electronic music. When outside, he feels disconnected and only finds solace in nightclubs, where techno music and drugs make him feel free. One day a baby's gaze changes his world perception.



**Tako Tsubo**

Eva Pedroza &amp; Fanny Sorgo

Vienna, Austria / Berlin, Germany | 2024 |

6 | digital

**8** Mr. Ham decides to have his heart removed in order to be relieved of his complicated feelings. The doctor assures him that this is no longer a problem at all in this day and age. However, Mr. Ham keeps his heart for a while after the removal in order to perhaps understand it better. *Tako Tsubo* is an animated, surrealistic reflection on dealing with feelings in a meritocracy.



9

**Deluge**

Meejin Hong

Los Angeles, CA | 2024 | 12 | digital

**9** An ever-evolving landscape where the present inevitably coexists with the past. Memories are formed, reshaped, and obliterated, relentlessly competing for space. Control is surrendered, and mistakes and second chances are embraced. It is the slow stampede of a vulnerable mind.



10

**Humantis**

Paris Baillie

Los Angeles, CA | 2024 | 9 | digital

**10** Humantises are masters of deception. But can they hide from change? When one Humantis unexpectedly goes through a physical transformation, it struggles to adapt and grow into its new self.



11

**Adulging**

James Duesing

Pittsburgh, PA | 2024 | 8 | digital

**11** A queer valentine has a fever dream.

**AFTER-PARTY**

10:30pm–1am

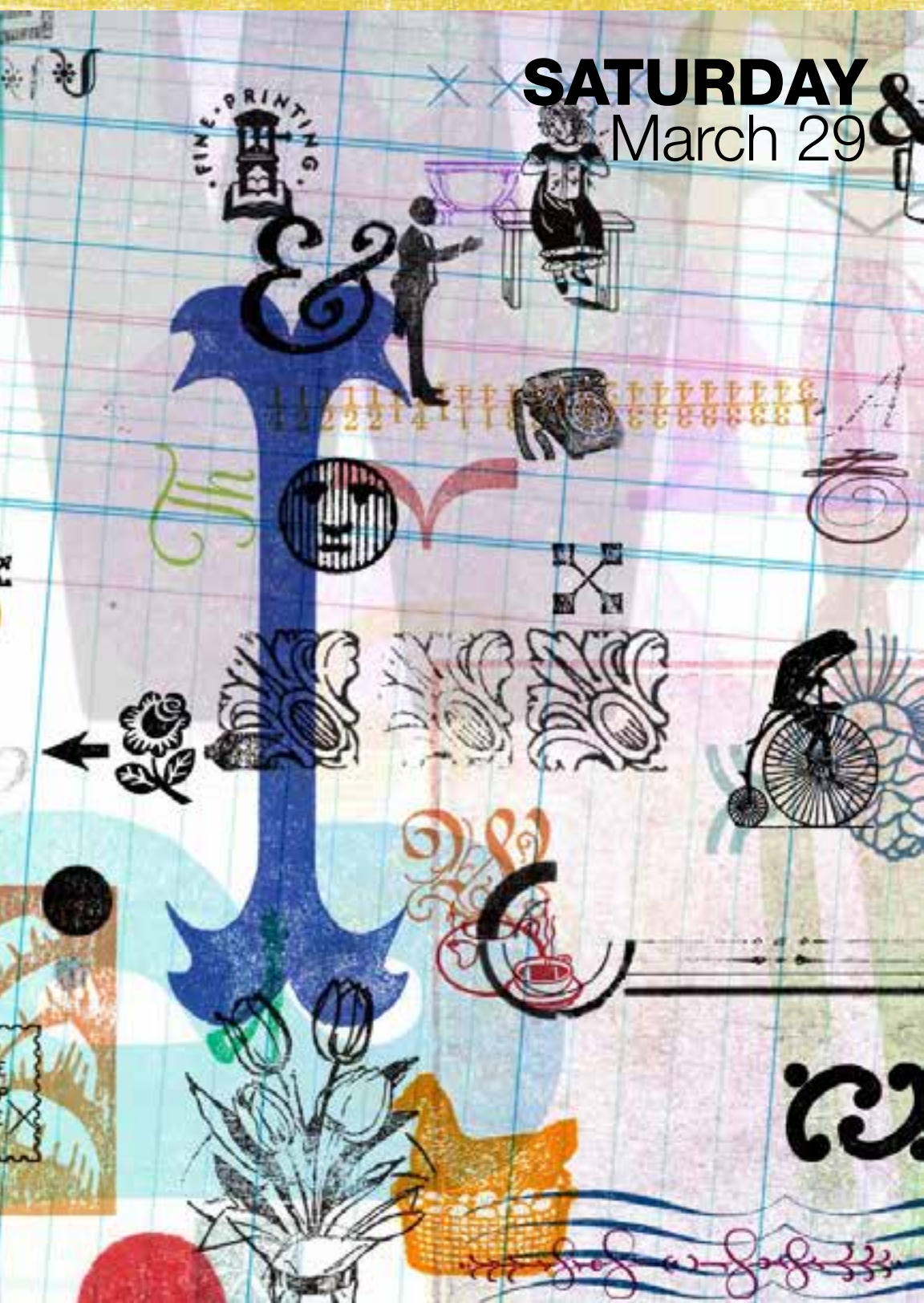
LIVE

102 South First Street





**SATURDAY**  
March 29



**SPONSOR** University Lithoprinters  
**COMMUNITY PARTNER** Mothlight Collective  
**DONOR** Heidi Kumao

# Tenacity

Curated by **Karel Doing**

The graininess of film is often seen as an unwanted byproduct of analog photographic material. A grainy image is an imperfect image—sharper is better. In parallel, our technology-driven culture, haunted by an unrelenting push for perfection, constantly replaces the old for the new in ever-faster cycles. In contrast to this logic, grain and noise can take on special meanings in experimental film. Instead of being unwanted, such imperfections function as a source of creativity and expression. More broadly speaking, many experimental filmmakers are well attuned to disaster and destruction—and are able to turn wreckage into something meaningful. This program brings together eight films that spin the wheel and question our understanding of the old and the new, permanence and perfection, grain and image. Program curator Karel Doing will introduce his selections and unpack key topics that appear in his book *Ruins and Resilience: The Longevity of Experimental Film*.

## Dervish Machine

Bradley Eros & Jeanne Liotta  
 New York, NY | 1992 | 9 | 16mm

**1** Handcrafted meditations on being and movement, inspired by Gysin's Dreamachine, Sufi mysticism, and pre-cinema. The knowledge of the fragility of existence reflects in the perseverance of the material. The film itself becomes the place where impermanence is experienced and the moving image revealed.

## Premonition

Dominic Angerame  
 San Francisco, CA | 1989 | 11 | 16mm

**2** In this film we are confronted with subtle despair and ominous ambiguity suspended in the clarity of a cool early morning. The film hides its meaning, which appears and disappears like the tide.



## Rumpelstilzchen

Jürgen Reble  
 Bonn, Germany | 1995 | 15 | 16mm

**3** Imbued with a darker German romanticism filtered through post-industrial detritus, *Rumpelstilzchen* is in the time-honoured folkloric tradition of writing over: contemporary in its retelling, retaining traces of its earlier form. The spinning wheel sequences become a recurring motif in Reble's reworking—a visual analogy to the reels on a film projector.



### ***Remains to be Seen***

Phil Solomon

Boulder, CO | 1989 | 17 | 16mm

**4** The filmmaker as an inverse archeologist, throwing schmutz on cultural artifacts to defamiliarize the imagery, creating works that walk a fine line between abstraction and figuration, unfolding an interior emotional vocabulary that is seamlessly married to meticulously constellated worlds of sound.



### ***Last Lost***

Eve Heller

Brooklyn, NY | 1996 | 14 | 16mm

**5** A film gleaned via the optical printer from a home market movie made in the late 1930s about a chimpanzee's high adventures in a Coney Island amusement park. Central weight is given to the chimp's inscrutable gaze, indicating psychoemotional territories informed by peculiar details that haunt the original.



### ***Jours en Fleurs***

Louise Bourque

Montreal, Canada | 2003 | 5 | 35mm

**6** *Jours en Fleurs* is a reclamation of flower power in which images of trees in their springtime bloom are subjected to the floriferous ravages of menarcheal substance in a gestation of decay. The shedding of the unfertilized womb depredates the fertilized blossoms and substitutes its own dark beauty.



### ***Small Things Moving in Unison***

Vicky Smith

Bristol, UK | 2018 | 5 | 16mm

**7** Thousands of tiny perforations are made directly into 16mm black leader. These repetitive physical actions generate marks that describe relational fields. The tiny holes spring to life and become entangled, like quantum particles that emerge from a vacuum.



### ***Phytography***

Karel Doing

Cambridge, UK | 2018 | 8 | 16mm

**8** *Phytography* dives into the rich and varied world of plant chemistry. This collection of organic objects trouvés demonstrates how nature generates multiple creative solutions, each one structured intricately.

---

Karel Doing is an independent artist, filmmaker, and researcher. He regularly gives workshops in experimental film and photography practice, and is currently a lecturer in contextual studies at Ravensbourne University, London.



SPONSOR **Destination Ann Arbor**COMMUNITY PARTNER **Ann Arbor District Library**

1

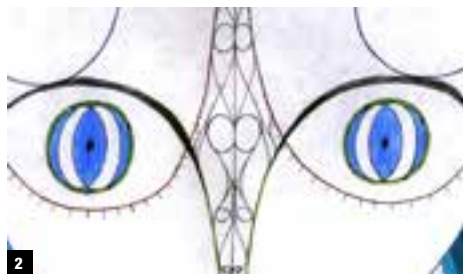
## Films in Competition 9: Almost All Ages

### *Leg*

Roman Edirisinghe & Lou Morton  
Milwaukee, WI | 2024 | 4 | digital

#### WORLD PREMIERE

1 A collaboration between musician and animator, where the musician (Edirisinghe) received a silent film and composed a score with no direction from the animator (Morton). In turn, the animator created new visuals inspired by the music. Energy is built up and chaotically released, but the leg eventually finds its footing.



2

### *Gemini*

Jamie Steele Griffiths  
Los Angeles, CA | 2024 | 7 | digital

2 Sarah and her two cats go about their separate lives. The cats have strange dreams about their desires, and Sarah develops an unshakable paranoia that something is wrong with them. Sarah's paranoia bleeds into her social life, and her two cats have their dreams come true.



3

### *Loca*

Véronique Paquette  
Montreal & Saint-Alphonse-Rodriguez, Canada | 2024 | 5 | digital

3 Through the energy of tango, a woman finds a path to freedom. A mesmerizing visual performance created with waves of ink and black-and-white geometric shapes.



4

### *Fracti*

Lavinia Petrache  
Zurich, Switzerland | 2023 | 6 | digital

4 Humans live their routines inside an ethereal village floating in the sky. What happens when one of them causes the world to end?



5

### *In Threes*

Natalia Ryss  
Haifa, Israel | 2023 | 7 | digital

5 The image-idea of the Tree as an embodiment of the Three Principles unites the manifestations of forms, following the rhythm of the heart.

**COMMUNITY PARTNER Ann Arbor Summer Festival**  
**DONOR Leslie Lawther & Matthew Graff**



***Flow of Being***  
**(Olemise kulg)**

Helen Unt  
 Tallinn, Estonia | 2024 |  
 11 | digital

**NORTH AMERICAN PREMIERE**

**6** A person is in the flow. They make a decision and keep flowing until all becomes one.

***Hunky Dory***

Steven Vander Meer  
 Arcata, CA | 2024 |  
 6 | digital

**7** Juxtaposing scenes of animal life with images of human existence, *Hunky Dory* observes the quirky and unexpected ways in which we are similar. The meticulously hand-drawn animation is a visual smorgasbord, moving and morphing in perfect time to the banjo music of Béla Fleck and his bandmates.

***Let's Count to Six, Shall We?***

John Akre  
 Louisville, KY | 2024 |  
 4 | digital

**WORLD PREMIERE**

**8** This stop-motion and direct cinema educational film provides an excellent opportunity to practice your counting skills. Or not!

***Imprint***

Duncan Major  
 St John's, Canada | 2024 |  
 4 | digital

**WORLD PREMIERE**

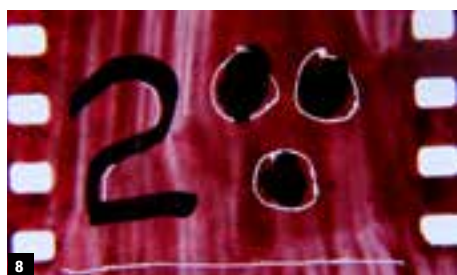
**9** Chance encounters can leave a lasting imprint, like ink on paper. At 13, Duncan Major met artist Tara Bryan, discovering a shared passion for letterpress printing that shaped his life. In her memory, this poetic, heartfelt tribute brings hand-printed art to life with vibrant animation, celebrating how the relationships we build echo outward, leaving an enduring legacy.

***Sunever***

Lilli Carré  
 Los Angeles, CA | 2024 |  
 3 | digital

**NORTH AMERICAN PREMIERE**

**10** A goat, a weed, a person, a ladder, and a snake strive to climb upwards while collapsing, transforming, and combining in different ways, always in-between. Created as an animated music video for the song "Sunever" by Chris Cohen from his album *Paint a Room*. The film was made using gouache and watercolor on paper.



**SPONSOR** College for Creative Studies  
**COMMUNITY PARTNER** Ann Arbor Art Center  
**DONOR** Bernard Coakley

# Films in Competition 10



## **Scattered Light**

Nicolas Cadena & Joshua Mastel  
New York City, NY | 2024 | 20 |  
16mm, hand-gilded mirrors

**LIVE CINEMA PERFORMANCE (NOT IN COMPETITION)**

**1** *Scattered Light* guides us through a process of image generation, paralleled in the process of mirror gilding.

See page 25 for a full description and artist bios.

## **Personal Effects**

Gregg Biermann  
Weehawken, NJ | 2024 | 58 | digital

**WORLD PREMIERE**

**2** On October 16th of 2020, my heart suddenly stopped. And remained stopped for several minutes. I was lucky on two counts. The first was that a nurse happened to be standing 20 feet away from me and second that I was near a police station. I woke up three days later in the hospital and was told that I had survived something called sudden cardiac death. It occurred to me after reflecting on this experience that the problem of death eats all other problems because there no longer remains a subject to experience anything after it occurs. Death challenges who we think we are and how we tend to think about ourselves. Someone had recorded my collapse and the subsequent attempts to revive me and I was able to obtain that footage. I thought that I should make a film about this experience and its emotional and intellectual aftermath. *Personal Effects* is that film.

SPONSOR **Imagine Fitness**COMMUNITY PARTNER **Ann Arbor Public Schools Film Studies**DONOR **Mosaic Foundation**

# Films in Competition 11



1



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3



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6

## *We Are Not Alone*

Adebukola Bodunrin  
Los Angeles, CA | 2023 |  
11 | digital

**1** A reclusive young Nigerian immigrant becomes convinced that a mysterious object approaching Earth's orbit holds the key to her loneliness. Shot on salvaged Ektachrome stock, this live-action film utilizes experimental animation techniques, including laser etching directly onto film, to immerse viewers in a world buzzing with texture.

## *The Itch*

Emma Hamel  
Berrien Springs, MI | 2024 |  
3 | digital

**2** Without creation, I hardly feel like myself. In sync with uneasy desperation, this film collapses around me. Hand-processing two rolls in one canister leaves the film bent, tangled, heavily scratched—each frame an unpredictable character. Shooting on film is a turning point, and through such an imperfect process, I feel permitted to meet it there.

## *Lines*

Martin Schmidt  
Kassel, Germany | 2024 |  
4 | digital

**3** An aggressive battle unfolds between red and dark blue. The borderlines between the colors vibrate with tension as they fight for their lives.

## *Memories of an Unborn Sun*

Marcel Mrejen  
Paris, France | 2024 | 22 | digital  
**UNITED STATES PREMIERE**

**4** Written upon testimonies, rumors, and fake news, this film questions architectures of energy shaping the Algerian territory, underlining the multiplicity of reality in a post-truth era. In this capitalist utopia of infinite growth, how do we remember those made invisible? Blending archival and found footage with Tuareg poetry, this film presents a metaphysical query around light as a form of memory.

## *Border Dwellers*

Cathy Lee Crane  
Ithaca, NY | 2025 | 19 | digital  
**WORLD PREMIERE**

**5** A mosaic portrait of people who live along the US/Mexico border. Each of this film's fourteen channels represents one of the many crossing towns from Tijuana on the left to El Paso and the Rio Grande on the right.

## *Sky like Silk. Full of Oranges (Himmelwie Seide. Voller Orangen)*

Betina Kuntzsch  
Berlin, Germany | 2024 |  
10 | digital

**NORTH AMERICAN PREMIERE**

**6** In the spring of 1990, between the fall of the Berlin Wall and German reunification, the first former GDR citizens to fly to Mallorca. Mallorca is a place of longing for many East Germans, known from the colorful postcards of their West German relatives. An animated documentary film—a collage of postcards, holiday photos, and documents.



SPONSOR **U-M North Quad Programming**

EDUCATION PARTNER **U-M Department of Earth and Environmental Sciences**

COMMUNITY PARTNER **Ecology Center** DONOR **Wendy Lawson**



## ***Among the Palms the Bomb, or: Looking for Reflections in the Toxic Field of Plenty***

Presented with Short in Competition *Il burattino e la balena*

*Il burattino e la balena*

*(The Puppet and the Whale)*

Roberto Catani

Urbino, Italy | 2024 | 8 | digital

**NORTH AMERICAN PREMIERE**

**1** The story of a puppet who does not become a child.



***Among the Palms the Bomb, or: Looking for Reflections in the Toxic Field of Plenty***

Lukas Marxt & Vanja Smiljanić

Cologne, Germany | 2024 | 85 | digital

**NORTH AMERICAN PREMIERE**

**2** A cinematic exploration that rounds up a seven-year-long research of the Salton Sea—the largest lake in California, and one that is on the verge of ecological collapse—and the resilient community struggling to survive within this dystopian reality.

SPONSOR **Adams Street Publishing**COMMUNITY PARTNER **A2 Jazz Fest**DONOR **Mei & Rich DeVarti**

## Devo

Chris Smith

London, UK | 2024 | 93 | digital

This documentary captures the gloriously radical spirit that is Devo—a rare band founded by a philosophy: a Dada experiment of high art meets low, hellbent on infiltrating American popular culture. Through never-before-seen archival footage and interviews with Mark Mothersbaugh, Bob Mothersbaugh, and Jerry Casale, *Devo* relishes in the highs, the lows, the surreal moments, and the incredible performances of a 50-year career. Director Chris Smith (*American Movie*, *Fyre*, *Wham!*) embraces the spectacle of the band, from their lo-fi beginnings to their pioneering videos in the early days of MTV's cultural dominance. Band members are open with their memories and archives, charting their origins as Kent State University art students shaped by the activism of the late 1960s. Following the 1970 massacre on their campus, the band's concept of cultural "De-Evolution" turned from satirical humor to urgent social commentary, and what began as subversive counterprogramming to a campus arts festival would go on to warn of, comment on, and reflect back the absurdism of the late 20th century. Finding mainstream success at the height of 1980s consumerism, Devo soundtracked the De-Evolution they'd long predicted—and influenced a 21st century they'd have never believed.

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### RELATED SCREENING:

50 Years of De-Evolution: The Restored Films of Devo (1974–1984), *Wednesday, 3/26 at 7:30pm.*  
 See page 43 for more information.

# Helga Fanderl: Constellations Super 8

By Scott Northrup

Drinking glasses travel by boat, twinkling in fading light... A carousel whirls, rises, falls... School girls run to and from trees, then one is injured... Airplanes pass above, float away, dive to the ground...

Hold your breath, anticipate, feel each moment witnessed by the fully engaged eye-heart-hand of Helga Fanderl, the German-born filmmaker whose Super 8 shorts and their subsequent programming are exciting, direct, thoughtful, and of the moment. The films are wholly present—never stuck in time. They are as much about the act and impulse to pick up a camera as they are about their individual subject matter.

Fanderl's films radiate a sense of wonder and playfulness, though she is consciously aware of detail and form. Each press of the trigger results in a new exposure, a notation; each release, a cut — a form of punctuation. It is filmmaking as both process and practice. She intentionally leaves no room for postproduction, instead embracing spontaneity, chance, and her own decisiveness at the point of encounter. She says, "I lose my mind when I film, and I love this... unity with what I'm filming." She is a born film-poet, which is evident in her visual phrasing and flow.

Initially a student, then a professor of language and literature, Fanderl took a filmmaking workshop in the mid-1980s, later studying under Austrian filmmaker Peter Kubelka. For Fanderl to become comfortable with the camera and understand the filmmaking experience, Kubelka suggested she carry and use a compact Super 8 camera without inserting a film cartridge. She began by using the camera as a tool for seeing, leading her to make films in her mind's eye.

Perhaps due to this experience, the films are reactive, impulsive, deeply felt. They draw our attention to the ephemeral. Fanderl's innate sense of rhythm and perspective hold an undeniable poetry, confidently guiding us without commentary.

A frenzied throng of museumgoers, with a variety of digital cameras, smartphones, and tablets raised above their heads, tap and pinch their screens, turn for selfies, take photos and videos, then disappear after a brief, mediated look at the *Mona Lisa*...

Once a common means of preserving memories, Super 8 film is no longer a vernacular visual language. It is now a specific, specialized way of seeing in an age populated by cheap, fast, digital moving images and thoughtless overconsumption.

In many ways, the material qualities of Super 8 reversal film stocks make it the logical, perhaps best, medium for Fanderl's film-poems.

Programming and showing this work are as equally vital to Fanderl's practice as making it. She personally prepares and presents each screening herself, selecting and grouping films from almost four decades of filmmaking into "multiple, potentially endless montages," offering clarity, opposition, and new insight to the individual films. "It's a dense and, at the same time, loose web of relationships, correspondences, and contrasts between motifs, colours, rhythms, and textures," she says. The films—lyrical visual fragments, documents, mash notes, everyday poetry—expand and contract in relation to each other, both in time and meaning, resulting in an intimate conversation between the filmmaker and her audiences.

Children play in a public fountain... One waits for the water from an inactive jet, one is surprised by a blast to the chin... Two younger boys, probably brothers, walk along the lower edge of the frame holding hands...

Fanderl's point of view shifts often placing us within the action, allowing moments to register without drawing attention by using cinematic tricks or fussiness. She shows us where to look but not what to think. The films are all silent. There are no added soundtracks, narration, effects, or melodrama—the thought of which calls to mind the notion that all films are a sort of fiction, though veracity is not in question here. Fanderl composes each event—a polar bear swimming in captivity, the act of ironing in the streets, fireworks—revealing details unseen or possibly missed, invoking subtle shifts in our emotions, inspiring our own curiosity and recollections, inviting us in as active participants rather than simple observers. Ultimately, we are encouraged and engaged in an act of seeing anew.

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**Scott Northrup is a filmmaker, artist, curator, and educator with an MA in Media Studies from the New School. His multidisciplinary body of work has been programmed, exhibited, and published internationally. He is currently chair of the Film, Photography, and Interdisciplinary Art + Design programs at College for Creative Studies in Detroit.**

*Scott Northrup will be moderating the Off The Screen Artist Panel on Thursday, 3/27 at 3:30pm. See page 26 for more information.*

SPONSOR **Edge Hill University**EDUCATION PARTNER **U-M Department of Germanic Languages and Literatures**DONOR **Deborah Bayer & Jonathan Tyman**

Helga Fanderl

Constellations Super 8

(2000–2024)

Karussell	Carousel
Wasserpflanzen	<i>Water Plants</i>
Schaukeln (2022)	<i>Swings (2022)</i>
Tulpen	<i>Tulips</i>
Kakibaum	<i>Persimmon Tree</i>
Pariser Bilder für Dr. G.	<i>Pictures of Paris for Dr. G.</i>
Konversation am Strand	<i>Conversation at the Beach</i>
Bügeln auf der Straße	<i>Ironing in the Street</i>
Fischerboote	<i>Fishing Boats</i>
Mona Lisa*	
Tunnel*	
Feuerwerk*	<i>Fireworks*</i>
Irisblüten und Pfaue	
<i>Irises and Peacocks</i>	
Spielende Hunde	
<i>Playing Dogs</i>	
Gespiegelt	
<i>Mirrored</i>	
Blätter auf dem Glasdach	
<i>Leaves on a Glass Roof</i>	
Zootiere und Architekturen	<i>Zoo Animals and Architectures</i>
Umlauftank	<i>Circulation Tank</i>
Jardin d'Acclimatation I	

silent, color and b&amp;w\*

## Constellations Super 8 (2000–2024)

Helga Fanderl

Berlin, Germany | 2000–2024 | 116 | Super 8

Since 1986 Helga Fanderl has created a body of work consisting of around 1000 short films in Super 8. Fanderl uses the Super 8 camera as an instrument of vision and creation. Inspired by movements, rhythms, forms, textures, color, light, and shadow, she shapes images and time in situ as a spontaneous gesture, transferring her perceptions, feelings, and ideas to the unseen filmstrip inside the camera. There is no postproduction. She presents her films in ever-changing combinations so that, because of the different compositions, the individual films remain open to interpretation.

For the Ann Arbor presentation, Fanderl has selected 19 films of different lengths, years, and places of production, mounting a unique ephemeral "film." Since Super 8 is a more intimate medium, and not really a cinema format, Helga Fanderl likes to set up the projector in the middle of the audience and to project the films herself.

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Born in Germany in 1947, Helga Fanderl studied language and literature and went into teaching. Discovering film as an artistic medium for personal expression led to her studying with Peter Kubelka at the Art Academy (Staedelschule) in Frankfurt from 1987 to 1992, followed by one year of studying with Robert Breer at Cooper Union in New York.



SPONSOR **U-M Arts Initiative**COMMUNITY PARTNER **Independent Film Festival Ypsilanti**

# Films in Competition 12



## **To the Stars** **(Parable of the Now)**

Quinn Hunter

Ann Arbor, MI | 2024 | 12

**PERFORMANCE (NOT IN COMPETITION)**

**1** A performative reading of the March 29, 2025 journal entry in Octavia Butler's *Parable of the Sower*, accompanied by U-M Interarts students.

See page 25 for full description and artist bio.

## **Sinkholes**

Karen Russo

London, UK | 2024 | 19 | digital

**WORLD PREMIERE**

**2** Merging fiction and documentary, this dystopian vision of a future world tells the story of inhabitants trapped between a desertified interior and an unnamed coast. The real landscapes Russo gathered—rusting industry, abandoned habitation, and the bizarre salt formations of the Dead Sea—are transformed into the ruins of society, doomed in a world where it has ceased to rain. Through references to artists like J.G. Ballard and Robert Smithson, *Sinkholes* meditates on survival, resignation, and extinction.

## **Positive Transparencies**

Marianne Thodas

Vancouver, Canada | 2023 | 7 | digital

**UNITED STATES PREMIERE**

**3** Capturing the tensions arising from the destruction and reconstruction of 17 individual 35mm analog slides, this film explores methods of observing, transforming, and transmuting the natural world through technology. Analog deconstruction repurposes the landscapes of Hornby Island, off the coast of British Columbia, creating dynamic sequences that emulate a process of artistic disintegration.

## **Entropic Memory (Mémoire entropique)**

Nicolas Brault

Quebec City, Canada | 2024 | 6 | digital

**4** This photographic exploration of family photo albums ravaged by water evokes hazy and indistinct memories—poignant witnesses of a fragile past.

## **The Geneva Mechanism: A Ghost Movie**

Péter Lichter

Budapest, Hungary | 2024 | 5 | digital

**NORTH AMERICAN PREMIERE**

**5** The ghosts of celluloid return to haunt digital space.

## **Fusion**

Richard R. Reeves

Creston, Canada | 2024 | 3 | digital

**6** Investigating the interplay and love affair between sound and image. Both sound and picture are drawn onto 35mm film. An abstract experimental animation experience.

## **ESP**

Laura Kraning

Buffalo, NY | 2024 | 3 | digital

**7** A brutalist monument to the Empire State as manifested by a malfunctioning inkjet printer. Chroma and luminance are made audible as architectural and printed lines converge and dissolve into pattern and noise. Photographed in Albany, New York.

## **The Sunset Special 2**

Nicolas Gebbe

Frankfurt, Germany | 2024 | 19 | digital

**UNITED STATES PREMIERE**

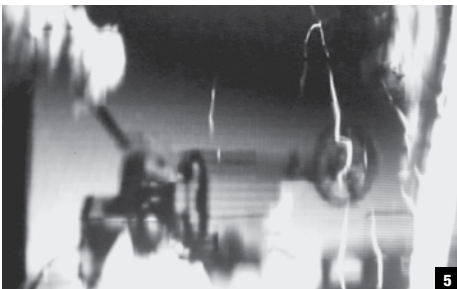
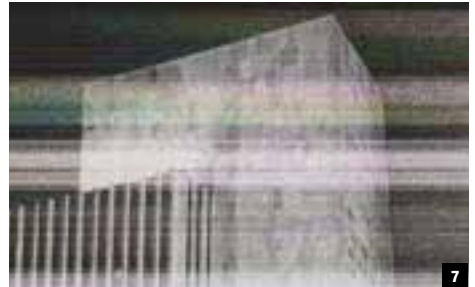
**8** On an exclusive luxury cruise, two families meet while artificial facades dissolve, psychedelic dreamworlds unfold, and the reality beyond superficial comfort is unveiled.

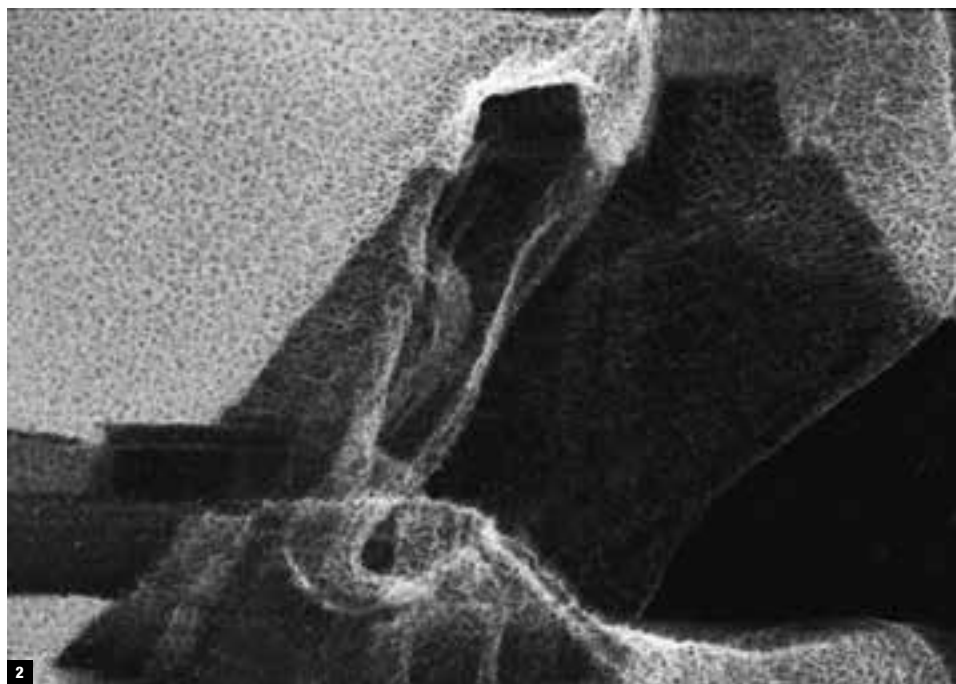
## **Gina Kamensky's Pinocchio in 70mm**

Gina Kamensky

Providence, RI | 2024 | 3 | digital

**9** Pinocchio felt a longing deep within him. Someday, he would become a real girl and live a life beyond the confines of make-believe.



SPONSOR **The Circ Bar/Rabbit Hole**EDUCATION PARTNER **U-M Center for Latin American and Caribbean Studies**DONOR **Susan Dise**

## ***Aoquic iez in Mexico! / Mexico will no longer exist!***

Presented with Short in Competition ***mnemonic******mnemonic***Raffaele Gans-Pfister  
Santa Clarita, CA | 2024 | 5 | digital**1** Room thinks thought, has realization.***¡Aoquic iez in Mexico! / Mexico will no longer exist!***Annalisa D. Quagliata  
Mexico City, Mexico | 2024 | 80 | digital

**2** A frenetic view runs over a convulsed Mexico City, a colossal metropolis sustained by the myth of *mestizaje* and other colonial forms of violence. Past and present weave a flurry of images: fragmented memories of this land. Ancient deities are incarnated, while dreams overlap through intimacy, complicity, and tumult. This erratic film invites us to reimagine the complex relationship we have with the constructed *mexicanidad*.

**AFTER-PARTY**

11pm–1am

Rabbit Hole

210 South First Street

SPONSOR **Sava's**COMMUNITY PARTNER **Festifools**DONOR **Gretchen & Ethan Davidson**

# Films in Competition 13



## **Corpus and the Wandering**

Jo Roy

Los Angeles, CA | 2024 | 7 | digital

**1** One dancer, one body, one phone. In a time of collective alienation and technological mass control, one woman rediscovers her soul and reclaims her mind.

## **Another Rapid Event**

Daniel Murphy

Ithaca, NY | 2023 | 8 | digital

**2** In 1859, two telegraph operators communicate using the radiant energy from a massive solar storm as their sole power source. In 2012, the radiation from a comparable solar storm narrowly misses the earth.

## **Dull Spots of Greenish Colours**

Sasha Svirsky

Berlin, Germany | 2024 | 11 | digital

**3** War for our attention has become an actual war. Information technologies appear not just as mere means for somebody's ends, but as an acting force rendering possible a horrific event—hard to accept, almost impossible to comprehend. Doomed to scroll through the newsfeed, we have no control.

## **Ėostra**

Gabriel Achilles Bellone

Washington, DC | 2024 | 3 |

16mm with live sound

**WORLD PREMIERE**

**4** Ėostra, the rabbit goddess.





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***Revolver Magic Wand***

Cherry Nin

New York City, NY | 2024 | 24 | digital

**5** A prostitute named Haunted is troubled by the murder of her girlfriend. Though not dead, Haunted moves through the world like a ghost. She rides up an endless escalator, and wanders cityscapes wrought with mysterious symbols. Meanwhile, her client John, growing increasingly paranoid about being watched, digs himself deeper and deeper into a hole in his backyard.

***HOW TO WAYT***

Johanna Winters

Bloomington, IN | 2023 | 8 | digital

**6** A puppet protagonist explores her sensuality as she readies for an encounter with an imagined romantic interest. A motel room's interior trappings—twin beds, wall trim, pink bathroom tiles—become the protagonist's staging grounds in a rehearsal for being desired.

***But...You're A Dolphin!***

Sarah Turner

Santa Fe, NM | 2024 | 4 | digital

**NORTH AMERICAN PREMIERE**

**7** Can interspecies communication give us enlightenment to mysteries yet unseen? Dolphins have been known to be one of the most intelligent creatures on the planet. What do they know that we don't? In this short film, a dolphin tells Sarah a secret of the universe. Inspired by the research of John C. Lilly.

***The Flower Cult of Amelia Earhart***

Rebecca Barten

Tucson, AZ | 2024 | 6 | DCP

**8** A synaptic celluloid requiem, propelling the High Priestess Aviator Earhart through far-sighted passages of flora, fauna, air, fire, and water.

**AFTER-PARTY**

11pm–1am

Rabbit Hole

210 South First Street

**SUNDAY**  
March 30



# SCREAM IT OUT OF YOU:

## A Primer on Luther Price

By Ed Halter

The late artist known as Luther Price started using that name for himself around 1990. Prior to that, he called himself Tom Rhoads, and before that, he went by a string of different short-lived identities. This longtime distancing of himself from his birth name—which he always kept secret, like a fairy-tale character might—is somewhat paradoxical, given how profoundly rooted his work was in the story of his family, the traumatic events of his personal history, and the working-class psychogeography of Boston's North Shore, where he dwelled for the majority of his life.

Originally trained as a sculptor at the Massachusetts College of Art, Price took up filmmaking in earnest after suffering gunshot wounds while on a semester abroad in Nicaragua in 1985, a near-death event that left him with physical disabilities for the remainder of his days. This occurrence was followed in the ensuing years by the deaths of his sister and mother, both from cancer. Subsequently, his work became increasingly fixated on mortality and its visceral evocation through the obsolescing, damage-prone medium of celluloid film.

He first became widely known for two Super 8 films made as Rhoads, *Green* (1988) and *Warm Broth* (1988), notable for their unrelenting rhythms and emotional power, incorporating elements of weird performance and melancholy autobiography. Rhoads symbolically died and transformed into Price during the making of *Sodom* (1989), his controversial dissection and reassemblage of gay porn. The three earliest films chosen by Paul Echeverria for this program show how Price elaborated upon many threads of Rhoads's work into the 1990s. In *Clown* (1991), we witness Price, dressed in a nightmarish mask, acting out a gleefully demented scene on a beach not far from where he grew up. The interior of his childhood house provides the central object of study in *Home* (1991): here, the sights and sounds of Price's early life—snapshots of his late mother, along with her voice; a shopping list on a refrigerator; a box of donuts on the kitchen table—combine into a hypnotic lullaby, the images and recordings looped, distorted, and partially destroyed. The exhilaratingly staccato *Run* (1994) approaches these tensions by capturing little black birds

on telephone wires, shot against an overcast New England sky, visible tape splices seemingly skipping and struggling against the projector.

In the 21st century, Price stopped shooting original footage and shifted to working with old 16mm discards, creating new films through reediting, painting, scratching, and erasing already-fading images, leaving the reels to rot and decay, or abrading their optical soundtracks to introduce unnerving sonic patterns. Each print created during this period is a unique, handmade object. *A Patch of Green* (2004–5) is exemplary: one of a series he called his ribbon films, it was created by arranging sections of an 8mm film inside clear 16mm leader, thus revealing the entire 8mm strip when projected. Price has likened this process to a kind of preservation.

The second half of this program shows how the domestic themes of his earlier work continue in abstracted and displaced forms. The content of *A Patch of Green*—eerily silent shots of children, pets, and fire—evokes both caring and destruction. This dialectic becomes even more powerful in *Kittens Grow Up* (2007), which intercuts sequences from a heartbreaking 1970s film on children of alcoholic parents with images of fluffy cats, the soundtracks of each source crashing into one another with every brutal splice. The counterposed fragility of film and flesh reaches its apogee with *Fancy* (2006), a film many viewers find difficult to watch: an excruciating montage of medical footage showing bodies being clamped, probed, sliced, and sewn. Price understood *Fancy* as a film about healing and repair, in which old bodies are reedited and remade.

*A Patch of Green*, *Kittens Grow Up*, and *Fancy* all exist as unique and fragile 16mm reels, now being cared for at Anthology Film Archives, and thus currently only circulate as standard-definition video transfers. These were created during his life for venues that couldn't handle film projection. In some ways these videos exist merely as acts of necessity, but Luther also liked to think of them as new versions of the work—not the same as the originals, but something else. Maybe not their bodies, but their ghosts, or their memories.

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Ed Halter is a founder and director of Light Industry (Brooklyn) and Critic in Residence at Bard College.

SPONSOR **Michigan Public**EDUCATION PARTNER **University of Toledo Department of Theatre and Film**DONOR **Grau Del Grau**

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## SCREAM IT OUT OF YOU: Six Films by Luther Price

Curated by **Paul Echeverria**

Few artists have punctured the margins of experimental cinema quite like Luther Price. Throughout the course of his career, he completed projects in Super 8, 16mm, found footage, slide transparency, sculpture, and performance. Price's work incorporated a visceral array of thematic explorations, including identity, family, melodrama, illness, decomposition, and playfulness. Moreover, Price's films frequently accentuated the paradoxical connection between pleasure and suffering.

Five years have passed since Price's untimely death in 2020. *SCREAM IT OUT OF YOU: Six Films by Luther Price* seeks to inspire an ongoing discourse about his influential work and career. The program contains films spanning from the early '90s until 2007. A majority of the works are rare and, in some cases, out of circulation. The curator would like to thank Canyon Cinema, Anthology Film Archives, and Ed Halter for making the films available for screening.

*Note: Some of the films in this program contain material that may not be suitable for all audience members. All of the film descriptions appear as written by Price.*

### **Clown**

Revere, MA | 1991–2002 | 13 | Super 8

**1** i found the mask at a thrift [sic] store in CAMBRIDGE.....WHERE I WAS LIVING IN THE 90'S.....IT WAS 1990.....I BOUGHT THE MASK AND BROUGHT IT HOME .....PUT IT ON IN THE MIRROR IN THE BATHROOM .....AND STARTED TO SAY "FUCK IT SUCK IT".....AND CHASED MY FRIEND, LISA OUT OF THE HOUSE.

### **Run**

Revere, MA | 1994 | 13 | Super 8

**2** Woke up walking alone from a dream toward a translucent sky  
a run day... The edge electric against infinity  
revealed everything  
it was the moment before I was born  
the moment before I died  
I was pressed between glass  
I could see myself walking past  
I could see my eye looking at my eye



**Home**

Revere, MA | 1999 | 13 | 16mm

3 Around that time, my family got cancer.....so I made "Cancer Home Movie Films"

**Fancy**

Revere, MA | 2006 | 12 | 16mm &gt; digital

4 Some think that *Fancy*.....is a very hard film to take.....but you must remember.....even with all the gore.....it is about fixing and helping.....not about torture and torment.....The body is being repaired.....so no harm.

**Kittens Grow Up**

Revere, MA | 2007 | 29 | 16mm &gt; digital

5 After my mother died in 2001.....I thought...."I can't talk about my own autobiographical life anymore".....Everything came to a dead end.....I didn't want to pick up a camera and shoot film.....I knew I did not want to go back.....I had to somehow move forward.....Then in 2002.....I submerged myself into found footage.

**A Patch of Green**

Revere, MA | 2004-2005 | 4 | 16mm &gt; digital

6 I like the tactile elements.....Of things and objects.....and even memory and thought.....have a certain weight.....The library of our minds holds everything.....and so much of it is jogged into all of us.

Paul Echeverria is a filmmaker, digital artist, and educator. In 2023, he curated the Millennium Film Workshop Decades program for the 61st Ann Arbor Film Festival. Echeverria is an assistant professor of digital and emerging media at Wayne State University.

*Paul Echeverria's installation, HOW'S IT HANGING: 100 Hours with LP, is on view at the Ann Arbor Arts Center. See page 21 for more information.*



EDUCATION PARTNER **The U-M Ford School Science, Technology, and Public Policy Program**EDUCATION PARTNER **U-M Lieberthal-Rogel Center for Chinese Studies**COMMUNITY PARTNER **DAFT - Digital Arts, Film & Television**DONOR **Ken Burns**

# Films in Competition 14

## *I Hope This Helps!*

Daniel M. Freed

Lexington, KY | 2023 | 51 | digital

**1** In this humorous, genre-bending hybrid documentary, Daniel Freed enlists the help of Google's AI chatbot, Bard, to collaborate on a documentary—about AI. Appearing in the blue, furry form that was requested, Bard helps Freed explore the benefits and risks of this world-changing innovation.



## *Immortals (Les immortelles)*

Myriam Jacob-Allard

Montreal, Canada | 2025 | 26 | digital

### NORTH AMERICAN PREMIERE

**2** Built from the audio tracks of dubbed vampire films and footage from home movies, *Les immortelles* is a video collage in four chapters that places mother-daughter relationships at the heart of a tale on immortality. As they come together and grow apart, floating, recombined bodies seek to coexist between life and death. Featuring members of the filmmaker's family, this film explores the traces of the memories that we carry within us which, ghost-like, prolong our lives outside of ourselves.



## *A Missing Scene from Floral Princess: An Untold Suicide of the Last Ming Emperor (花)*

Kitty Yeung

Hong Kong | 2023 | 25 | digital

### NORTH AMERICAN PREMIERE

**3** This experimental blend of Cantonese opera and contemporary dance elements reveals the journey of the defeated emperor Chongzhen and his faithful eunuch, Wang Sing-yan, on their way to the summit of Coal Hill to end their lives. Inviting new perspectives about the protagonists' ambiguous queer overtones, the film explores the crossroads of life and death; authority and obedience; love and sacrifice; and power and duty in traditional patriarchy.



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## ***Naked Spaces: Living is Round***

Trinh T. Minh-ha  
 Berkeley, CA | 1985 | 135 | digital

A film on the poetics of dwelling and on the relation between houses and cosmos in West Africa. Shot with stunning elegance and clarity, this film explores the rhythm and ritual of life in the rural environments of six West African countries: Mauritania, Mali, Burkina Faso, Togo, Benin, and Senegal. The nonlinear structure of *Naked Spaces: Living is Round* challenges the traditions of ethnographic filmmaking, while sensuous sights and sounds lead the viewer on a poetic journey to the most inaccessible parts of the African continent: the private interactions of people in their living spaces.

---

### **RELATED EVENT & SCREENING:**

Trinh T. Minh-ha speaks as part of the AAFF and Penny Stamps Distinguished Speaker Series *Thursday, 3/27 5pm*  
 What About China? *Thursday, 3/27 9pm*  
*See pages 50 and 53 for more information.*

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## ***The Latest News from Deseret***

Presented with Short in Competition **Heartbeat****Heartbeat**

Jay Rosenblatt & Stephanie Rapp  
San Francisco, CA | 2025 | 31 | digital

**WORLD PREMIERE**

**1** Shot 25 years ago, this intimate, disarming, and emotionally raw documentary offers a privileged window into a couple (the filmmakers themselves) as they navigate issues that will impact their lives forever.

**The Latest News from Deseret**

Christopher Pavsek  
Vancouver, Canada | 2024 | 77 | digital

**WORLD PREMIERE**

**2** An experimental non-fiction film about Utah between 1992 and 2024, which was a period of radical transformation in its political, social, and ecological history, as well as a period of dramatic change in the technologies and art of filmmaking. This film is a sequel to James Benning's classic avant-garde film *Deseret* (1995), which recounted a history of Utah from 1852 to 1992. Along with a brief history of contemporary Utah, the film provides a tour of Utah's varied landscapes, a history of the journalistic style of the *New York Times*, a reinterpretation of Benning's work, and a reflection on the current prospects of avant-garde cinema.



# Awards Programs

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## AFTER-PARTY

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# That's a wrap!

(There's much more to do in A2 after the show.)



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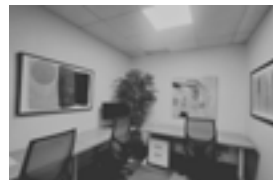
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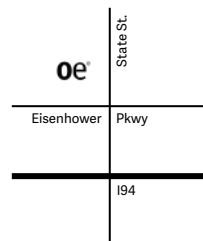
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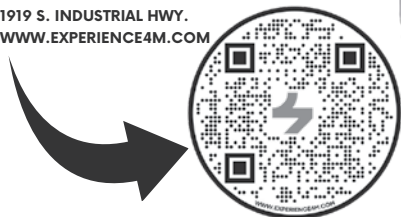


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Brittney Edwards (FTVM '21) shoots on 16mm film  
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Still from the film "Chimera" by Rashaad Newsome



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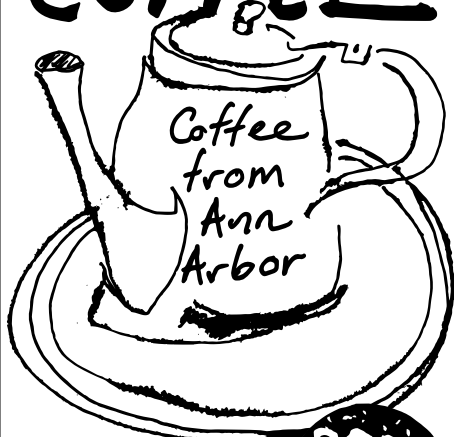
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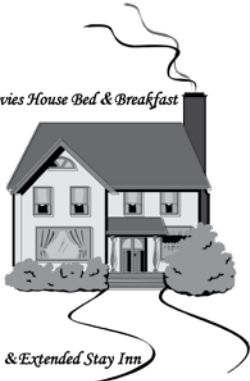
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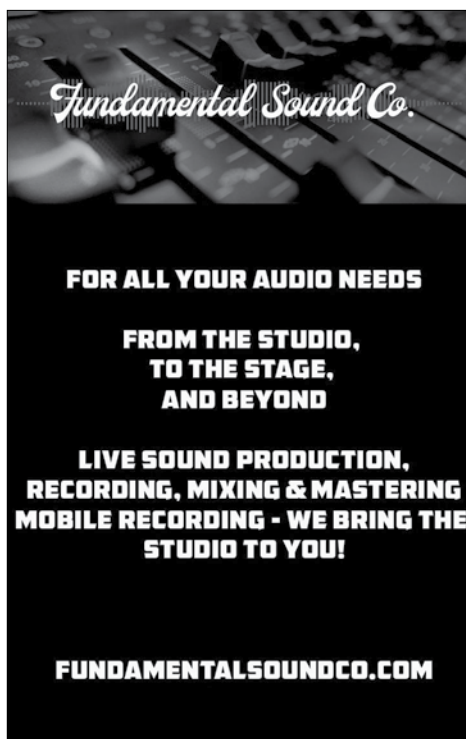
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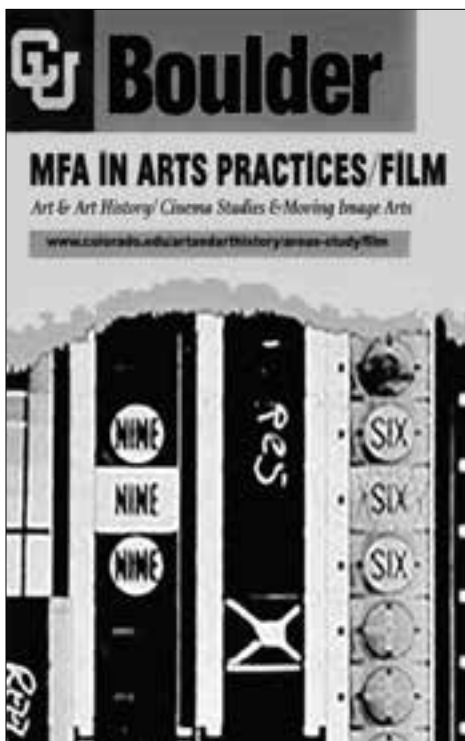
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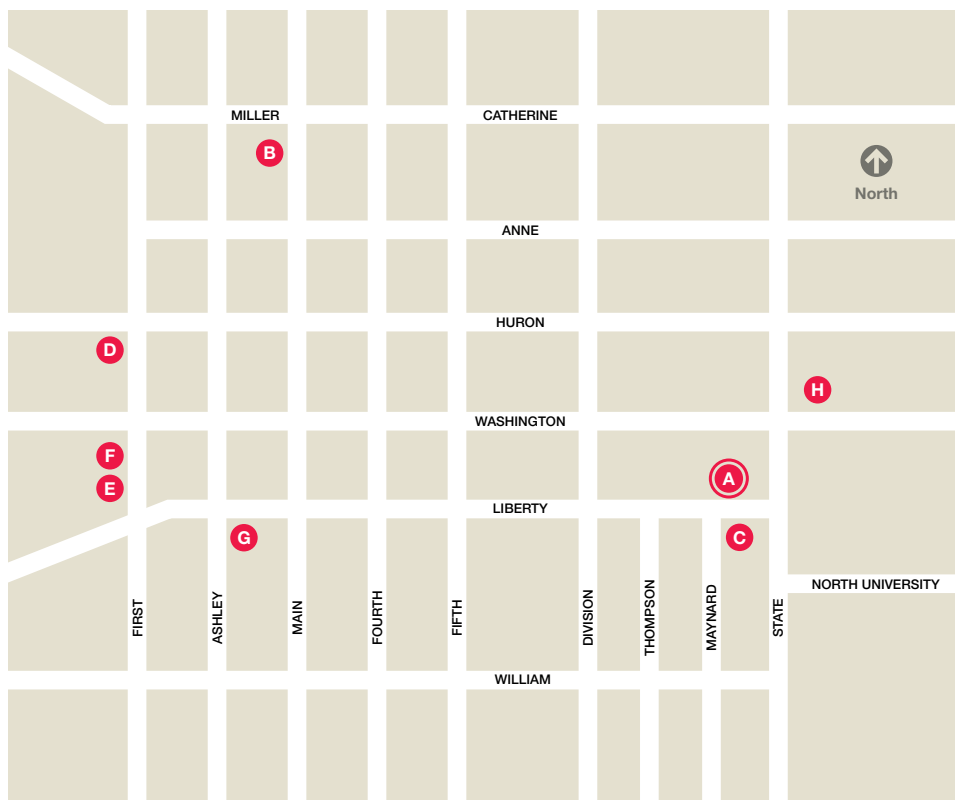


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- C** **Knight's**  
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210 South First Street
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Visual Artist, Community Activist, Refugee



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TRINH T. MINH-HA

Theorist, Composer, Filmmaker



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