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APRIL 30–MAY 2, 2020

17TH ANNUAL

IOWA CITY

INTERNATIONAL

DOCUMENTARY FILM

FESTIVAL

MISSION STATEMENT

The Iowa City International Documentary Film Festival (ICDOCS) is an annual event run by students at the University of Iowa. Our mission is to engage local audiences with the exhibition of recent short films that explore the boundaries of nonfiction filmmaking. We seek innovative new works of 30 minutes or less that both complicate and expand upon conventional approaches to nonfiction and documentary.

I C D O C S

STAFF

FESTIVAL DIRECTOR:

Christopher Harris

PROGRAM DIRECTOR:

Michael Wawzenek

DESIGN COORDINATOR:

Kalmia Strong

DESIGN TEAM:

Hongji Chu

Adrian Enzastiga

Hannah Olsson

Sierra Moreno

Logan Schroeder

PROGRAMMING TEAM:

Tanner DesPlanque

Emma Gray

Nathan Kouri

Marissa Sill

Emily Stagman

OUTREACH TEAM:

Logan Bean

Paxton Loquist

Milan Matijevic

Nick Orth

Wesley Woods

PRE-SCREENERS:

Molly Bagnall, Hannah Bonner, Carole Cassier, Trevon Coleman, Scott Collins, Justin Cox, Alex Denison, Ben Dulavitch, John Engelbrecht, Mike Gibisser, Sal Goedken, Jacob Harrison Jones, Traci Hercher, Jack Howard, Hajar Hussaini, Tristen Ives, DJ Kime, Nellie Kluz, Auden Lincoln-Vogel, Ben Palmer, Alyssa Perry, Philip Rabalais, Aly Shamburg, Maddie Silverstein, Stephen Wardell, Harry Westergaard

THANKS TO:

Jacquie Albrecht, Erin Allen, Molly Bagnall, Andrea Ferguson, Mike Gibisser, Jeff Loquist, Kera MacKenzie, Andrew Mausert-Mooney, Hope Miller, Jenny Ritchie, Shaina Spencer

SPECIAL THANKS TO:

Kim Kerbis & Clark Bender

ICDOCS

THURSDAY (4/30)

6:00pm Opening Night Program (out of competition)
Bijou presents Sky Hopinka's maŋi

8:30pm Competitive Program # 1
“New shoes” in “Eden”

FRIDAY (5/01)

2:00pm Competitive Program # 2
A lot of responsibility, isn't it?

4:00pm Michael B. Gillespie Juror Program

6:30pm Competitive Program # 3
To Paint, Extract, Reverse

8:30pm Competitive Program # 4
Living Space

SATURDAY (5/02)

12:00pm Competitive Program # 5
Bodies Become Bodies

2:00pm Competitive Program # 6
A Primal Scream

4:00pm Sylvia Schedelbauer Juror Program
(Sponsored by Vertical Cinema)

6:00pm Competitive Program # 7
Under The Paving Stones

8:30pm Awards Announcement

*All times are in Central Standard Time**

ICDOCS

2020 JUROR PANEL



Michael B. Gillespie is a film professor at The City College of New York, CUNY. His research and writing focuses on black visual and expressive culture, film theory, visual historiography, popular music, and contemporary art. He is the author of *Film*

Blackness: American Cinema and the Idea of Black Film (Duke University Press, 2016) and co-editor of *Black One Shot*, an art criticism series on ASAP/J. His recent work has appeared in *Black Light: A Retrospective of International Black Cinema*, *Flash Art*, *Unwatchable*, *Film Quarterly*, and *Keywords in African American Studies*.

Born in Tokyo Sylvia Schedelbauer first moved to Berlin in 1993, where she has been based since. She studied at the University of Arts Berlin (with Katharina Sieverding). Her films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage.



Selected screenings: Berlinale, Toronto International Film Festival, International Short Film Festival Oberhausen, London Film Festival, New York Film Festival, Robert Flaherty International Film Seminar and Stan Brakhage Symposium. Awards include the VG Bildkunst Award, the German Film Critics' Award and the Gus Van Sant Award for Best Experimental Film.

Schedelbauer is a 2019/2020 fellow at the Radcliffe Institute for Advanced Study at Harvard University.

THURSDAY

bijou
film board

presents...

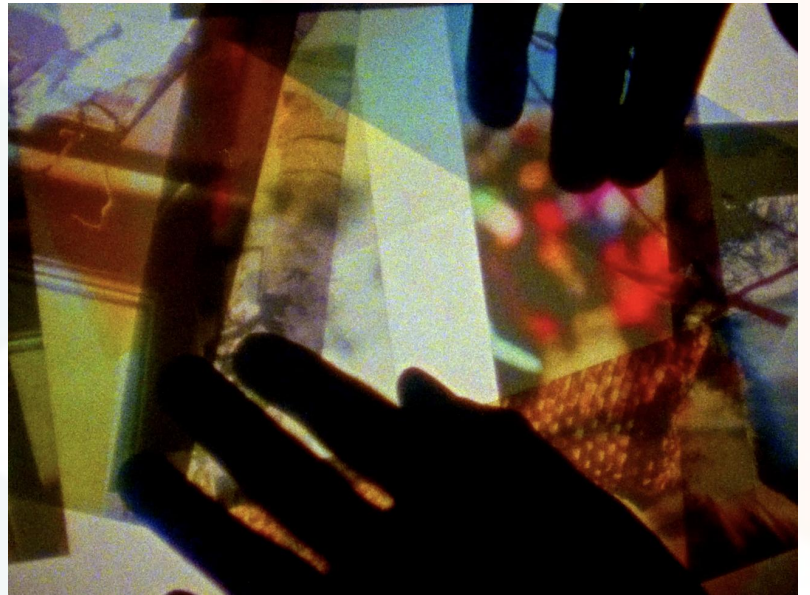
OPENING NIGHT PROGRAM
OUT OF COMPETITION
SKY HOPINKA'S *małni*
@6PM CST

LORE

Sky Hopinka

US / 2019 / 10:16

Images of friends and landscapes are cut, fragmented, and reassembled on an overhead projector as hands guide their shape and construction in this film stemming from Hollis Frampton's *nostalgia*. The voice tells a story



about a not too distant past, a not too distant ruin, with traces of nostalgia articulated in terms of lore; knowledge and memory passed down and shared not from wistful loss, but as a pastiche of rumination, reproduction, and creation.

małni – towards the ocean, towards the shore

Sky Hopinka

US / 2020 / 1:20:09

This film follows Sweetwater Sahme and Jordan Mercier's wanderings through each of their worlds as they wonder through and contemplate the afterlife, rebirth, and the place in-between. Spoken mostly in chinuk wawa, their stories are departures from the Chinookan origin of death myth, with its distant beginning and circular shape.



COMPETITIVE PROGRAM # 1

"NEW SHOES" IN "EDEN"

@ 8:30PM CST

Field Resistance

Emily Drummer

US / 2019 / 15:45

Charging scenes of the present with dystopian speculation, *Field Resistance* blurs the boundaries between documentary filmmaking and science fiction to investigate overlooked environmental



devastation in the overlooked state of Iowa. Footage collected from disparate locations—a university herbarium, karst sinkholes inhabited by primordial flora and fauna, a telecommunication tower job site, a decaying grain silo, among others—interlocks to evoke a narrative of present danger and future disaster, of plant expansion and humanity's retreat. The film rejects the human individual as the focus of narrative cinema, and, instead, adopts the perspective of a symbiotic "implosive whole" in which human and nonhumans are related in an overlapping, non-total way.



Wasteland No. 2: Hardy, Hearty

Jodie Mack

US / 2019 / 6:40 / silent

Garden ghosts flirt with the weeds of spring, cycling matter[s] and lives and deaths. From Felix Salten's *Bambi*, chapter on Winter:

"Can it be true," said the first leaf, "can it really be true, that others come to take our

places when we're gone and after them still others, and more and more?"

"It really is true," whispered the second leaf. "We can't even begin to imagine it, it's beyond our powers." "It makes me very sad," added the first leaf. They were very silent a while."

Animal Farm

James Hollenbaugh

US / 2019 / 2:53

The animals do not stay long at the 'Animal Farm'. Animals arrive but never leave. Uncle Steve won't let them. It's a place where animals come to die.



Vesuvius At Home
Christin Turner
US & Italy / 2018 / 14:00

Volcanoes be in Sicily
And South America
I judge from my Geography—
Volcanoes nearer here
A Lava step at any time
Am I inclined to climb—
A Crater I may contemplate
Vesuvius at Home.
- Emily Dickinson



A fantastical journey from the filmmaker's childhood re-enactment of The Fall of Pompeii, through decades and decline, to the Sibyl's Cave, wherein she discovers Vesuvius' symbiosis with cinema, memory, and Giambattista Vico's spiral of time.



Bitter with a Shy Taste of Sweetness
Saif Alsaegh
US / 2019 / 8:47

Bitter with a Shy Taste of Sweetness contrasts the fragmented past of the filmmaker growing up in Baghdad with his surreal California present.

¡PÍFIES!
Ignacio Tamarit
Argentina / 2017 / 4:00
¡PÍFIES! (from the Spanish slang, "mistake") is the kind of film I would like to see when I screen home-movies, but that I never end up finding. From clippings of my own collection of home- movies, I built a



rhythmic collage where at first the focus was placed on the films technical problems: violent pans, out of focus, insane zoom-ins, abrupt cuts, or what would have been discarded by the cineiste instead of being kept in the final cut. However, *¡PÍFIES!* ends up being an eulogy to home-movie filmmaking, to the construction of these amateur handmade films, to the filmmakers who shoot their families, their exotic trips, their daily lives so that they are remembered.

Larga Distancia (Long Distance)

Juan Manuel Calisto

Peru / 2019 / 12:14

How to forgive and understand an absent father after his death? This personal documentary tries to answer this question. A young man calls the woman who was his deceased father's trans ex-girlfriend when he abandoned his home, to have a better understanding of the story of this man, the reasons for his absence, and the human tale behind the prejudice. Based on the audios of this phone-call and family found footage.



We Were Hardly More Than Children

Cecilia Condit

US / 2019 / 8:39

We Were Hardly More Than Children tells an epic tale of an illegal abortion, as lived by two women on a perilous journey through a world that has little concern for their survival. Paintings by Diane Messinger.

Music by Renato Umali. Lena and friend: Flora Coker and Cecilia Condit.



FRIDAY

COMPETITIVE PROGRAM # 2
A LOT OF RESPONSIBILITY ISN'T IT?
@ 2:00PM CST

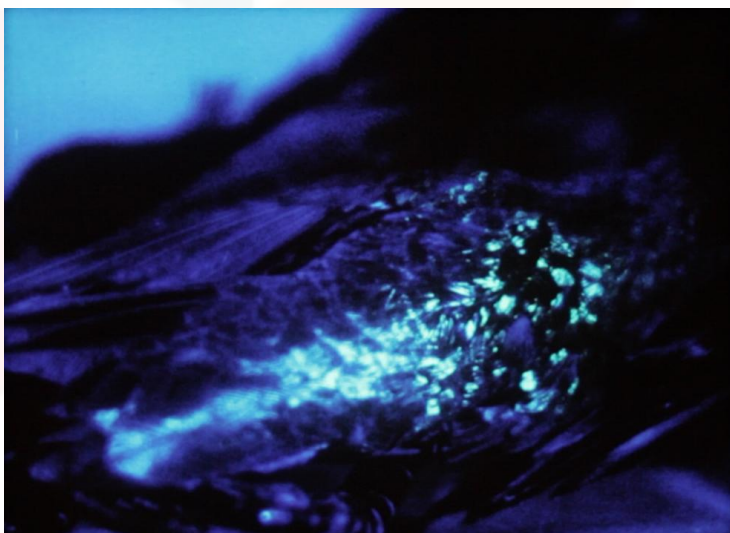
If the edges start to hurt

Emma Piper-Burket

US & France / 2020 / 3:44

There is a big tree in Southwestern New Mexico where wild turkeys often roost. The tree is near a house, and at dusk everyone in that house gets very quiet hoping the turkeys won't get scared away and go somewhere else to sleep. As the

birds fly up to the highest branches their wings flap, displacing the wind around them. The whole process can last an hour or more. This is a film about staying supple after heartbreak and what happens when it snows in the desert.



When It Is Still

Anna Kipervaser

US / 2018 / 10:00 / silent

An enactment of transmutation, of the animation of the previously inanimate, the dead, the unborn. A rebirth of the self.

NEGRUM3 (BLACKN3SS)

Diego Paulino

Brazil / 2018 / 21:56

Between melanin and far away planets, *BLACKN3SS* proposes a dive into the journey of the black youth of São Paulo city. A documentary on blackness, queerness and spacial aspirations of the diaspora's children.



RUN!

Malic Amalya

US / 2019 / 11:00

RUN! examines how ideologies of war structure structure landscapes, community rituals, cinematic technology, entomology, pandemic management, and even notions of LGBTQ liberation.



Отнасяйте се с мен като с койот! (Treat Me As a Coyote!)
Нэно Бэлчэв (Neno Belchev)
Bulgaria & United States / 2018 / 2:20

Being video-documentation of a pseudo-hooligan's act, the video reflects the nowadays world migrant crisis. Moreover, the footage was filmed in front of the fence of LAX



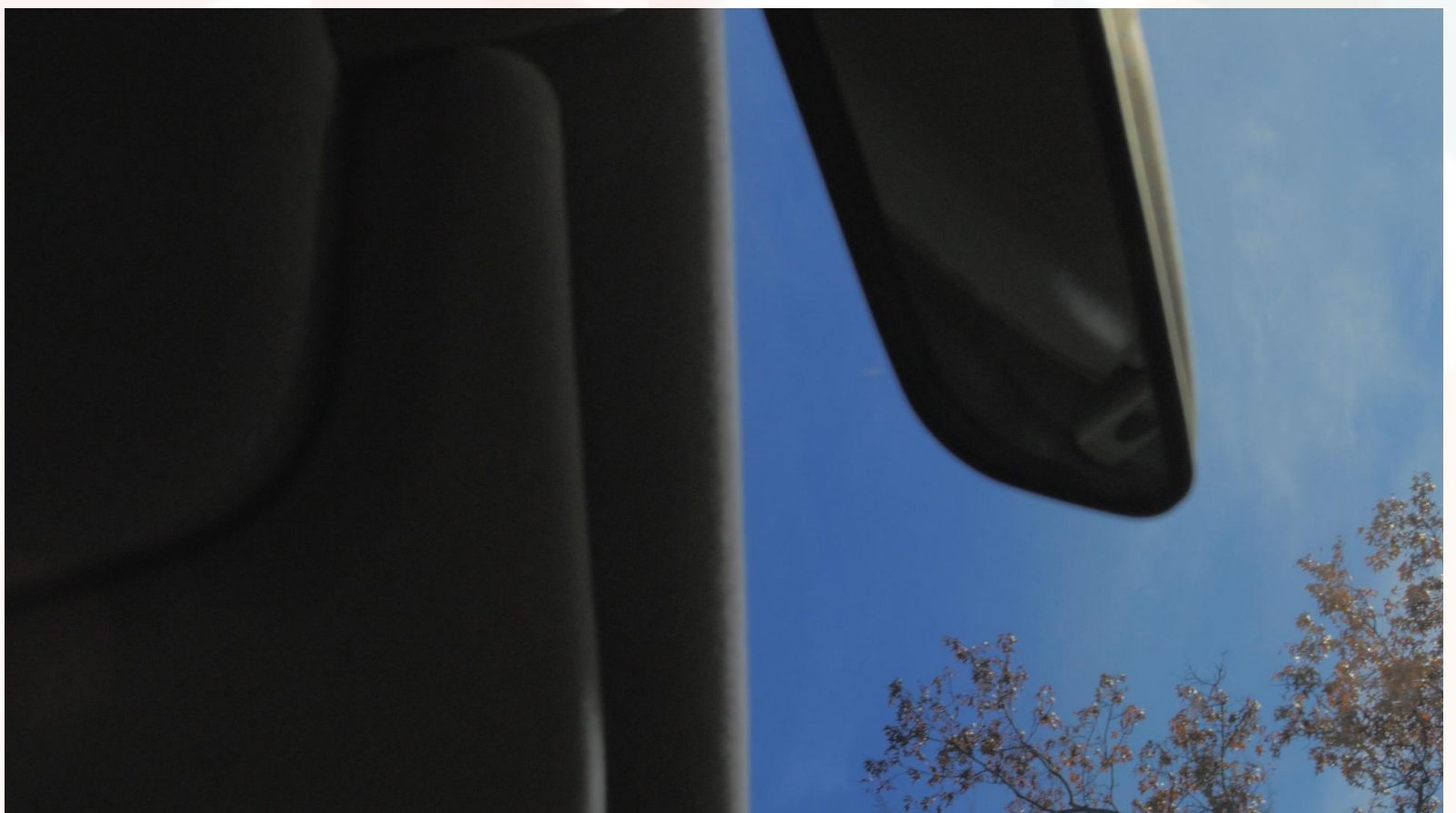
(Los Angeles International Airport), which is considered a very important border-crossing point in USA. A PSEUDO-HOOLIGAN ACT (ХУЛИГАНСТВО) 2018 12 05 NB

A Country Drive

Trevor D. Byrne

US / 2020 / 7:35

On an afternoon drive through Pennsylvania coal country, a poorly secured tripod sparks a meditation on the limits of control.



Continuous Becoming

Robert Orlowski

US / 2019 / 9:17

Utilizing the concept of space-time popularized by Einstein's special relativity, *Continuous Becoming* attempts to translate 4 dimensional space through the 2 dimensional plane. The film revolves around the axis of a 360 degree camera rotation. With each rotation, partitions are gradually added dividing the frame, each of which, are off-set by a frame ahead in time. The image, once fixed by a single locality and temporality, slowly becomes a malleable surface susceptible to the pressures of expanding space-time. Near the end of the film, the entire duration of the pan is displayed on screen. But at this point, could the entirety of the film be shown at once? Space and time are no longer passive



conduits of the image, but rather fissures in our understanding of cinematic geography.



Untitled

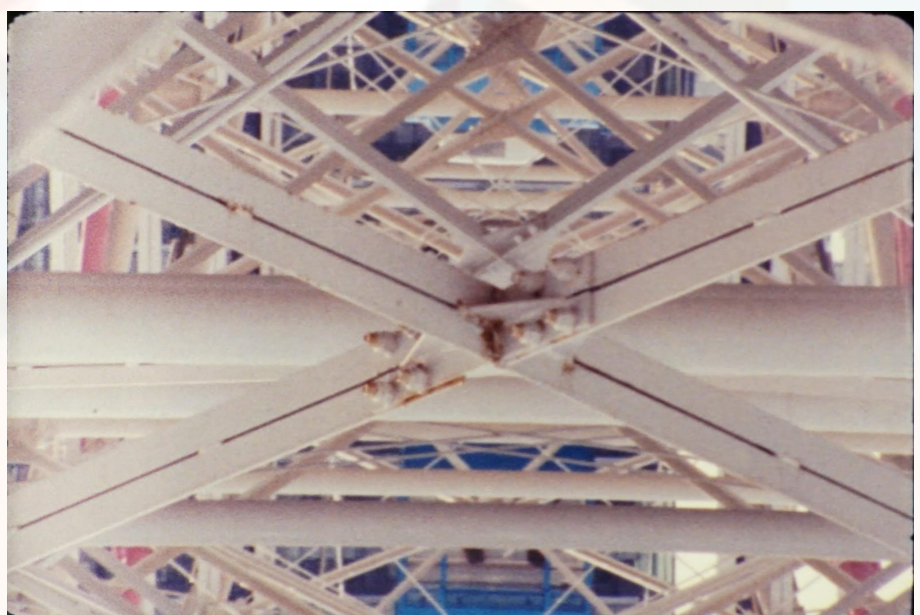
Paul Razlaf

Germany / 2019 / 2:41 / silent

The search for possibilities of movement in space.

Amusement Ride **Tomonari Nishikawa** **Japan / 2019 / 6:00**

Shot with a telephoto lens from inside a cabin of Cosmo Clock 21, a Ferris wheel at an amusement park in Yokohama, Japan. The distorted image shows the structure of the Ferris wheel, focusing on the intermittent vertical movement, which resembles the movement of a film at the gate



of a film projector or camera.

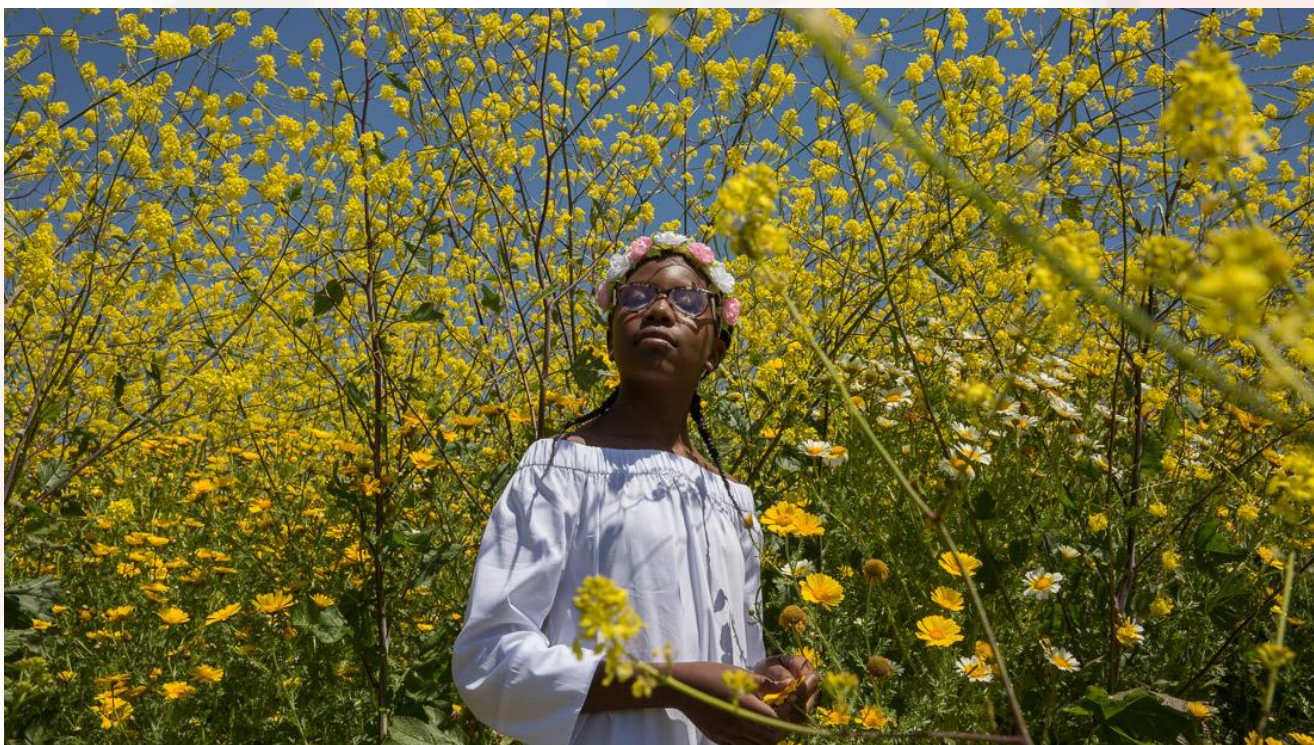
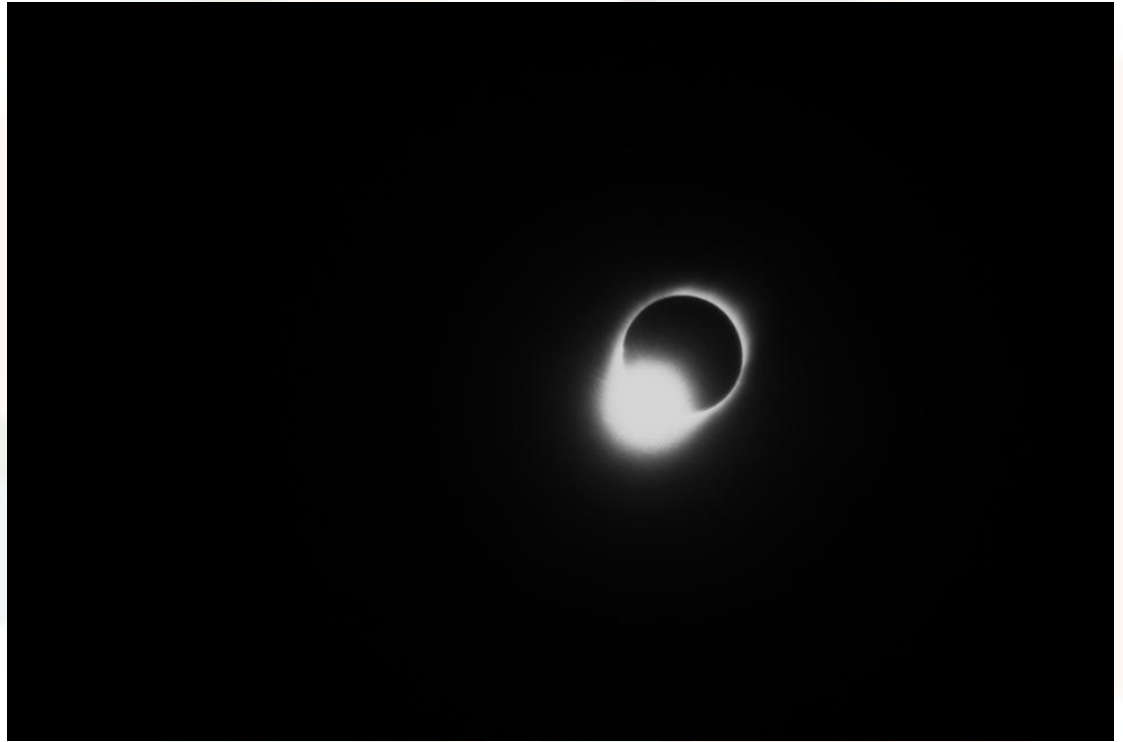
MICHAEL B. GILLESPIE JUROR
PROGRAM,
@ 4:00PM CST

A Clear Presence: This program gathers work that poses formally challenging and exquisite considerations of time, place, culture, and historiography. Each film enacts a distinct study and crafting. The title is borrowed from an Aisha Sabatini Sloan essay I adore. Enjoy the program. Be safe. Stay at home. Onward.

Condor
Kevin Jerome
Everson

US / 2019 / 8:00

A 16mm, black and white film of the solar eclipse over the coast of Chile, July 2, 2019, capturing 100% totality and audio in real-time. The condor is the state bird of Chile.



A Love Song for Latasha

Sophia Nahli Allison

US / 2019 / 19:00

A Love Song For Latasha is a dreamlike archive in conversation with the past and the present to reimagine a more nuanced narrative of Latasha Harlins by excavating intimate and poetic memories shared by her cousin and best friend.

Sensus Plenior
Steffani Jemison
US/2017/0:34:36

Sensus Plenior (Latin for “fuller meaning”) follows Reverend Susan Webb, leader of the Master Mime Ministry of Harlem, New York. Stemming from the genealogies of French mime artist Marcel Marceau and



West African dance, gospel mime interprets songs through gesture.

Jemison’s film explores this tradition as a continuation of her research into language and storytelling traditions. With no dialogue, the work “speaks” about language, gesture, identity, and the limits of identification. Jemison’s minimal editing harks back to early silent films while also leaving respectful space for Webb to perform. **Note: Viewers are advised to use headphones in order to achieve the best possible viewing experience.**



Maravilla
Darius Clark
Monroe
US / 2019 / 11:00

The handball courts of Maravilla, East LA, were made by and for its community.

Mi Piel, Luminosa
(My Skin, Luminous)
Gabino Rodríguez
and Nicolás Pereda
Mexico &
Canada/2019/ 40:00

In March 2018 our production company was commissioned by the Ministry of Education to make a record of how the resources for the



‘Improving Primary Schools’ initiative were being used by various schools across Mexico. We visited the Thomas More School, in Michoacán. In this place we found a story that felt like a dream.

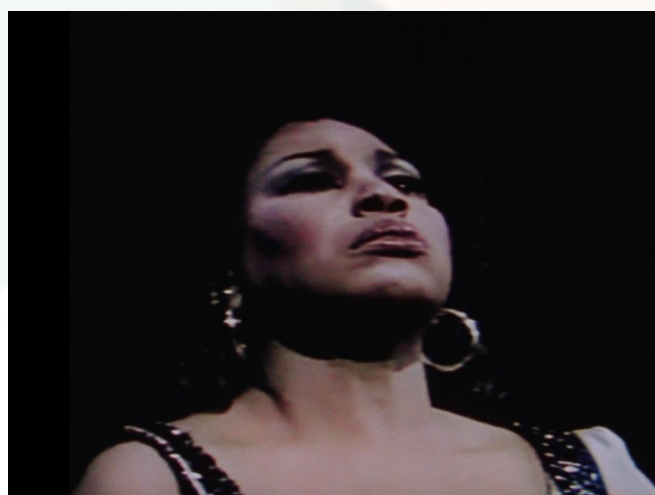
COMPETITIVE PROGRAM # 3
TO PAIN, EXTRACT, REVERSE
@ 6:30PM CST

Chinese Portraiture
Zhou Hongxiang
China / 2019 / 12:50

In this conceptual image work, we see one portrait after another of various Chinese people: they either impersonate or stage a prototypical character, or 'impersonate'



themselves. We see normal workers, employees, old people, young girls, young men, intellectuals, farmers, but also someone wearing the clothes of the emperor of Qing Dynasty, we see a monk, a judge, and a beggar. Image after image scrolls before the eyes of the viewer.



Oh My Homeland
Stephanie Barber
US / 2019 / 4:00

In 1985 the great soprano Leontyne Price sung the title role in Verdi's *Aida* as her farewell opera. After the 'O patria mia' aria, the audience breaks into a four-minute applause. *Oh My Homeland* is the third in a series of minimal single

shot 16mm films I'm currently building. It's a film about representation, art, and material exchange. It's a film about endings. It's a film about identity, love, power, patriotism and the transcendent potential of art through the viewing of a face receiving adoration. A minimal gesture akin to the practice every portrait painter or mother recognizes as ineffably powerful. It is essentially a readymade and like my book 'Night Moves' and my video "Tatum's Ghost" it continues to explore Youtube as a cultural and social archive.

Oh My Homeland, while being simply a shot of Ms. Price's face as she receives the applause and before returning to the role, expands with the unaltered meditation on the shot. The transformational power of art for society and the maker alike; the implication of Ms. Price's race and the context to which she dedicated her life; the staggering political implications of the Verdi aria (a mournful and complicated love letter to *Aida*'s homeland) in a time in which love of (my) country is hard to muster.

International Face
Natalie Tsui
US / 2019 / 7:16

A meditation on race, queer diaspora, and image classification systems, *International Face* is an autoethnographic essay film that attempts to situate romantic



experiences and visual observations of a queer non-binary person of color within a stock video footage archive.

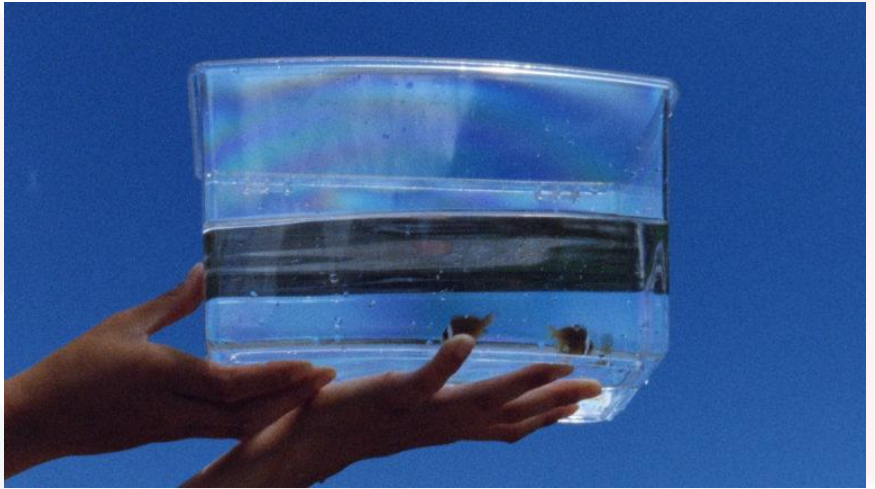
COLOR-BLIND

Ben Russell

Polynesia, France / 2019 /

30:00

A deliriously synaesthetic
S16mm portrait made between
French Polynesia and Brittany,
COLOR-BLIND recruits the



restless ghost of Paul Gauguin as an uneasy spirit guide in excavating the colonial legacy of a decidedly syncretic post-post-colonial present. Featuring im/material guest appearances by: white-tipped reef sharks, Aldous Huxley's Island, Marquesan techno, authorized Gauguin reproductions, Bretagne dance competitions, an illegal kava ceremony, the beach from the 4th season of Survivor, the long decay of French nuclear testing in Polynesia (1960-1996), and so much more. Filmed in Polynesia and Brittany, France. Opening Text Adapted From "A Letter To Mette Gauguin From Paul Gauguin, 8 Dec 1892"



Culture Capture: Terminal Addition

Adam Khalil, Zack Khalil, Jackson Polys

US / 2019 / 7:00

Half tongue-in-cheek absurdism and half deadly earnest, *Culture Capture: Terminal Addition* continues the New

Red Order's ongoing project of 'culture capture', recruiting viewers to participate in a program of practical strategies to counter the 'salvage mindset' which sets aside Indigenous culture and sovereignty by consigning it to the past. These strategies include using new, accessible technologies, such as smartphone apps that produce 3D scans of objects, both of Indigenous material that museums and other institutions may hold and public monuments that celebrate and re-affirm the norms of European settler culture.

The title of the work—*Terminal Addition*—highlights the difference between addition and removal. The concept of 'removal' is central to current debates about whether to remove problematic historical monuments, for example, Confederate war monuments in the South. It was also in the name of the Indian Removal Act, signed into law by President Jackson, which resulted in the displacement and death of thousands of Native peoples in what we now call the 'Trail of Tears'. Both present removal as a quick fix. With *Culture Capture: Terminal Addition*, the NRO recognizes that acts of removal inevitably contain contradictions, and proposes an additive approach instead. —The New Red Order

COMPETITIVE PROGRAM # 4

LIVING SPACE

@ 8:30PM CST

Cease & Desist

Ryan Steel

Canada / 2018 / 3:10

A freelance graphic designer encounters a rare type of crickets.



Book of Hours

Annie Macdonell

Canada / 2019 / 8:00

Mixing diaristic footage, psychedelic imagery and clips from Yvonne Rainer's *Lives of Performers*, *Book of Hours* weaves together a play of gesture and pattern, in which quiet moments in a family home become a site of formal and intellectual experimentation.

A is For Artist

Ayo Akingbade

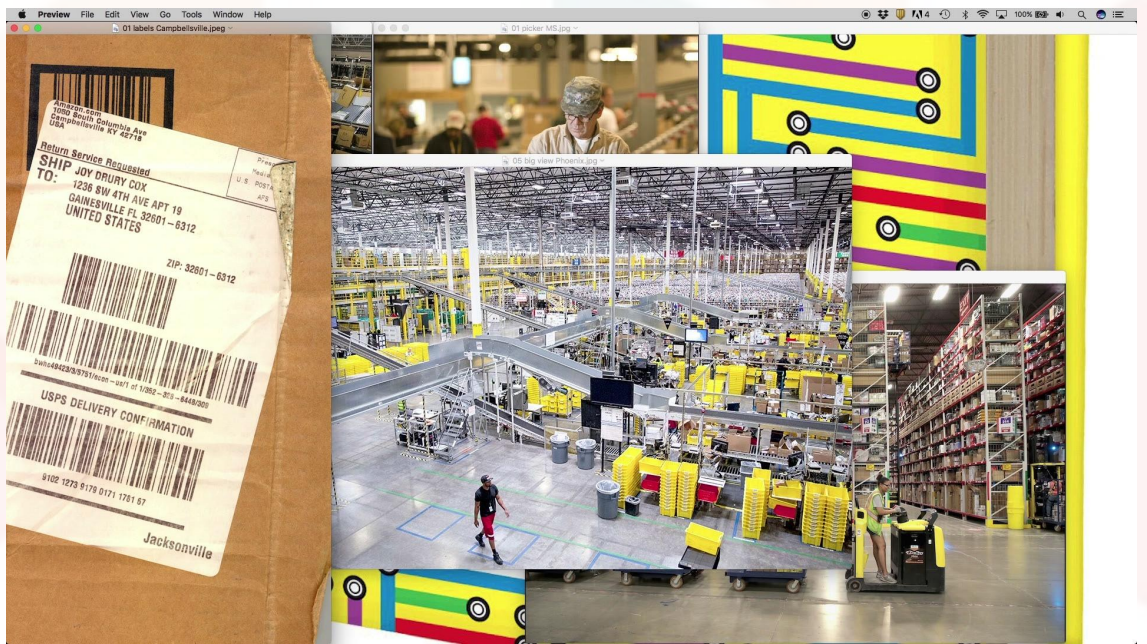
UK / 2019 / 4:55

Following a tragedy, a young woman assembles photos from her father's archive to encourage the pursuit of being an artist.



Amazonia
Roger Beebe
US / 2019 / 24:37

Amazonia is a "desktop cinema" essay on one of the key sites where the virtual world of e-commerce transforms physical



space—and physical labor: the Amazon.com fulfillment centers where the millions of items available for purchase with the click of a mouse await our orders. The film visits the four cities—New Castle, Delaware; Fernley, Nevada; Coffeyville, Kansas; and Campbellsville, Kentucky—where Amazon's four original fulfillment centers were located to meditate on the impacts of our online purchases on the people and places "at the other end of the internet."



I Signed The Petition
Mahdi Fleifel
UK, Germany & Switzerland / 2018 / 10:37

Immediately after a Palestinian man signs an online petition, he is thrown into a panic-inducing spiral of self-doubt. Over the course of a conversation with an understanding friend, he analyses, deconstructs and

interprets the meaning of his choice to publicly support the cultural boycott of Israel.

Something To Touch That Is Not Corruption Or Ashes Or Dust

Mike Stoltz
US / 2020 / 6:35

Fences, zooms, blastbeats and oscillators search for possibility or perforation as walls close in. Attempting to break free from patterns and spirals as bodies become contained.



Itinerary of Surfaces

Carl Elsaesser

US / 2020 / 8:00

What I am//What you are//salt and sweat on my tongue. A love letter of domestic imagination. The habits and musings of the ordinary in a remote location. A year of rain and other fluids. Contentment is a difficult emotion. 26 Main St. Bucksport, ME



Billy

Zachary Epcar

US / 2019 / 8:03

The reenactment of a scene from a primetime soap opens this domestic psychodrama, an anxious look into the horrors of interior decoration and the boundless entanglement of things.



SATURDAY

COMPETITIVE PROGRAM # 5
BODIES BECOME BODIES
@ 12:00PM CST



Alejandro & Miguel
Joie Estrella Horwitz
Mexico / 2019 / 8:52
Multigenerational borders manifest both emotionally and vocationally in the relationship between Miguel Bencomo and his fourteen-year-old son Alejandro. In this portrait of ranch life in the town of Casas Grandes, Mexico, questions rise

surrounding love, connection, escapism and the inherited responsibility of family lineage.

Union
Kevin Jerome
Everson
US / 2019 / 2:59 /
silent
Union illustrates the Virginia Union University football working together.

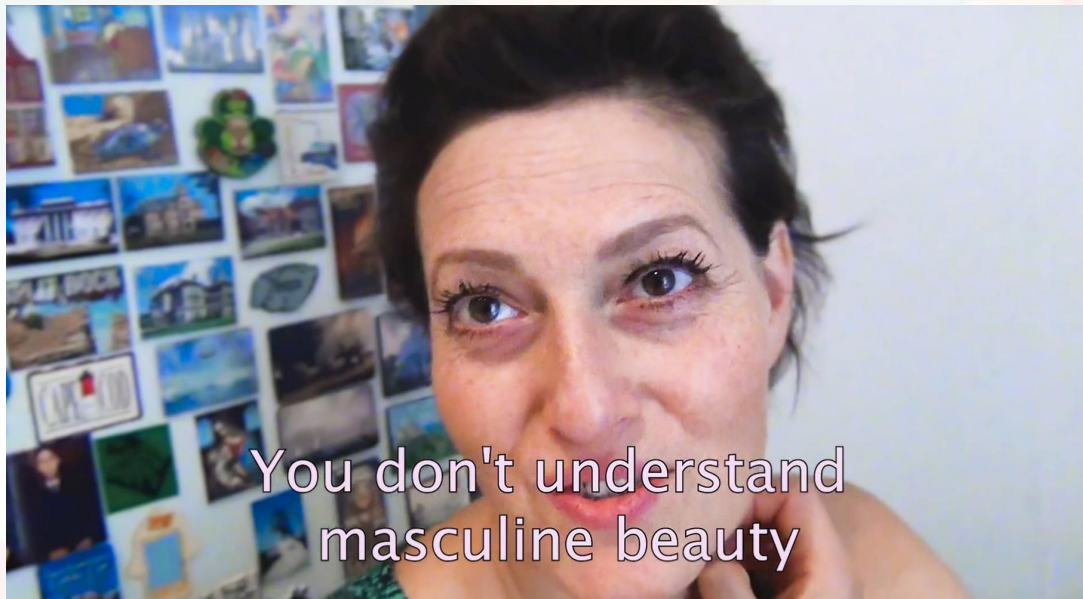


***At Midnight Plays A
Dance-Tune***
Roy Seerden
Netherlands / 2018 /
30:00

After hearing that his mother is seriously ill, filmmaker Roy Seerden is driven into the night, away from daily life. The memory of his former neighbor Antoine



crosses his mind. Driven by the mystery, Roy goes on a search for him.



You don't understand
masculine beauty

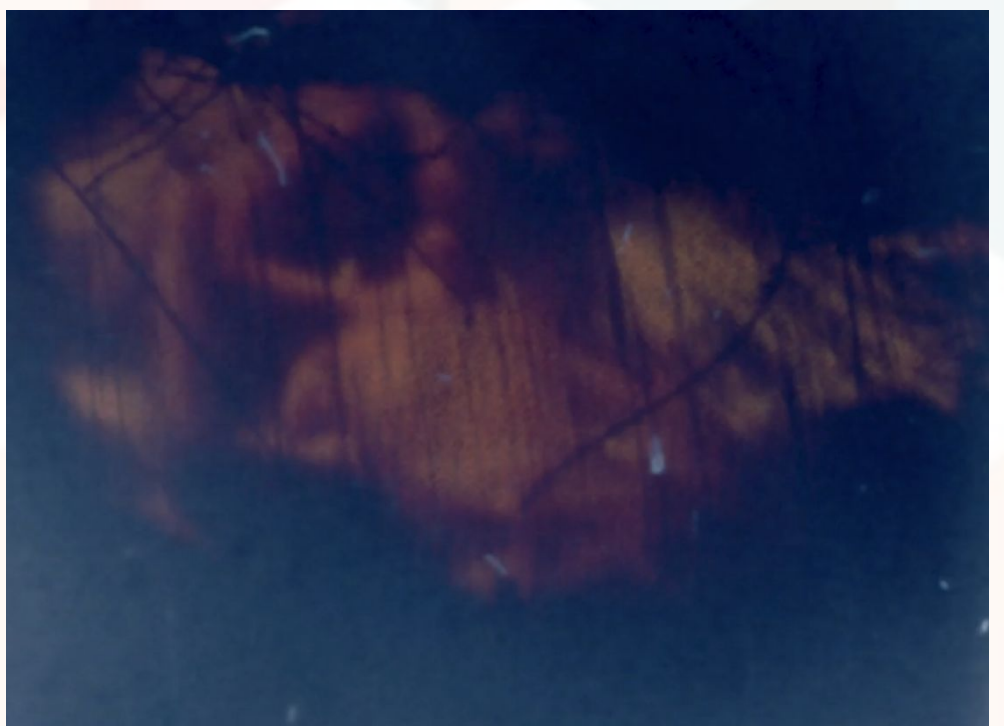
Her Type
Masha Vlasova
US / 2017-2019 / 4:30

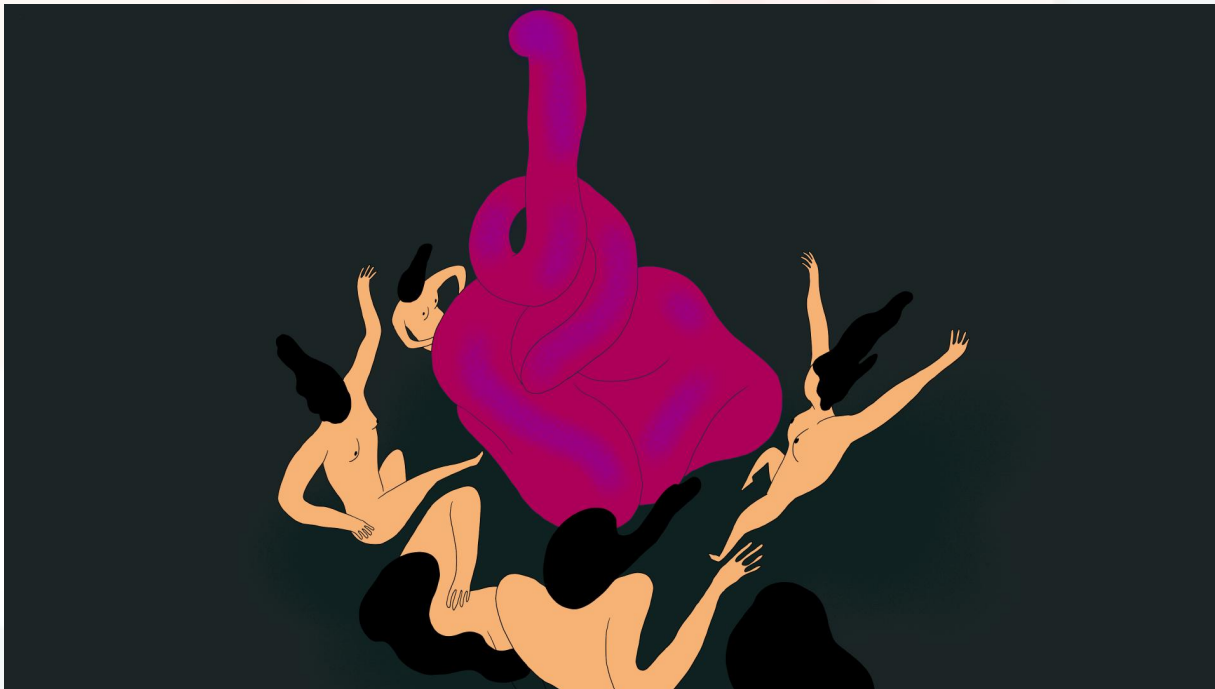
Her Type opens with my mother loading a selfie of me into FaceApp—a smartphone application that generates realistic transformations of photographic portraits.

She adds a “male” filter to the picture. With the “male” filter, my selfie resembles a portrait of my Russian father, now deceased, when he was my age.

Traces
Carleen Maur
US / 2019 / 4:06

16mm and hand processed film retracing movements between electric bills to coastal walks ending in almost more clarity than before.





Umbilical
Danski Tang
US & China / 2019
/ 6:53

An animated documentary exploring how my mother's abusive relationship with my father shaped my own experiences in boarding school in China. Our shared desires for intimacy, safety and normalcy

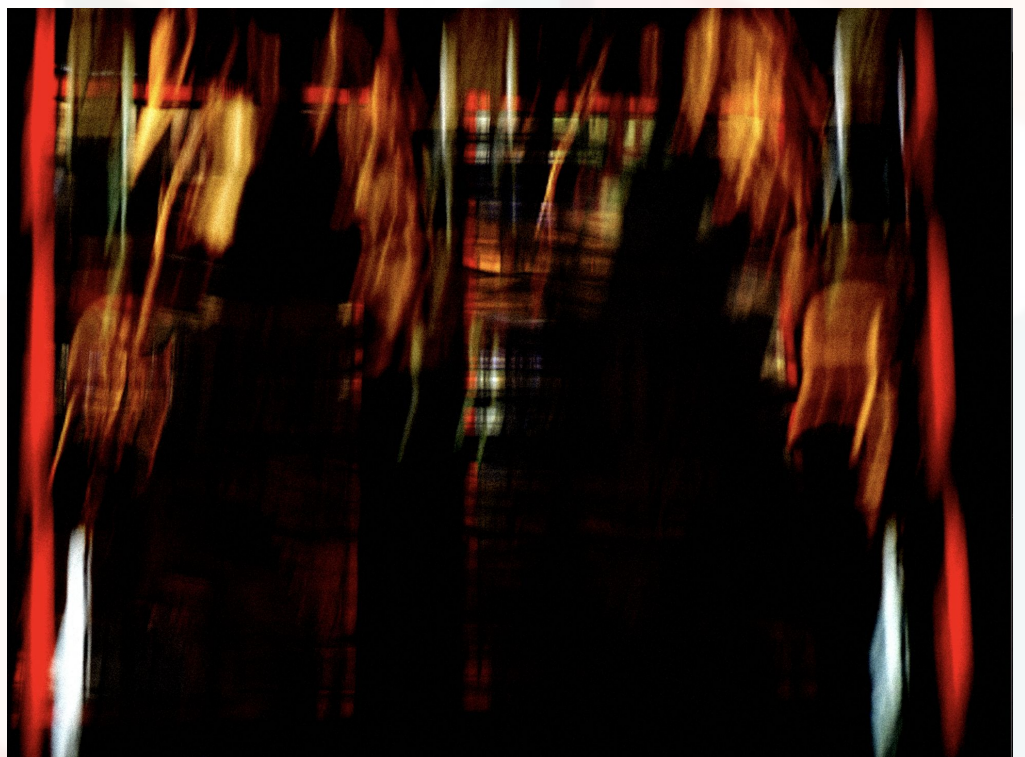
have been constantly at odds with the realities that surround us. Through a conversation as adults, my mother and I learn to understand and support one another.

Rodez

Stefano Miraglia

France / 2017 / 3:00 / Silent

An exploration of the Rodez Cathedral. A study on colour, repetition and flickering, composed of 292 photographs.



A Song About Love
Rikkí Wright
US / 202 / 14:39

A Song About Love explores the complex relationship between sexuality and religion and my personal experience with finding myself within that paradigm. Navigating what redemptive love vs. real love is.

COMPETITIVE PROGRAM # 6

A Primal Scream

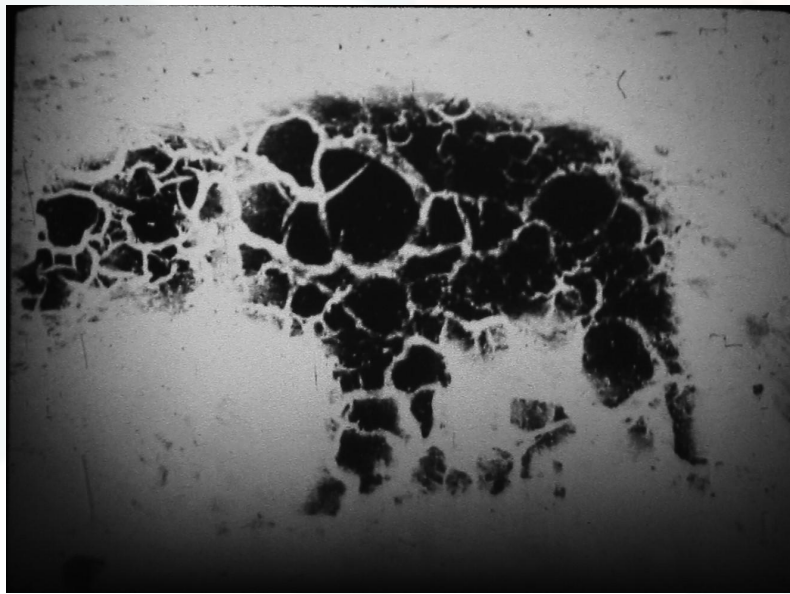
@ 2:00PM CST

I Can't

Lori Felker

US / 2020 / 5:00/ Silent

A roll of film is not a successful conduit for grief.



SIR BAILEY

Matthew Ripplinger

Canada / 2018 / 8:00

A portrait of the filmmaker's old friend. The film's surgical cutting and state of decay symbolizes Bailey's suffering of bone cancer, consisting of home made photographic emulsion, contact printing, and reticulation. Sir Bailey

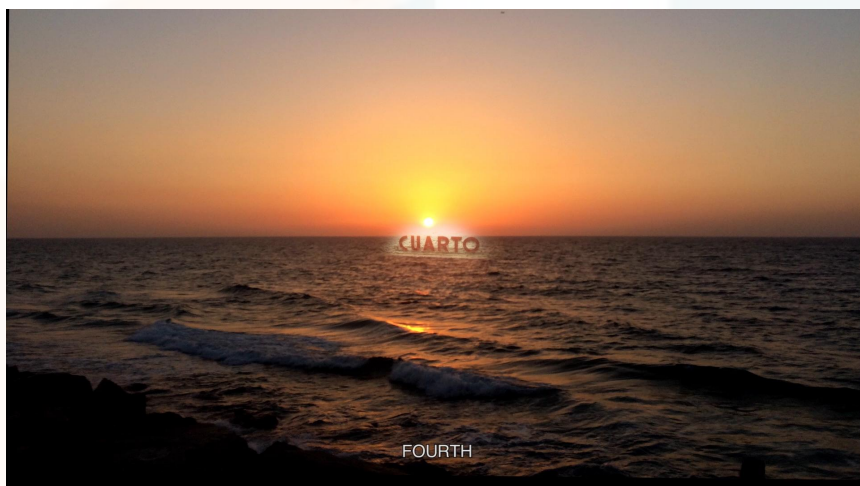
embarks on an existential journey through the shattering photo-chemical plane during his last day of life.

LIMEN

Kathryn Ramey

US / 2019 / 2:06

Threshold. At the boundaries of perception. Between one state and another.



Ascensor

Adrian Garcia Gomez

US / 2019 / 8:02

Ascensor is an exploration of grief, longing and mysticism through a queer lens. It documents a syncretic ritual that culls from the magical

reverberations in Mexican culture to process the unexpected loss of a dear friend. The repetition of the ritual eventually leads to the transcendence of physical space, transforming unrelenting ache into shining resilience. Philip Horvitz 1960 - 2005

A Month of Single Frames
Lynne Sachs with and for Barbara Hammer
US / 2019 / 14:00

In 1998, filmmaker Barbara Hammer had an artist residency in a shack without running water or electricity. While there, she shot film, recorded sounds and kept a journal. In 2018, Barbara began her own process of dying by revisiting her personal archive. She gave all of her images, sounds and writing from the residency to filmmaker Lynne Sachs and invited her to make a film with the material. Through her own filmmaking, Lynne explores Barbara's experience of solitude. She places text on the screen as a confrontation with a somatic cinema that brings us all together in multiple spaces and times.



Pilgrim
Cauleen Smith
US / 2016 / 11:00

A live recording of an Alice Coltrane piano performance accompanied by a visual track that documents a pilgrimage across the USA taken by Cauleen Smith, tracing historic sites of creativity and generosity that were an inspiration to her: Alice Coltrane's Sai Anantam Ashram; the Watts Towers; and the Watervliet Shaker Historic District.



SYLVIA SCHEDELBAUER JUROR
PROGRAM
@ 4:00PM CST

Sylvia Schedelbauer's films negotiate the space between broader historical narratives and personal, psychological realms mainly through poetic manipulations of found and archival footage.
(Sponsored by Vertical Cinema)

Wishing Well
Sylvia Schedelbauer
Germany / 2018 / 13:00

Gushing colors. A time disjointed, yet synchronous. A transcendent turn, a quest for agency, a reunion with currents of the forest. "The very cave you are afraid to



enter turns out to be the source of what you are looking for." J. Campbell

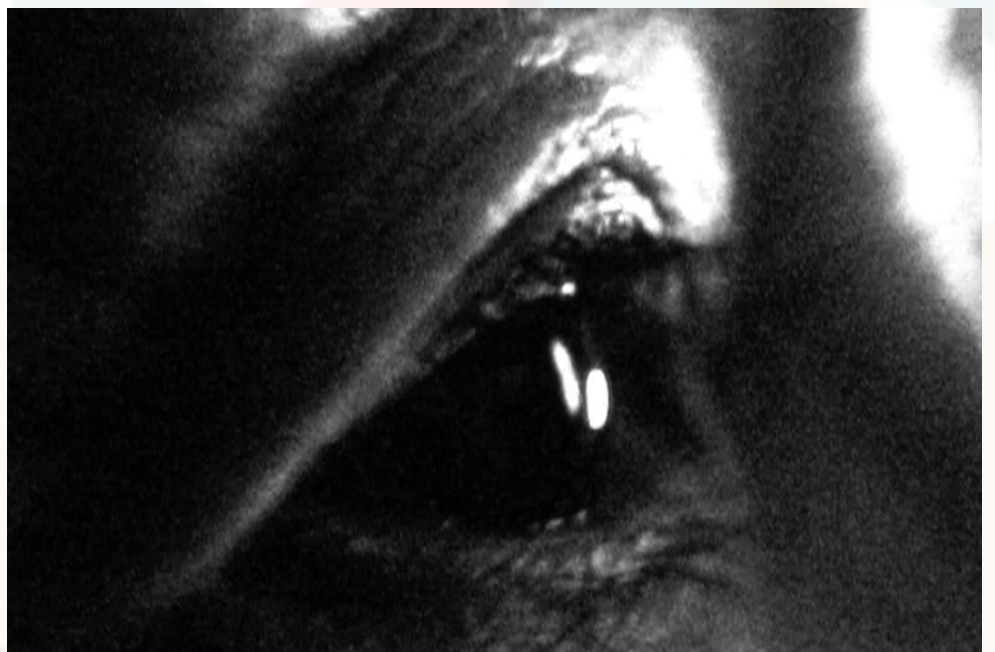


Sea of Vapors
Sylvia Schedelbauer
Germany / 2014 / 15:00

A cascade of images cut frame by frame flow into an allegory of the lunar cycle.

Sounding Glass
Sylvia Schedelbauer
Germany / 2011 / 10:00

A man in a forest is subject to a flood of impressions; rhythmic waves of images and sounds give form to his introspection.



Remote Intimacy

Sylvia Schedelbauer

Germany / 2007-08 / 14:30

Stream of consciousness with fictitious and found stories and a personal reference.



Memories

Sylvia Schedelbauer

Germany / 2004 / 19:00

A woman grows up during the bubble economy in Japan. Why did her parents never speak about the past? Using a box full of photos found in her family archive, the filmmaker tries to construct one version of a family history.



COMPETITIVE PROGRAM # 7
Under the Paving Stones
@ 6:00PM CST

Sojourner

Cauleen Smith

US / 2018 / 22:00

Set in Noah
Purifoy's Outdoor
Desert Art Museum,
artist Cauleen Smith
re-imagines this
unique space as a
radical feminist
utopia.



In Film/On Video

Ignacio Tamarit

Argentina / 2018 / 3:30

Can film and video coexist in the same film? Here, 16 mm film and VHS video tapes need each other in order to exist. Thanks to the transparent clear leader of 16 mm acetate film, we can visualize in movement the materiality of the analog video support, glued on top of the film, serving as skeleton and structure of the vhs tapes intervened. A film? A video? Both and none at the same time ...



Hrvoji, Look at You From the Tower

Ryan Ferko

**Canada, Serbia, Croatia,
Slovenia / 2019 / 17:00**

How to resurrect a past that was never one's own to being with?

The possibilities of reincarnation through satanic ritual or synthetic biology offer faint options against a landscape seemingly indifferent to



the questions asked of it. *Hrvoji, Look at You From the Tower* materializes in disparate parts of former-Yugoslavia, connected at its ends by an abandoned family farm now only accessible by illegally crossing the border of the European Union. Upon crossing, the film spirals from the perspective of a tower, down into the earth of pre-history and past lives. Through encounters with 1970's stadium rock, teenage idleness, and amateur archeology opens a hallucinatory state of memory between generations and morphing nations, searching to locate some trace of identity in an increasingly fractured present.



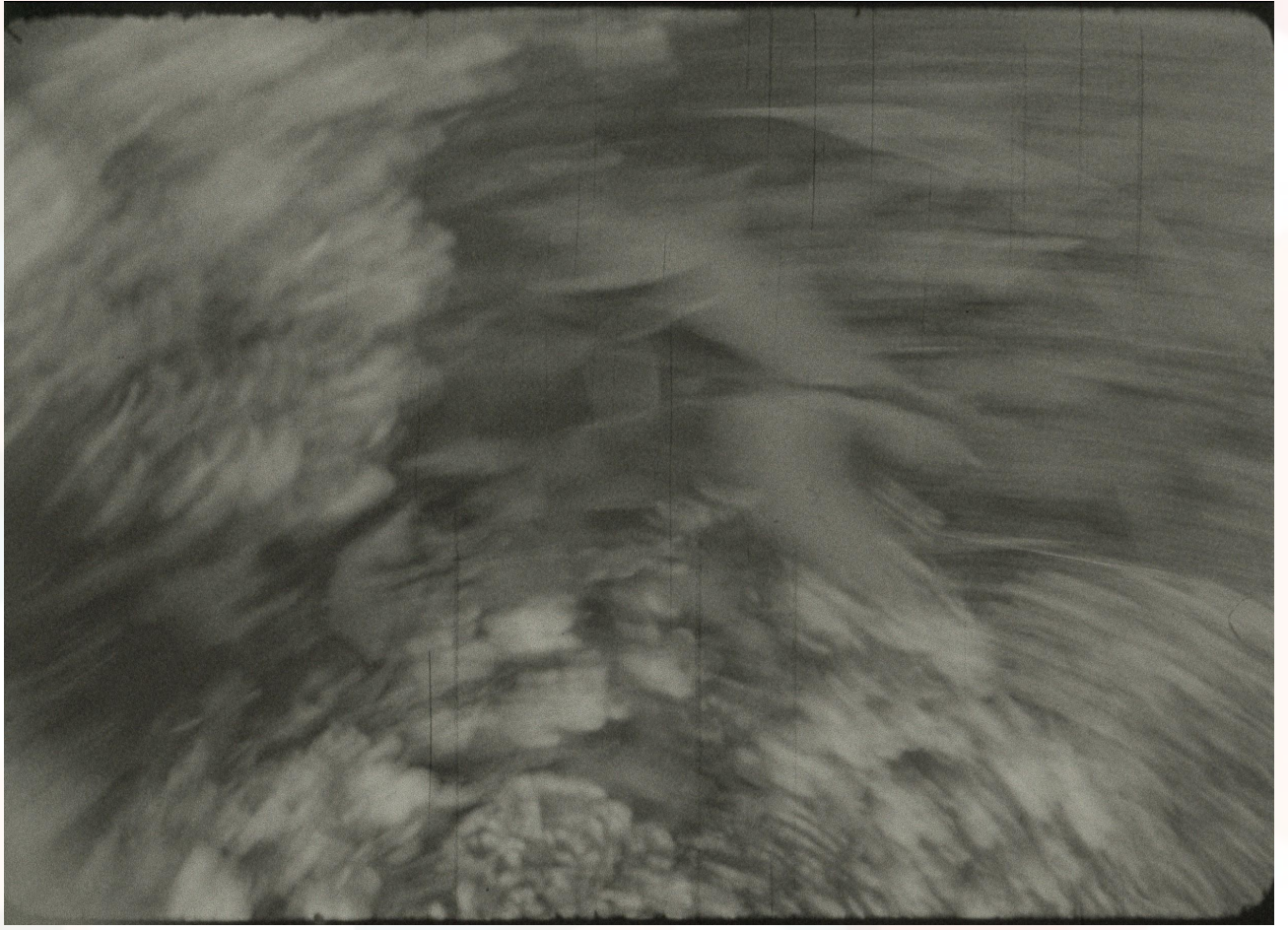
Black Bus Stop
**Kevin Jerome
Everson,
Claudrena N.
Harold**

US / 2019 / 9:25

Students reclaim a popular gathering spot on the campus of the University of Virginia.

The Lilac Game
Emma Piper-Burket
US / 2019 / 4:15 / Silent

The Lilac Game is a celebration of springtime and a game that audiences can play. Volume I of Films for a Future, a series of handmade and hand processed 16mm nature films, intended for future viewers living in a time when the natural world no longer exist as it does today.



Garden City Beautiful

Ben Balcom

US / 2019 / 11:00

One sunny afternoon in the middle west, suspended in a time between, two commuters daydream of a life lived otherwise.



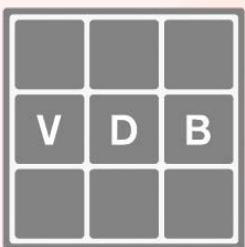
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